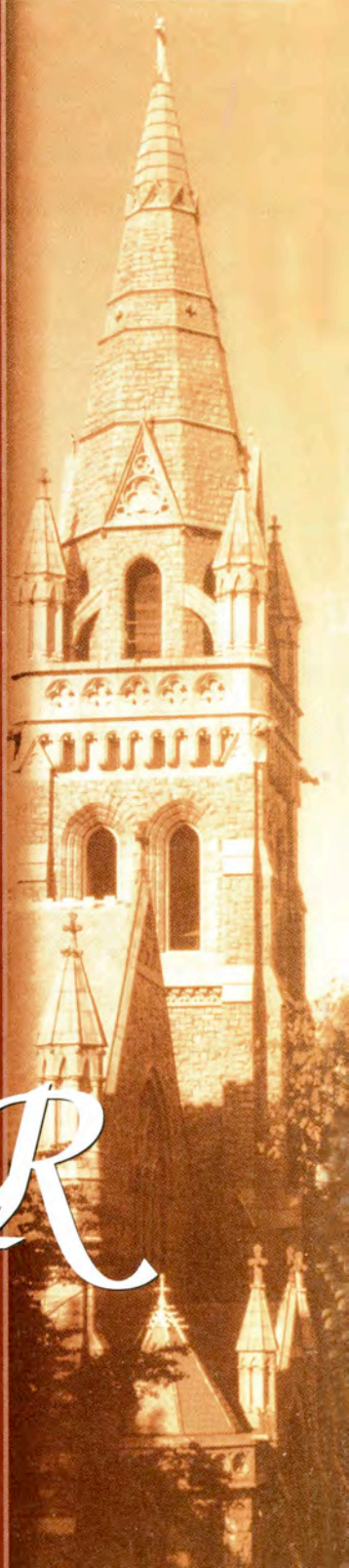


THE **LEHIGH
REVIEW**

A Student Journal
of the Arts and Sciences

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Volume 7
Spring - Fall 1999



THE LEHIGH REVIEW



A Student Journal of the Arts and Sciences

VOLUME SEVEN

SPRING—FALL 1999

Each year, Lehigh University publishes the *Lehigh Review*, a student journal of the arts and sciences. Each issue contains some of the best writing by Lehigh students.

Any scholarly articles, academic essays, or book reviews may be submitted. The *Review* does not ordinarily accept fiction or poetry.

All submissions should reflect the breadth and depth of the liberal arts. We are especially interested in submissions that draw from the content or methodology of more than one discipline. The *Review* expects students to submit well-researched and well-written work that exceeds a mere synthesis of existing sources. Submissions should demonstrate imagination, original insight, and mastery of the subject.



A. Packer

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The Seventh Issue, Spring-Fall 1999

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The Seventh Sign

With the millennium tapering to an end and the threat of Nostradamus' predictions looming ominously, the *Lehigh Review* is proud to present its very special and salubrious seventh edition. Amidst the insanity of the impending apocalypse, we have managed to produce a slickly scintillating seventh issue that is both culturally titillating and intellectually mesmerizing. While the rest of the world scrambles to confront the Y2K bug embedded within their computers and souls, your ever perspicacious friends at the *Lehigh Review* have looked into the blood-red eyes of the Beast (= '777') and have created a meandering, but truly memorable, end-of-the-millennium edition. We've crossed the seven seas and pillaged among the seven wonders of the world to make this splendid seventh issue superior to all others. Working seven days a week much in keeping with the Divine prerogative at the creation time (and always whistling while we work in the inimitable manner of the seven simpering dwarfs: Huey, Dewey, Louie, Mickey, Goofy, Asa, and Alfred), we have assembled an issue that underscores the primordial principle that new beginnings always come at the end of the seventh stage of cosmic creation. Putting sloth behind us, we lusted after our ultimate goal—always collecting essays greedily and editing with unseen wrath so that you, dear envious reader, can see the gluttonous pride we have taken in this new issue of the *Review*. Please note that we have a new and splendiferous face for this seventh edition and more articles than we have ever published before. So let your journey through the seventh issue begin with delightful anticipation and trepidation. While slowly sipping from a cool can of '7-UP,' please turn these pages with care and bated breath. Let a sly smile slip across your face, a smile that acknowledges an awareness of our superb seven-ness. Beware the deadly seven sins within and meditate on the seven chakras that mark the serpentine safari to this "pulsating heart of darkness." Read it! Cherish it! Seven comes but once every seven and seven thousand years. But the *Lehigh Review* that you hold in your hands is both once and forever.

—Peter Nastasi for the
Editorial Board
March 1999



"Hail! Hail! The Gang's All Here!"

The illustrations and advertisements on this and following pages are from the *Lehigh Burr* and the *Lehigh Review* from the nineteenth and early twentieth centuries.



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The College Ills

A. J. WIESNER, JR.

REPRINTED FROM THE *LEHIGH REVIEW* 3.4
(SUMMER, 1929)

Four years in college have convinced me that as long as the American college is taxed with the task of giving "exclusiveness to the masses," just so long must it retain its inglorious role as wetnurse. Try as I will, I can call our colleges by no more dignified name. Two years behind Europe they stand, and they are nothing more than homes for untrained adolescents. There would be room for bitterness were not the situation deplorable and growing worse all the time. Our colleges are embarking joyfully upon extensive building programs, physically preparing themselves to receive more, and still more rough, untrained youths who will make up student bodies containing weird mixtures of aims. And yet the colleges persist in cramming a single traditional diet down all their different throats.

The fault, perhaps, lies in the spirit of the country. Wealth abounds, and the notion is that college is the magic wand that will turn the public's children into ladies and gentlemen, into business men and women, into capable individuals. The colleges have been all too responsive to this spirit. All too willingly have they opened wide the gates, welcoming, beckoning. And now what do they have within the gates? There are the practical minded, the cultural minded, the socially minded, the athletically minded, the child minded – and all eating out of the same dish, all exposed to the wild, disordered lures of a fancy list of electives, and all presented with a degree for the mere showing of a hundred and some odd credits accumulated from here and there.

As a senior in one of America's liberal arts colleges I am in the midst of something that is almost pitiful. I see several hundred young seniors. Some of them, not many, are fortunate enough in that they are going on with their studies or on into some profession; some of them, not many, will step right into their father's business or will have their father's capital to back them up; and some of them, not many, have taken the precaution to fit themselves for teaching. The others? What, pray, can they do? Who wants them? Does Business Want Scholars? Does workaday, money-mad America want aimless English, history, language majors? Have these men, most of whom have spent four delightful years in an unreal world under a diet (broken, it is true, by

many vacations) of language and history, accumulating facts merely to pass examinations with a 'C' or a 'D' grade – have these men been equipped for anything at all? Or perhaps, do they have that prize substitute, that much talked of ability to think? I doubt it. Dean Hawkes of Columbia spoke ominously when he declared "The American college has signally failed to interest the boy in what is to become his life work and has failed, therefore, to equip him for his career."

The protest is raised by irate professors: "You sully the name of liberal arts. You give us the responsibility of fitting a man to earn his bread and butter. There are special schools for that." But the American college of liberal arts, no matter how much it squirms over the idea, has taken on a new responsibility. The moment, back in 1829 when it began to worry over the rise of new and independent institutions it began to assume this responsibility. And as it ceded more and more to the democratic philosophy of welcoming all who could pass flimsy entrance requirements and of patting on the back all who could accumulate a given number of credit hours, the responsibility has grown. The American college takes a large number of untrained, unpurposed adolescents beneath its wings. It is forced to mediocre methods which fail to inspire either these or the better students. In other words, it has two responsibilities, but it dodges the issues by effecting a compromise which itself results in mediocrity.

But of course critics without number have told this sort of thing before. I tell it because at this closing hour of my college career I feel these things intensely. I hear and I see men worrying. And this question burns to the fore "Cannot the injustice be curtailed?" I am sure that it can be curtailed by a gradual process of reform. We cannot deny the American public its right to invest its money as it wishes, nor can we expect all the colleges to abandon their "on to fame and a name" ambition. But perhaps enlightened administrators here and there could be urged to tighten the mesh of their entrance sieve. If the college would do this it would soon find out that those who fail to pass through the sieve would find their proper place naturally enough. The too-practical might be persuaded to enter a profession or a trade; the socially and athletically minded would go where they would be unhindered. And so with the rest, leaving the original college to care for the right-minded students it had received.

The one great flaw at the root of half the college ills is the gap that lies between the secondary school and the college. Reform will not go very far until the flaw is hit. The secondary school is rived in the attempt to meet two demands – to prepare for life and to prepare for college, neither of which it does meet. It is largely because the college cannot depend upon the secondary school that it is two years behind the European standard. Here the work of the first year is but a slight advance over the work of the high school. Afraid to trust the foundations laid in high school, the college proceeds to lay its own foundations. Courses in physics, in chemistry, in ancient history, in foreign languages, in English, in almost every field are repetitious. And some of the poor students fail nevertheless; many get mediocre grades; and the good students, in plain terms, get a raw deal.

Europe is not so troubled, for there college and secondary education are fused into one. The correction of our faulty system is a big task, and does not seem imminent. When it does arrive college ills will vanish. Many men will have been forewarned of their unfitness for college, and those who do decide to come will be trained and definitely purposed. And it will do much to put in abeyance adolescent impulses which in so many instances are the ruination of college men today. However, there are some things that can be done now to bring the college into its own. The first probably would be to put a greater emphasis upon prerequisites even with the secondary school in its present condition. Allow credit to men with good records. Free such men from the elementary, repeater courses and put them on something broader and more interesting. The poor students, receiving fewer credits, would have to take the elementary work which they need so that they will not be over their heads in advanced work. Such a scheme would have its reaction. A premium would be set upon a good record and secondary schools would gradually meet requirements. Further, regardless of the effect upon secondary schools, there is this advantage: the good student would not be dragged down. And certainly every possible step should be taken to eliminate the injustice now rife against the good student.

If the college were to permit a man to begin his major, or specialized work at the start of his sophomore year instead of, as in most cases, the junior year, much would be accomplished toward making the college all that it might be. Offhand such a proposal may seem dangerous, especially in the light of what I have already said. "Why," I am told, "you suggest that men who are immature and irresponsible even in their junior year should be given this elective power when they are still less mature." I might counter this objection by saying that freshmen as a rule are far more serious-minded and less likely to select snap courses than are sophomores and upper classmen, for the collegiate taint has not yet fully entered their systems. I might also say that the poor students, as freshmen, are as bright and capable as they ever will be.

But my suggestion aims at a remedy. It aims to instill purpose, to break down the tendency to select snap courses, and to give both poor student and good student a break. For under it I would call for survey or orientation courses – not to be mere sight-seeing tours conducted by drudging instructors, but survey courses presided over by broadminded professors, who, without carrying on an advertising campaign will reveal the possibilities in the various fields. I would also have advisory committees which would hold conferences with individual freshmen in the attempt to guide them. And this guiding principle would continue through four years. For major work is work carried on under the close direction of department heads, and naturally, is purposeful. So that if the man is brought into his major field early in his college career he is so much earlier placed under a guiding hand. By prescribing a list of valuable courses to elect from, the department head eliminates the main weakness of the present system – which is the ease with which snap courses can be elected – at the same time that he retains the principle behind the system. In this plan for major work, again, if honors courses are offered, there will be a working out of justice. The

good student will be able to emerge to a large extent from the uncongenial atmosphere which now surrounds him. That is, he can be freed from much of the adolescent routine that is necessary as a check upon the poor students. And on the other hand, these poor students will be relieved to the same extent of the irksome presence of the good students.

Many curricula as now arranged certainly stand in need of revision. I have said that today many of our colleges attempt to cram the traditional diet down the throats of all students alike, regardless of their varying stomach conditions. It is an old story, but one that is seldom attended to. But some of the traditional flavoring must go. It is unjust for the college to demand of all its men that they take so many hours of mathematics and so many hours of languages. Mathematics, or should I say, solid geometry and trigonometry, should be struck off the list of required subjects. Such an insignificant dip into mathematics is not worthwhile. If a man cannot go through calculus at least he might as well omit the others. The only value in the others is "mind training," and that could be far more efficiently bestowed by a course in pure logic.

As for languages, the path to them should be open to those who want them. Require of every man, if you will, a reading knowledge in one language and a "thumb" knowledge in another. The reading knowledge he can establish, perhaps upon entrance, perhaps after a year of his high school language in college. The thumb knowledge he can acquire in one year, or two years at the most. This is fully enough for the ordinary man. The man who needs languages for future study and research can get them easily enough. Why impose them upon all men in general? Two years of a language, as languages are usually taught, give very little of that oft-spoken familiarity with foreign habits, ideals, etc. Such familiarity comes only with the history and the literature of the country – neither of which figures to any extent in those two years of study.

There is one other suggestion in regard to curricula that I should like to make here. That is the abolition of laboratory courses in conjunction with physics and chemistry. The physics and chemistry afforded arts men (I refer to the first year courses in particular) are bad enough in that they center about details whereas the arts man wants laws and forces and a general view of science. But the laboratory courses are little more than exercises in the technique of setting up flasks, Bunsen burners, test tubes and what-not, and exercises also in the trick of making "experimental" figures come out to fit the prescribed answers!

Not only do we need changes in selection and changes in curricula if our colleges are to come into their own, but we need changes in the faculty. Faculties are necessary adjuncts in the American system of education. But unfortunately, they, like the students, have degenerated. Bernard Shaw's cryptic remark is brimful with truth – "Those who can, do; those who can't, teach." And often, where it is not a case of being unable to do anything else, it is likely to be a case of a man buried so deeply in research or scholarship that he has lost sight of the students, willing to permit them,

so many of whom are incapable of it, to trudge along under their own guidance, to exist and develop upon the meager sustenance provided by their own reports – which, as a result, are not worth much. And those men who could work under their own guidance cannot do so unhampered, but must endure boring hours that take away every bit of joy that might lay hidden in the course. Perhaps the reason real teachers are not more abundant is because the student body is mediocre. But that is a poor reason, and not the only one. They are poorly paid. Then what is it that so distorts the sense of values of alumni, of endowers, and the like? To maintain traditions, false pride, and athletics large sums of money are expended. All to bring fame to the college. But where is the sense of values? Should “those who can, do; those who can’t, teach?” Should our colleges continue to send forth mediocre products?

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Love, Sex and Isolation in the Fiction of D.H. Lawrence: The Antitheses of Paul Morel and Oliver Mellors

TOM BIEROWSKI

The carnal mysticism of D.H. Lawrence, at least his fictive portrayal of it in *Sons and Lovers* (*S&L*) and *Lady Chatterley's Lover* (*LCL*), defies conventional definition. His is a world where love is an essential characteristic of a full life; yet an enterprise which is lethal to those uninitiated in its subtlest facets. Like a loaded gun in the hands of a child, "love," in Lawrence's fiction, is likely to cause more harm than good. The "child," in this case, is the twentieth-century man taking his first tentative steps in the modern world. For Lawrence, in this modern world, the sexual act is beneficial, not in terms of coupling or union, but in terms of the mutual excitation and "near completion" of two isolated entities. And this isolation is not a crisis to be done away with. No, isolation must be preserved; it might (and should) be assuaged by love and through sex; but it must be preserved. To eliminate the essential isolation of man is to eliminate the individual identity. The elimination of the individual identity in the fiction of D.H. Lawrence spells oblivion. By novel's end, the best-intentioned lover who is not privy to the peculiar moral nuances and sexual parameters of Lawrence's world view, is bound to become a murderer, a suicide, or both.

I say the carnal mysticism which most characterizes Lawrence's *modern* world view defies conventional definition because it doesn't involve a direct inversion of previously held beliefs. He doesn't simply turn the convention of love on its head, but rather skews love's potential for good or bad. In this regard, too much of a good thing is deadly. Lawrence writes:

Love is the mysterious vital attraction which draws things together, closer, closer together. For this reason, sex is the actual crisis of love. For in sex the two blood systems, in the male and the female, concentrate and come into contact, the merest film intervening. Yet if the intervening film breaks down, it is death.

So there you are. There is a limit to everything. There is a limit to love.

The central law of all organic life is that each organism is intrinsically isolate and single in itself.

The moment its isolation breaks down, and there comes an actual mixing and confusion, death sets in . . . Each individual organism is vivified by intimate contact with fellow organisms: up to a certain point.

(*Studies In Classic American Literature*, 71)

These limitations complicate the moral and metaphysical fabric of his fiction even as they complicated the man himself. It is true that Lawrence, hailed by many as the apostle of the coital act, also refused to shake hands with most people, invoking his pet mantra, *Noli mi tangere*, "don't touch me." On one hand, sex is the ineluctable attraction most characteristic of life; on the other, it is a crisis that puts the lover at the ultimate risk, namely the loss of isolation which is the breakdown of identity which will finally manifest itself as death. "There is a limit to everything" says Lawrence. Is the limit the same for everyone? The stakes are high, and in fairness to Lawrence, in his *Studies in Classic American Literature* he delineates (exhaustively) the nature and parameters of these qualitative limits.

Lawrence's characters must negotiate his fictional landscape like a mine field. They must follow their instinctive attractions and yet avoid the "isolation breakdown" which can only end in death. It's a wonder they move at all. But move they do. In *Lady Chatterley's Lover*, Oliver Mellors emerges from the novel intact and hopeful while, in *Son's and Lovers*, Paul Morel is last seen more dead than alive.

The Natural Man vs The Artificial Man

"Come on lass," he said to the dog. "We're best outside." (LCL, 126)

In both of these novels, the old ways (characterized by man's organic interaction with nature) have long given way to the modern ways (characterized by man's subjugation of nature.) The mining industry, which Lawrence paints as a monolithic plunderer the earth, provides a telling background to the plot in each work. Oliver Mellors is a game keeper, though. He looks after the living things on the Chatterley estate, and as such, maintains the natural order as his vocation. Connie's first glimpse of Mellors is that of the man in his natural habitat, engaged in his daily ablutions and naked to the waist.

Perfect, white, solitary nudity of a creature that lives alone, and inwardly alone. And beyond that, a certain beauty of a pure creature. Not the stuff of beauty, not even the body of beauty, but a lambency, the warm, white flame of a single life, revealing the contours that one might touch: a body! (57-8)

The passage is replete with those qualities which make Mellors an anachronistic, yet vital, man in the modern world. The keeper is solitary, nude, sensual. He is a primal man; closer to Eden than the mine pit or the factory. Mellors is a "pure crea-

ture," alive and interactive in nature, and therefore, beautiful to Connie whose paraplegic husband is effectively half alive and engaged in the heady matters of ambition and modern success. Mellors will prove to be a character capable of a love that's not deadly. *Nota bene*, Lawrence makes an important distinction in this passage between "the stuff of beauty" and the tactile lambency betrayed by the contours of Mellor's body.

Later in this novel, we see Duncan Forbes proffered as not only the manque father of Connie's expected child, but as an effete purveyor of "the stuff of beauty." That is, Forbes is an example of what Lawrence sees as another aberration of the modern world: the artist. The industrialist and the artist are two sides of a pernicious coin in the losing proposition which is Lawrence's modern world. They both render and manipulate the natural rhythms of the earth in a willed state of disconnection.

In *LCL*, Mellors, the game keeper, maintains and monitors these natural rhythms and remains connected to the earth. In *S&L*, Paul Morel, the visual artist, paints protoplasmic extrapolations of clouds. He fits nature to his impressions of it and finds that it is "possible to earn a livelihood by his art" (345). What of Paul's relationship to nature, then? Paul Morel fears the natural world. Lawrence shows that when Paul is not being petrified by the "enormous orange moon" (215), or stabbing at the earth with a pointed stick in petulant agitation (259), he's surgically removing pieces of nature (in the clouds) and rearranging them in his art. The aesthetic theory which he imposes on his "lover," Miriam, resembles Stephen Dedalus's prolonged abstractions to Lynch in Joyce's *A Portrait of the Artist As a Young Man*. Lawrence writes,

He talked to her endlessly about his love of horizontals: how they, the great levels of sky and land in Lincolnshire meant to him the eternity of the will: just as the bowed Norman arches of the church, repeating themselves, meant the dogged leaping forward of the persistent human soul, on and on, nobody knows where: in contradiction to the perpendicular lines, and to the gothic arch, which, he said, leapt up at heaven and touched the ecstasy and lost itself in the divine. (215)

As an artist, Paul Morel is necessarily (and at least) once removed from nature. He does not deal in "beauty itself," but "the stuff of beauty." "Beauty itself" is that lambency to make Connie Chatterley know bodily desire. "The stuff of beauty" are those paintings of Paul Morel, or worse, his priggish exposition on the theory behind those paintings to which Miriam can only bow in consent (215). But what does Mellors being a man of nature and Paul Morel being a man of artifice have to do with the themes of love, sex and isolation in these two novels? The orientation of these characters to these themes determines the ultimate hope of the keeper, and the final dereliction of the artist. The career of Mellors is symptomatic of his integrity in a modern world frayed beyond vitality, while the career of Paul Mellors epitomizes the modern pathogen by which identity is bled dry and blown away.

Love and Sex and Body and Spirit and Life and Death

I'm so damned spiritual with you always," [Paul] cried. [Miriam] remained silent, thinking "Then why don't you be otherwise' . . . If he could have kissed her in abstract purity he would have done so. (*SeZL*, 226)

Lawrence writes, "There are two loves: sacred and profane, spiritual and sensual" (*SICAL*, 71). The sensual/profane love that results in a "pure contact" and near fusion of the lovers, Lawrence describes as "metabolistic." This limited union stores energy, and yields fertility and clarity of vision. It is *a priori* to the individual's sense of integrity and identity. Most importantly, sensual love protects and maintains that isolation which is essential to the lives of the lovers. The spiritual/sacred love that results in a complete fusion (confusion) of the lovers, Lawrence describes as "katabolistic." This unlimited union wastes energy, and is manifested in sterility and the muddlement of personality. It begets the individual's disintegration and degenerates into an identity crisis. Spiritual love breeches isolation and death sets in.

Mellors' affair with Lady Chatterley has all the earmarks of a sensual love which, it can be read from the context of the novel, is consistent with the natural order. Oliver Mellors is the man "in the wood," the keeper of animals, a new primitive who works close to the earth in daily cycles, in synch with the sun and the seasons. He enters into his relationship with Connie cautiously (as it becomes clear later in the plot) because he is aware of the maddening aspects of a personal and nervous love from his marriage to Bertha. Mellors' personality, as he displays it to Connie, is comprised of his work and equivocated with "the wood." Their love does not flash and fade, rather it smolders and gathers itself. Their contact with each other is both pure (by Lawrence's definition) and profane (as defined by the ancillary characters and as it turned out, by most readers in 1913). But "profanity" doesn't carry a negative connotation in Lawrence's world. Profanity, as exemplified in Mellors' coupling with Lady Chatterley, is salutary and sane. Their relationship does not obliterate, but confirms the identities of its participants. When Mellors finally confesses his feeling for Connie ("Then I'll keep thee," he said. "If tha wants it, then I'll keep thee." [237]), the lady responds reflexively, naturally, without pretense:

"Oh, you love me! You love me!" she cried, in a little cry like one of her blind, inarticulate love cries.

And he realized that this was the thing he had to do, to come into tender touch, without losing his pride or his dignity or his integrity as a man . . . "I stand for the touch of bodily awareness between human beings," he said to himself. "and the touch of tenderness. And she is my mate." (237)

Even in this most intimate relationship, both mates retain their individuality and remain isolated. In Lawrence's view (could we call it "Manicheism Inverted?") the body is the natural human seat of health and sanity, while the spirit, nervous and

personal, is freakish and delusory. In *LCL*, Lawrence wins back the profane body to the light of goodness, and casts the spiritual element in the darkness of evil. The offspring of Oliver Mellors and Connie Chatterley is a harbinger of hope in a modern world that grows increasingly mad and invalid.

And then there's the triune love mess of Paul Morel. (Talk about freakish and delusory!) His abstract, disembodied love affair with Miriam Willey swings between emotional sadism and a repression that is religious. In a birthday letter to her, Paul writes, "See, you are a nun. I have given you what I would give a holy nun—as a mystic monk to a mystic nun" (292). His relationship with Clara Dawes, although passionately physical, does not secure for Paul a clearer sense of identity. "After all he was not himself, he was some attribute of hers, like the sunshine that fell on her" (351).

The greatest love of Paul's life, however, is his mother. This is taboo love is necessarily of the spiritual/sacred category and, therefore, maddening. Paul Morel seeks to solidify his identity in terms of an unnatural fusion with his mother, one that can never be consummated. The scene at the end of Chapter 8, "Strife in Love," epitomizes all the "katabolistic" qualities Lawrence warns against. Mrs Morel, equally enamored with her son as he is with her, lobbies at length against Paul's relationship with Miriam. Paul is moved by her remonstrations.

He could not bear it. Instinctively, he realized that he was life to her. And after all she was the chief thing to him, the only supreme thing . . .

"No mother—I really don't love her. I talk to her— but I want to come home to you." (252)

Paul repeatedly (and truthfully) denies his feelings for Miriam, and repeatedly confirms his love for his mother. All of it, according to Lawrence, doomed to insanity and waste.

In this pivotal chapter of *Sc&L*, Paul Morel winds up stroking his mother's hair while his mouth is on her throat. And the mother winds up kissing her son with "a long fervent kiss," and confessing "'My boy! . . . in a voice trembling with passionate love" (252). Needless to say, the intrusion of Mr Morel into this scene causes an uproar on numerous levels. Morel, finding mother and son in this embrace, indicts his wife. ("At your mischief again?" he said venomously.") This soon precipitates to a fight between the father and son which doesn't get under way in earnest because Mrs Morel faints. It's unhealthy, this spiritual love. This frenzied dance of personality is nothing if not pathological. Death sets in.

Mr Morel slinks off to bed and Paul patherically pleads with his mother not to sleep with her husband, but with him. Mrs Morel does not comply. Lawrence writes: "Goodnight mother."

"Goodnight!" she said.

[Paul] pressed his face upon the pillow in a fury of misery. And yet somewhere in his soul, he was at peace because still he loved his mother best. It was a bitter peace of resignation. (254)

So, what does such a katabolistic love get you at the end of the day?

Fury and misery. Frantic, impossible dreams of consummation. Resignation to a death in life. Take your pick, says Lawrence, that's what it gets you.

Bonny Solitude vs The Void

John Thomas says good night to Lady Jane, a little droopingly, but with a hopeful heart. (*LCL*, 328)

From his breast, from his mouth sprang the endless space—and it was there behind him, everywhere. (*S&L*, 464)

"It's no good trying to get rid of your aloneness. You've got to stick to it all your life." (*LCL*, 129)

In the final scenes of their respective novels, both Oliver Mellors and Paul Morel are alone. But Mellors is the picture of health and hope. John Thomas might be drooping for the moment, but the promise is that he will stand tall at some definite moment in the future, when he will again enjoy the "pure contact" with Lady Chatterley. Paul Morel, however, like a stumble bum, moves through a night that promises never to relent; he moves to follow his mother who is eternally "intermingled" in death. It is this "intermingling" that makes all the difference. Mellors has always been fiercely protective of an isolation which is the first and last lesson of identity and survival in Lawrence's world. Paul Morel has sought his identity in his doomed loves for his mother (now dead) and Clara Dawes (now returned to her husband) and Miriam Willey (who has finally freed herself of his stunted development and emotional torture). And now, Paul Morel knows himself only as the empty hub of a cold empty universe. He is "infinitesimal, at the core of a nothingness, and yet nothing" (464).

Oliver Mellors has loved profanely and has a future on account of it. Paul Morel has loved spiritually and, in Lawrence's fictive vision, that is a one way ticket to nowhere. No future, no connection possible. A murderer of his own identity, that's Paul Morel. A suicide who gets no sympathy from the writer or the reader, that's Paul Morel. His first tentative steps in this modern world have taken him forever off the edge. There's no snatching him back. Let that be a lesson to you, Modern Man.

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The report of the "Committee on the Preservation of Timber" of the American Society of Civil Engineers says: "If the timber is to be exposed in sea water to the attacks of the *teredo-nautilus* and *limnoria terebrans*, there is but one antiseptic which can be used with our present knowledge; this is Creosote or Dead Oil. If the timber is to be exposed in a very wet situation, creosoting is also the best process to use. If the exposure is to be that of a railroad tie, creosoting is doubtless the most perfect process to use."



On Thin Ice: Technology and Controversy in the National Hockey League

ENZO MINICOZZI

The Montreal Forum crowd groaned in anger and misery through the humid, ice-fogged air. They couldn't believe their eyes or ears as the stadium announcer gave the score of the game over the screechy intercom: "The New York Ranger goal, his thirteenth of the year, scored by, Andy Bathgate." Their team – the precious, proud team of Montreal, the Canadiens – were losing to the New York Rangers. Toe Blake, the famous coach of the Canadiens, could only watch in disgust as his "Habs" (their nickname) couldn't even muster up three passes in a row without losing the puck to a Ranger player. He watched again as his Canadiens gave up another breakout play to the Rangers, who were now on the offensive and hungry for another goal to add to their 2-0 lead.

Once again it was Bathgate, the sniper who put away the last goal for the Rangers with a nifty wrist shot from just outside the left face-off circle. Enter Jacques Plante, the stylish, flashy, and cat-like goaltender of the Montreal Canadiens. Without his heroics early in the game, the Canadiens would have been down by at least five goals at this point instead of two. Plante saw Bathgate coming through the sweat that streamed down his forehead and into his eyes. His vision was slightly blurred by a collage of blue Ranger jerseys in front of the net, and his concentration was slightly altered by the strong aroma of leather that seeped from his equipment like gas from a pipe. Plante saw Bathgate wind up and fire a blistering shot at the net. Plante tried to protect himself, but it was too late. The puck Andy Bathgate had fired like a cannon off his stick struck Jacques Plante dead on his upper cheekbone, knocking him flat on his back. The whistle blew as the players crowded around the now fallen Plante. Blood poured from his face like water from a faucet as he was helped into the dressing room.

With medical conditions as limited as they were those days in the National Hockey League, the only thing that the doctors could do was to clean the wound as best they could and then stitch it up. And because of his importance, Plante had to return to the game, no matter what. At serious risk due to the injury he had just suffered, Plante reached into his locker and took out the first technological controversy in

National Hockey League history, the goalie mask. Plante returned from the dressing room and onto the ice with mixed reactions from the crowd, the majority of them negative. But he did return, and the boos were turned into cheers as Montreal stormed back and won the game 3-2. It was a day that would change the game forever and bring it into a new age.

Afterwards Plante was ridiculed for wearing the mask, and at that time goalies were jeered and labeled as cowards for even thinking about wearing one. Plante was even blasted in the newspapers by his coach, Toe Blake. But Plante had enough career bruises and stitches all over his face to justify his motives. He said, "If you jump from an airplane without a parachute, is that considered an act of bravery" (Fischler 110)? With these remarks and his knack for defying the principles, Plante set himself at odds with the management and culture of the game. The date was November 1, 1959. He was one goalie on one team. Today, nearly forty years later, every single goaltender in all levels of hockey wears a mask.

Plante's first mask was made of a plexiglass-like material. Unfortunately, this often caused problems of fogging and light reflection. Plante added to this style mask and developed a fiberglass model that molded to his face. This was standard in the league into the late 1960s, and was used by such unheralded NHL goalies as Terry Sawchuck, Roy Edwards, and Gilles Meloche. The masks changed in the 1970's and 80's into more cage-like versions of a baseball catcher's mask. Today, masks are the safest they've ever been, combining state-of-the-art material and safety features. Protection covers all parts of the head including the neck and ears. Plante revolutionized the goalie position for future times, but since that revolution, a host of technological problems have emerged in the NHL.

Technology has affected all aspects of the game of hockey both on the ice and off. In a recent article in *Sports Illustrated*, E.M. Swift offered some convincing insights into the goaltending of this past season and how goaltenders are dominating the game and breaking the records of the great goalies just mentioned in the previous paragraph. As Smith said, "Goaltending in the NHL is undergoing a revolution, one that almost seamlessly is changing the way the position is played and heralds a new golden age of goaltenders . . . Any way you cut down the angle, last season the masked bandits between the pipes dominated the game" (Swift 60). Swift went on to describe the achievements of Buffalo Sabres' goalie Dominik Hasek, who stopped 93% of the shots he faced last year. Hasek was also named MVP of the league, the first goalie to achieve such a mark since the famous Jacques Plante. Martin Brodeur of the New Jersey Devils allowed a 1.88 "Goals Against Average" (GAA), the lowest since 1972, and his 10 shutouts were the most in twenty years. "Save" percentages have also gone up. In 1983, when the statistic was first kept, only one goalie had a percentage of .900 or better. Last season, 31 goalies met that mark, led by Hasek with .930.

These statistics have stymied many analysts, and have brought up many questions. Most important of these issues is that with better goaltending, the actual goalscoring

of the league has gone down over the last decade. This all goes back to the game's evolution and technological improvement. Today off-season training and equipment are very sophisticated, particularly in the weight-lifting area; the players are bigger, and given better nutrition and dieting, they are healthier and faster as well. This has changed the game, and the goalies have changed with it.

With such big players, the ice surface has gotten a lot smaller. This forces teams to play more defensive hockey – and this allows less shots on goal and cuts down on scoring chances. According to the *Ottawa Citizen*, current Montreal goalie Jocelyn Thibault blames this defensive style on how the game's changed:

All the teams are playing 1-2-2 defenses and using the 'trap.' That's the big difference. You don't see too many wide-open teams. Even Colorado (defending Stanley Cup champion). They have a lot of offensive talent, but they try to keep the shots on goal down. It may be boring and the fans don't like it, but, if you don't do it, you lose (Hickey 33).

His teammate, fellow goalie Andy Moog, added, "It's the style of the 90's. I also think that goaltenders are better today, and that players are better defensively in one-on-one situations" (Hickey 33).

This style of play has created many confrontations between players and goaltenders within the goal area. Due to the lack of scoring chances, players attempt to jam at loose pucks in the "crease" (a marked off section where goaltenders are now "protected"), or to create them by hitting goaltenders. This has given rise to two new rules. The first disallows any contact with the goalie anywhere on the ice. This allows the goalie to freely play the puck, particularly behind his net, without any risk of contact, or else a penalty will be called. The league's general managers are complaining that the goalies can now act as "third" defensemen in handling the puck, and the game is slowed down. It is possible that next year a rule will be passed disallowing goalies to play the puck behind the net in order to increase scoring.

The second and most controversial rule over the past two seasons states that if any part of an opposing player's body is in the crease, before a shot on goal is taken, and the shot goes in, the goal will be disallowed. If a teammate takes a shot, and an inch of his skate blade is within the opposite side of the crease area when the shot goes in, the goal will be disallowed – even if he didn't make any contact with the goalie.

This causes many stoppages in play after goals because the opposing team can request a video review to see if an opposing player was indeed in the crease. This rule has angered many players and cost a lot of teams important games last year and into this season. For example, in last year's playoffs between the New York Rangers and New Jersey Devils, the Devils had two potential game tying goals waved off in the middle games of a seven game series. Those disallowed goals dropped the Devils to a 3-1 game deficit and they would eventually lose the series in five, four games to one. The goals were disallowed even though the player was in no contact with the goalie.

The referees and goal judges had to follow the rules.

The whole idea was to protect the goalies, but what it really did was to allow them too much freedom. If a goalie wants to risk leaving his crease, he should be considered fair game by the rest of the players. And the rule should be changed about players in the crease when a goal is scored. The only way a goal should ever be disallowed is if the player distracts a goalie by making intentional contact with him.

In addition to the problems involving goaltenders, there has been a very deep scar in the National Hockey League this decade concerning concussion injuries resulting from hard body checks between players. This issue was recently discussed by Kevin Allen of *USA Today*:

Players hear whispers about Kariya's future being jeopardized because of a concussion. They see Rob Niedermayer out for the season. Pat Lafontaine announced last week that his season is over because of his sixth concussion, suffered when he collided with a teammate. Eric Lindros won't return until four weeks from now, wonderful news for that family considering that Brett Lindros' career was ended by multiple concussions. Toronto Maple Leafs tough guy Nick Kypreos hasn't played since September. Phoenix Coyotes defenseman Jim Johnson seems headed to retirement, another casualty of post-concussion-syndrome (Allen 15C).

According to this article, the league made sure that one thousand current and prospective players had brain scans. Also, at the beginning of the season, the NHL agreed on a rule that said that players who enter the league must wear helmets that meet the required safety standards. The problem is that most players, particularly veterans from the time when concussions were a rarity, don't abide by the rule and yet are accepted by the league.

Probably the most famous of these players is New York Ranger Wayne Gretzky, often called the greatest player of all time. He wears what Brian Burke, vice-president and NHL director of operations, calls, "a cereal box with a strap" (Allen 15C).

There have been hits that have occurred this year that even the strongest helmet would not have helped. This occurred in the case of Eric Lindros, one of the league's biggest players. Doctors have said that Lindros could have decreased the effects of the bodycheck thrown on him by Pittsburgh's Darius Kasparitis, one of the league's toughest hitters, if he had worn a mouthguard. Mouthguards stabilize the jaw and absorb some of the shock. This season, more players have begun to use them, but it still may take some time to catch on.

What role will technology play in all of this? There is no doubt that technology will improve both helmets and mouthguards. Nevertheless there are still two remaining controversies. First, trying to force all players to adopt helmets and mouthguards would run up against the National Hockey League Players Association which argues that players should have the right to take risks. The second controversy concerns the

overall game. Technology has made the game much different than it was ten or fifteen years ago. With improved diets, physical training, and stronger, more durable equipment, players have gotten much bigger. Today, the average NHL team is over six feet in height and over two hundred pounds in weight. Teams play a tighter, more defensive game where contact is inevitable because skating room has decreased. More people are getting hit, and hit harder.

What should the NHL do? Many people have suggested bigger ice surfaces and the abandonment of the off-sides rule (which will open up the game space). But to do so would mean that contact and bodychecking would be limited. Since those aspects of the game are so basic to hockey, many would not accept such changes. I think, however, that making the ice surface larger is a great idea. International hockey competitions have bigger ice surfaces. The game is fun and fast, and there is still hitting. I'm also in favor of the rule about safety-regulated helmets. If they can't make every active player do it, then every new player who comes into the league should wear one. Eventually in a few years, everyone will be wearing them. On the other hand, mouthguards are often distracting and should be left up to the player. Moreover, some players simply cannot tolerate them during the game.

Two other controversies in the NHL deal with other aspects of the technological revolution. In 1995, the FOX Network purchased the rights to show NHL games during the year. In the middle of the season, the executives of the company announced that they had designed a chip that can be placed inside the puck, and from an outside source, allow the puck to "glow" during the game so that fans can see it easier. Another added feature of the puck was that all shots that had speeds of 90 mph or more on them would have a red trailing tail following them, almost as if they were on fire. The "Foxtrax" puck was ridiculed in the press by many of hockey's traditionalists, but the puck did win over some fans, particularly kids and others who admitted that they often lost the puck when it traveled at high speeds. Even those who never really had trouble seeing the puck found Foxtrax to be helpful in viewing long shots from the point and in crowds of players. But after many different variations (which included altering the color and getting rid of the glowing tail), the idea was discontinued for this season.

Another controversy concerns the use of multiple video replay. Video replay is often overused when trying to decide whether a player was in the crease. According to the rulebook, a video replay can be used to: review goals in which there was a goal scored off a skate intentionally, a goal scored by a stick above the crossbar or "high stick," a goal scored by someone's hand, and to check if the puck completely passed the goal line or not. It can also be used by teams to determine which players were responsible for severe injuries. This often results in suspensions. The controversy that arises from the use of replays is that it takes too much time away from a game already frequently stopped. Moreover, an over reliance on video takes away from the referee's ability to call the game as he sees it. Many say that if you're going to call for a video replay, why have a referee call the game? Sports such as basketball and base-

ball do not allow video replays. And football voted to get rid of it two seasons ago. Despite these problems, video replay lets you know for sure about a call. Why should teams lose games due to a referee's missed call?

Today the NHL has a camera set up inside the goal that tells the whole story of what happened. It can tell if a puck crosses the goal line completely, and it even allows goal judges to tell if shots really went in, but bounced out so fast that the goal judges may have thought that the puck hit the post. This incident occurred in last year's playoffs. It was the first round at Madison Square Garden. The series involved the Florida Panthers and the New York Rangers. It was game three with the series tied at one game apiece. The teams had played to a tie after regulation, which meant the game would be decided in overtime. About halfway through overtime, at about the 10-minute mark, Wayne Gretzky sent a cross-ice pass to teammate Esa Tikkanen, who one-timed the shot on goal. The shot was dead on, but it appeared that it had hit the crossbar because the puck had bounced back out and into play. The crowd groaned in disappointment, and even the announcer thought the puck had gone off the post. But Esa had his arms up in the air in jubilation thinking he had just scored. The referee, however, had other thoughts and allowed play to resume. After the play went dead when the puck was flung into the stands, Esa asked him for a video replay. He was the only one in the building who saw the puck go in. The goal judge did not put on the red light to signal a goal, and no one saw otherwise. But the camera agreed with Esa. What the video displayed was Tikkanen's shot beating the goaltender and hitting the iron post past the goalline, and then bouncing out as quick as it had entered. In fact, the puck actually nicked the camera, and since the camera is completely in the goal, there could be no doubt that the puck had gone in. The Rangers went on to win the game. It is for this reason that I am strongly in favor of video replay technology in hockey.

There has been a lot of talk about technology and how it has changed the game in both positive and negative ways. These changes have allowed hockey to compete in a sports market where it is still considered a "fourth sport" behind football, baseball, and basketball. Now in the 1990s the sport is receiving more exposure. In a recent issue of *Maclean's*, James Deacon reports:

The biggest excitement in the NHL many be about the fortunes of the league itself. Like a hot prospect with a couple of seasons under his belt, the league appears ready to come into its own. It has secured long-term labor peace with its players and game officials and signed a five-year network TV deal with Los Angeles-based Fox Broadcasting for coverage in the United States. And it is drawing fans from the In-line skating boom. . . . Since 1992, the NHL's merchandise sales have nearly doubled, to more than 81 billion annually. . . . The league has 18 corporate sponsors, including Nike (Deacon 62).

Nike, which sponsors Detroit Red Wing all-star Sergei Federov, has played a key role in television and magazine advertising for the NHL. When people see Nike's support for hockey, they respond. Access to the internet has also helped to advance hockey. At any time of the day, fans can log on to www.nhl.com to find the latest stats and scores. This web site allows fans to chat with players and visit team homepages; and it even has interactive games, trivia, and video highlights. Satellite companies such as Direct TV and Primestar have packages which give access to games from all throughout the league. Every night fans can see a wide variety of games from all across the country. It allows the fans to see all of the league superstars and best players live on television.

It is clear that technology has significantly influenced the world of sports. These effects are especially obvious in the National Hockey League. Dating back to the first mask used by Jacques Plante, controversies associated with new technology have directly influenced the development of the sport. These changes will no doubt continue to be controversial, but hockey will only advance if it takes advantage of technological developments such as new multi-media equipment and computers. Hockey always seems to be skating on thin ice, but it is the ever changing technology of the sport that has allowed it to grow and prosper.

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Let's sit down, Jim



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The *Tao Te Ching* and its Relation to Deep Ecology

VANESSA PHILLIPS

Setting the Stage for Ecology

The ancient Chinese text known as the *Tao Te Ching* can be used as a guide for bettering the self and as a way to practice effective governance of a country. Taken together, these ideals constitute a moral and philosophical way of life which stresses humility, weakness, and yielding to the *tao*. *Tao* is the way the universe works (Welch, 25). The *Tao Te Ching* describes the functioning of the universe, and how one can live in accord with the *tao*. Furthermore, *tao* is associated with the creation of the universe (Ch. 1, 25, 52) and continues to nurture all creation like a mother (Chan, 92). Though not a god or goddess, it is suggested that the *tao* acts like a mother to all things. Since everything comes from the nameless *tao*, “the origin of heaven and earth ... the mother of ten thousand things (Ch. 1),” this includes the earth we live on. Hence, the *Tao Te Ching* is also a manual teaching one to be in harmony with the *tao* of the earth. The earth is a highly complex and unique organism, the only planet in our solar system to support life.

The diversity of life on earth depends on the presence of water. Our planet is the right temperature for liquid water to exist and life on earth sprang from water. This is interesting because of the *Tao Te Ching*'s emphasis on the positive qualities of water (Chaps. 8, 15, 21, 34, 61, 66): “Great Tao overflows/To the left To the right./All beings owe their life to it” (Ch. 34). *Tao* pervades all aspects of life on earth. The earth tries to maintain a balance of energies and processes through cycles of generation and regeneration in order to support life. *Tao* is also about balance and cyclical processes. *Tao* is inextricably connected to this planet. Since the *Tao Te Ching* advises us to cultivate and nourish *tao*, I would argue that this includes the earth. I believe, therefore, that ecological thought and the *Tao Te Ching* are inherently related.

The Meaning of Ecology

Before addressing the similarities between the *Tao Te Ching* and ecology, I must first examine ecology and the different modes of ecological thought. Ecology is “the science of the economy of animals and plants; that branch of biology which deals

with the relations of living organisms to their surroundings, their habits and modes of life, etc" (*OED*, 58). Hence, ecology is basically about the relationships between animals and plants and their environment (Owens, 1-2):

The concept of the environment covers just about everything associated with organisms, And includes other organisms and the non-living part of the world in which life occurs. The weather, the physical and chemical composition of the soil, and seasonal changes in The length of daylight, are all part of an organism's environment ... No organism exists without an environment; organisms and the environments in which they live constitute an extremely thin layer on the surface of the earth, often called the biosphere....

Though we often think of ecology as only concerned with plants and animals, the category of "animals" includes humans. Our activities are not unconnected to the natural world; we are part of it as are all our creations (Owens, 23):

Man's activities from building and operating nuclear power stations to factory farming should be considered as an integral part of the complexity of the living world and are just as 'ecological' as a fen or a forest.

We should avoid the artificial dichotomy between "natural" and "manmade." For everything is part of the "natural" world and not primarily about humans. A city is just as much a part of the natural world as is a national forest. The interplay of ecological relationships is highly complex and extremely sensitive to any change in the system. As humans, we are a part of the biosphere and we continue to affect all other parts of the earth on a global scale.

Shallow vs. Deep Ecology

Over the past twenty to thirty years, as we are becoming increasingly aware of the deteriorating state of the earth, there has been much debate regarding ecology and various ecological movements. Several of these movements are very philosophical in nature and contend that our environmental problems must be looked at holistically, not simply as isolated cases or events. Deep ecology is one of these holistic, philosophical movements and was developed by the Norwegian philosopher Arne Naess in 1972 (Dobson, 242). Deep ecology is distinguished from what Naess calls "shallow ecology." Shallow ecology, according to Naess, is solely concerned with the "fight against pollution and resource depletion" whose "central objective" is "the health and affluence of people in the developed countries" (Naess, 3). The deep approach tries to get at the roots of our ecological problems through a transformation of our lifestyles and values, not simply looking for new technologies to clean up waste. Deep ecology tries to get away from an anthropocentric way of looking at the world.

As a holistic, philosophical approach, I believe deep ecology and the *Tao Te Ching* are highly compatible. Deep ecology maintains an ecological approach which includes a spiritual dimension, permeating all facets of life. Further, deep ecology does not advocate using only temporary clean-up procedures, little short-term ecological fix-up jobs, while supporting a continuously growing economy. Deep ecology, like early Taoist thought, suggests a turning back, a regeneration of ideas and approaches to reestablish harmony with the processes of the earth – to be tune with the flow of the *tao*. In what follows in this paper, I will compare seven key points of deep ecology with chapters in the *Tao Te Ching* in order to show the similarities between the two philosophies. The *Tao Te Ching* has much to offer, practically and spiritually, to the deep ecologically-minded person.

Seven Points of Relationship

1) "Rejection of the human-in-environment image in favor of the relational, total-field image" (Naess, 3)

Everything is intrinsically related to every other thing. Due to the interrelation of all things we cannot keep a human-centered vision of the world. By thinking anthropocentrically we elevate the importance of humankind above all other organisms. This way of thinking allows us to sustain the notion that we are in control of nature and denies the inherent worth of all beings. Since all organisms have value in themselves "nothing can be regarded solely instrumentally: everything deserves respect" (Zimmerman, 25). In accordance with the vast systems of interrelation on earth is the principle of homeostasis – that is, an alteration in one part of the system generates compensation in another part. Homeostasis implies the idea of balance. Everything is involved in an intricate balance that is continually being affected by changes in any part of the system.

Balance and harmony are important concerns in the *Tao Te Ching*. First it is important to realize that humans "may live in discord with nature rather than in harmony with it" and to distinguish between the "constant *tao* ('the unconditioned ... the all-pervading, the ineffable') and the natural *tao* ('the underlying principles of natural change')" (Callicott, 68). Natural *tao* is the "way of the universe, the orderly and harmonious unfolding of its phenomena" (Callicott, 72). I like to think of it as the energy which runs through all things, connecting us together, as well as sustaining life and spirit. As the origin of all things, *tao* is the foundation for the vast interlocking systems of mutual dependence in the world; *tao* is order and the way of expressing that order. Roger Ames suggests it is helpful to use "focus-field" language as a way of understanding the relatedness expressed in Taoist thought. In this language *tao* is the field and *te* is the focus, where the individual *tes* are the parts which make up the whole *tao*. *Tè* is virtue or "the powers of something or someone emanating from their innate character" (LaFargue, 246). Therefore, like deep ecology, the *Tao Te Ching* asserts that the innate powers of each individual are essential to the composite *tao*.

2) "Biospherical egalitarianism—in principle" (Naess, 4)

Biospherical egalitarianism assumes the equal right for all things to live and blossom; this is not a privilege restricted to humans (Naess, 4). The "in principle" clause is inserted because realistically (however unfortunate) killing, exploitation, and suppression will happen in human relationships with other humans as well as with animals (Naess, 4). Yet, it is important to realize the intrinsic value of every part of, as well as the whole, biosphere. For our human happiness and well-being is dependent on the success of the other constituents of the world. It is imperative to get out of the master-slave role we assume in relation to both other organisms and other human beings.

First, the "in principle" part relates to the *Tao Te Ching's* sayings about going into war, at least in tone. As chapter 31 says: "Weapons are ill-omened tools,/Not proper instruments./When their use can't be avoided,/Calm restraint is best." This is an acknowledgment of the total unavoidable reality of war; an admission that suppression and exploitation do happen. Also, it proposes a stance to take upon encountering such a situation – not to delight in war or killing but to feel grief and sorrow at the inevitability of such a situation. In chapter 42 the notion of the importance of the individual parts of the world is stressed. The "ten thousand things carry shade/And embrace sunlight./Shade and sunlight, *yin* and *yang*/Breath blending into harmony." Without shade and sunlight and without *yin* and *yang*, the "ten thousand things" (people or organisms) will not be in harmony. The *yin/yang* parts are dependent on each other to make up the whole. The *yin/yang* parts are like *te*, as they contribute to the whole *tao*. The *yin/yang* idea also suggests a balance of the qualities in each *te* and the necessity for all *tes* to function freely to create an overall *yin/yang* balance in the world.

Getting out of the master-slave role is also stressed by the *Tao Te Ching's* advice on ruling. In chapter 57, "The more prohibitions and rules,/The poorer people become./The sharper people's weapons/The more they riot./The more skilled the techniques/The more grotesque their works./The more elaborate the laws/The more they commit crimes." This chapter describes what happens when a government or ruler puts itself in a dominating, or "master," role over the people. Nothing good comes from this type of relationship. Instead, the *Tao Te Ching* suggests that the ruler should "do nothing," as in nothing to disrupt the flow of the universe, and the people will "transform themselves" and "govern themselves." Living in prosperity and simplicity, the people will be happy and without dominating external control.

3) "Principles of diversity and of symbiosis" (Naess, 4)

Diversity enhances the potential of survival for life on earth by providing opportunities for new modes of life and a richness of forms (Naess, 4). The "survival of the fittest" motif should not be interpreted as a mode for domination and exploitation, but the ability to co-exist and cooperate in complex relationships (Naess, 4). Further, humans have no right to reduce the richness and diversity present on the planet.

Ecologically inspired attitudes therefore favor diversity of human ways of life, of cultures, of occupations, of economies. They support the fight against economic and cultural, as much as military invasion and domination, and they are opposed to the annihilation of seals and whales as much as to that of human tribes or cultures (Naess, 4-5).

Symbiosis is the "living together in more or less intimate association or close union of two or more dissimilar organisms (Webster, 1195).

Again, this point recognizes the interrelation of all things and our mutual dependence on one another for a rich, diversified life. In chapter 61 of the *Tao Te Ching*, mutualism is venerated as the best way for different groups of people to benefit: "A great nation flows down/To be the world's pool,/The female under heaven/...A great nation/Lowers itself/ and wins over a small one./A small nation/Keeps itself low/And wins over a great one/...Sometimes becoming low wins/Sometimes staying low wins." Both support and perpetuate the well-being of the other.

4) "Anti-class posture" (Naess, 5)

In our relationships we must perceive that the "exploiter lives differently from the exploited, but both are adversely affected in their potentialities for self-realization" (Naess, 5). In this case as well, there is a recognition that oppression does exist, but we should be aware of this and know that what we do affects us just as much as it affects them. Both egalitarianism and symbiosis support an anti-class posture and should be remembered when dealing with issues regarding international relations, especially with developing countries. This, again, relates to the vital need to be aware of interrelationships, not acting as master, and taking the low place in relationships.

The *Tao Te Ching* has an anti-class posture which emphasizes not being concerned with appearances: "Exotic goods ensnarl human lives./Therefore the Sage/Takes care of the belly, not the eye./Chooses one, rejects the other" (Ch.12). Though not directly related, being overly worried about the way one looks or wanting to be judged by precious possessions makes others anxious about them. They yearn for items that will give them higher social standing, but are unnecessary for happiness and often wasteful.

Points three and four also support the principles of bioregionalism. Diversity of human life and culture as well as the inherent worth of all things is much favored by deep ecologists. The principles of bioregionalism support living close to the land and knowing the earth. The premise for this (see the *Tao Te Ching*, chapter 80) is that a culture is most healthy when its practices, myths, and norms are tied to its local geographical region (Zimmerman, 27). This reflects a need for our life practices to encompass everything from geographical location to respect for all forms of life, to recycling, and to strong interpersonal relationships without the master-slave role involved. The *Tao Te Ching* suggests that we follow nature, nature on its own, not touched by people (Callicott, 67). Taoist thought esteems naturalness, pristine innocence, simplicity, and spontaneity to achieve harmony with nature (Tucker, 154).

5) "Fight against pollution and resource depletion" (Naess, 5)

This point is the one which shallow ecologists most concern themselves with. In contrast, deep ecologists insist on seeing this issue in consideration with all the other seven points. Deep ecologists also see this as a reminder that our present human interference is excessive; we need to immediately reduce our destructive ways. This emphasizes looking at everything as a whole, which is in line with Taoist ideals. The *Tao Te Ching* refers to turning back: "Reversal is *tao's* movement./Yielding is *tao's* practice./All things originate from being./Being originates from non-being" (Ch. 40). "This is usually interpreted as meaning that the *tao* causes all things to undergo a cyclic change" (Callicott, 69). Hence, this can relate to recycling as well as to the cyclical nature of the regenerative powers of the earth. "Environmentalists promote 'recycling' as much for symbolic as for practical reasons – as a gesture, quite in keeping with the spirit of Taoism to tune the human microcosm to the ecosystemic macrocosm" (Callicott, 69). "Think globally, act locally" is a popular environmental phrase which immediately comes to mind.

Wu-wei is an important concept in keeping with ecological thought – using non-egocentric action when relating to one's environs. The use of appropriate technology is central to *wu-wei*.

Nuclear power—essentially boiling water to generate electricity, using an exotic and risky technology is, and expending huge amounts of capital and labor—is *yu-wei*. Wind-generated electricity, solar space-heating, commuting by bicycle, and the like are *wu-wei* (Callicott, 74).

The latter examples harness nature's powers to supply energy to human beings without harming the earth and can do so at a more cost-effective way in the long run (once the technologies become more readily available). This is in tune with the weak and yielding attitudes the *Tao Te Ching* suggests that we cultivate. Manipulating nature on the other hand, forcing it, is counterproductive (Tucker, 154). "Trying to control the world?/I see you won't succeed./The world is a spiritual vessel/And cannot be controlled./Those who control, fail./Those who grasp, lose" (Ch. 29).

6) "Complexity, not complication" (Naess, 5)

"Organisms, ways of life, and interactions in biosphere in general exhibit complexity of an astoundingly high level" (Naess, 6). This gives rise to thinking of biospherical interactions as vast systems of continuous interplay. On a human scale, "it favors integrated actions in which the whole person is active, not mere reactions" (Naess, 6). Naess believes we need a change in policy for human interactions with an integrated variety of activities, combining different types of work to make the individual more aware of life outside her own sphere. When the environment and all things in our small biosphere are looked at as a vast system the individual *tes* are dynamic and in harmony with each other. These *tes* can assert themselves in relation to and in response to all other *tes*. This needs to be realized in human life,

as we are collectively a manifestation of the *tao* in the biosphere and we are each a *te*.

7) "Local autonomy and decentralization" (Naess, 6)

This last point promotes local self-government and subsequent material and mental self-sufficiency (Naess, 6). Decentralization is made up of four major elements. The first is that the legislation, police forces, and other such external controls can never be so subtle or effective as internal controls. In this sense, it is necessary to aid social conditions that allow public opinion and participation in decision-making communities. The larger the community, the harder it is for individuals to have a voice and feel as though they have control over decision-making. Second, in less populated areas agricultural diversification through smaller farms, allows for the development of subsistence agriculture. There is greater feedback between supply and demand which avoids waste and over-production. This also eliminates the production of goods which people do not want. Third, a small community allows greater pleasure for the individual and higher freedom of action. Lastly, village life has less impact on the environment through the self-sufficient lifestyle cultivated by the first three elements. It is important to recognize a difference between bigness and greatness. Decentralization is called for in chapter 80 of the *Tao Te Ching*: "Small country, few people—/Hundreds of devices/But none are used./People ponder on death/And don't travel far . . . Sweet their food,/Beautiful their clothes,/Peaceful their homes,/Delightful their customs." This presents an image of a community of people so content with their small, intimate community that they find no need to search for happiness elsewhere. They enjoy life and appreciate beauty in simplicity.

Ecosophy, Self-Realization, and Non-Dualism

Further in line with the *Tao Te Ching* are Naess' theories of ecosophy, self-realization, and non-dualism. These three components fit with the above seven points, giving a broader, unified perspective on a holistic ecological worldview. Ecosophy is the philosophy of ecological harmony or equilibrium (Naess, 8). The seven points combine as priorities of ecophilosophical thinking. Naess coined the phrase "ecosophy" for he feels "ecology is a *limited* science which makes *use* of scientific methods" (Naess, 8). Whereas philosophy allows debate and depends on a different sort of wisdom than ecology does, a wisdom which considers social, political, and ethical reasoning as well as science. This agrees nicely with the *Tao Te Ching* and its all-inclusive philosophy, touching on all of the aspects of life which ecosophy aims to include. Looking to chapter 42 again, "The ten thousand things carry shade/And embrace sunlight./Shade and sunlight, *yin* and *yang*,/Breath blending into harmony." All of the ten thousand things exist and thrive because of the diversity of the things and come together in harmonious breath, or *ch'i*, creating a cosmic harmony through the balance of the constituent parts.

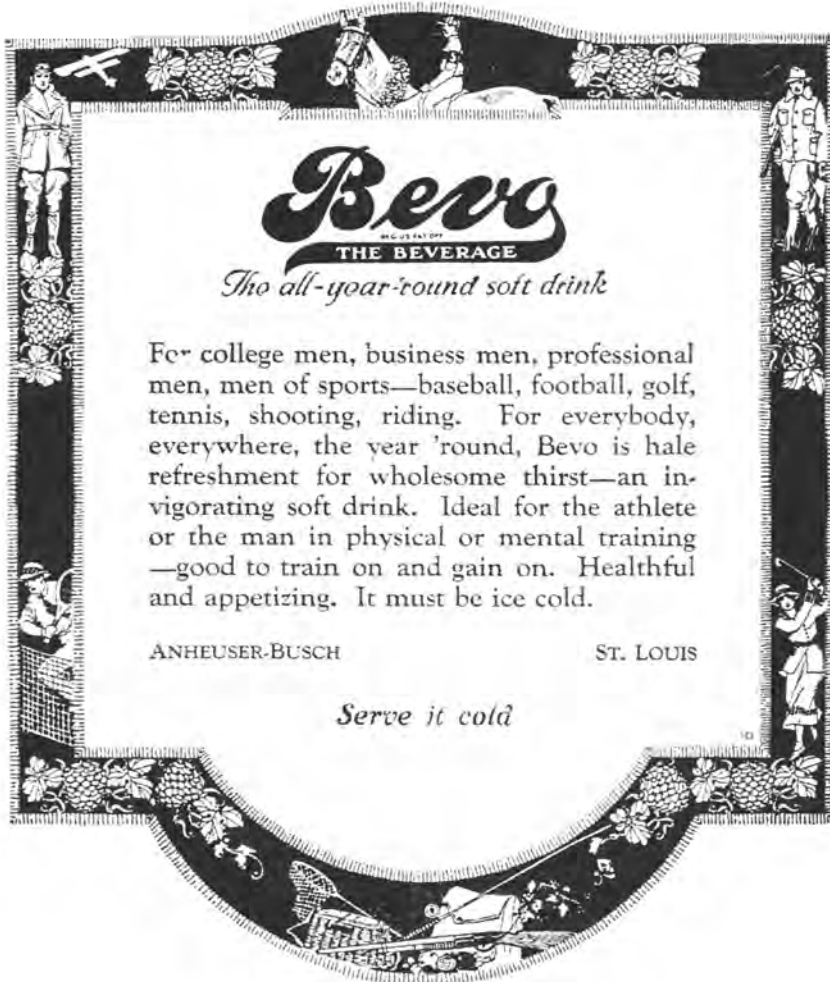
"The primary norm of Naess' ecosophy is self-realization. A major hypothesis is that all beings are manifestations of the great Self" (Zimmerman, 21). If all things come from the same "great Self" then all things are interrelated. This is why we

cannot restrict the possibilities for self-realization to humans alone, we must include all organisms. Chapter 42 also applies to self-realization, this is the *Tao Te Ching's* only real reference to a creation: "Tao engenders One,/One engenders Two/Two engenders Three,/Three engenders the ten thousand things." Therefore *tao* can be equated with the "great Self" that all things come from. Hence, all of the ten thousand things come from the same source and are interrelated. This interrelation makes it essential that we recognize a wider identification with all things: "wider identification is linked to non-dualism, the insight that there is no ultimate divide between things" (Zimmerman, 21). The *Tao Te Ching* is also a non-dualistic philosophy. In Taoist thought no separation of spirit and body, nature and people, *etc.*, exists. Instead, the *Tao Te Ching* contains a conception of mutually interrelated opposites (Callicott, 72). This is exemplified by the concept of *yin* and *yang*; they are two sides of the same thing with no distinct boundaries. One is inconceivable without the other, just as night is unrealized without day and male cannot exist without female.

Both the wider philosophies and the seven points of deep ecology can be related to the *Tao Te Ching*. This is not to say that the *Tao Te Ching* is an ecological text in the modern sense. Indeed, there were certainly no comparable environmental problems or catastrophes during the time the text was written. Nevertheless, I believe the *Tao Te Ching* does suggest a way to live in harmony with one's surroundings, which includes all organisms and the environment in which one lives. Accordingly, it is necessary to think of the interconnectedness of all things and live in a spirit of *wu-wei* or non-egocentric action.

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ALISON FREEMAN

Section I: Music

“Just like music—why does it give us the urge to die?” (Deleuze 1977, 140).

An innocent question, with a thousand branching possibilities unfolding all around it. Why does music give us a vague, exquisite pain? Why would we wish to die at a time when we are in ecstasy? How can we explain the undeniable relationship between passion and death? What at first appears to be a chance, contradictory question may actually be the key to loving and letting go: the key to self-liberation.

Submission is not the answer, although it may be tempting to view the death wish as wanting music to overpower us, to kill us because we are not strong enough to resist it. But then we would not be celebrating the music; we would be oppressed rather than liberated. Music is uplifting; we want to be swept away, not crushed underneath.

It is not just that lines of flight, the most steeply sloping, risk being barred, segmentarized, drawn into black holes. They have yet another special risk: that of turning into lines of abolition, of destruction, of others and of oneself (Deleuze 1977, 140).

We are not yearning for an end, as much as we are desiring a loss of the self. We want to lose ourselves in the overwhelming sense of becoming music; we don't want the music to stop, we want ourselves to cease. The death of the individual self, not the death of the individual yet how can we kill one without the final death of the other? There must be two sorts of death, one good and the other, bad.

The one sort is not necessarily better than the other, though the good sort of death is infinitely more convenient because it is a dissolving rather than a permanent ending. The good sort of death would be the loss of the self while remaining an individual. Deleuze describes the good death:

This is a haecceity which now singularizes rather than individuating: life of pure immanence, neutral and beyond good and evil since only the subject

which incarnated it in the midst of things rendered it good or bad. The life of such an individuality effaces itself to the benefit of the singular life that is immanent to a man who longer has a name and yet cannot be confused with anyone else (1995, 4).

The loss of the self through the good death is possible; it shows how one person can be a multiplicity of intensities – an individuation without a subject.

We want to lose ourselves without the knowledge of a loss, never seen in terms of a lack, never as a void that needs to be filled. There are other ways to lose the self besides through becoming music. How and when do we forget the self, the boundaries we are aware of, the physical limitations we harbor? I believe that we can lose the self through music, thinking, sex and death. Rather, these four things are merely different ways of saying the same thing. To be experienced in their highest, most disorganized state, these four things must be experienced with someone else.

Thinking (talking) deeply with someone else has the potential for the mutual orgasm of revelation. Inversely, touching can communicate things that it would take countless words to describe. Does this carry over to hold that thinking and death are ways of communicating with the Other? Are we trying to say something – with our bodies, with our minds, with our voices – trying all these different ways and never succeeding? Music is eternal; have we been trying to say it forever? No, because that would mean that we are dependent on goals when life should be pointless to be meaningful. Goals are desiring the death of desire; goals are wanting the bad death as quickly as possible. Music gives us the urge to die but we don't die from it. If we did, it would not be because of the music. That would be the bad sort of death, the actual killing instead of the losing.

Why do these experiences seem more intense with another person? When you think with someone else, when the music moves you to tears and someone else understands without a word, when you touch so that it hurts you beautifully; when you experience these things with someone else, they are intensified beyond what you get from them yourself. Yet if the music is an attempt at communication (an endless reaching), how can we find it fulfilling if we never get an answer?

We return again to not having goals. Maybe the object is not to finally grasp something, but *to love the reaching*. Deleuze describes this as the good dice games, referring to part of Nietzsche's *Thus Spoke Zarathustra*. Deleuze says, "The dice which are thrown once are the affirmation of *chance*, the combination which they form on falling is the affirmation of *necessity* . . ." (1962, 25). If we play the dice game with the intention of throwing a certain number to win, we have already lost. Fighting to control, trying to force your life into a certain pattern and ignoring it until you have rolled the specific number you were waiting for is to waste your time. If one waits until all circumstances are ideal, the time may never come or it may come too late. The narrowness of the bad sort of goal-oriented dice game shuts out all possibilities

save one. The liberation of the good sort of dice game may seem dizzying, but this uncertainty can be turned into a celebration of life. So can music, thinking, and sex, all the reaching, the communication, the aching that feels wonderful. We have to love the chance to reach. We sing, we ponder, we touch; how could we not love the opportunity to share this?

Since Nietzsche's Zarathustra freed us from falsified restrictions ". . . the ascent from the lowlands to the mountaintop is a rising 'beyond good and evil,' but not beyond good and bad"

(Rosen 1995, 24) we can love (affirm) everything that it brings us, because we cannot do the "wrong thing." With no one to answer to, there should be no resentment and the self is set free. We need to have free the self because, as Deleuze points out, ". . . leaping is not dancing and betting is not playing" (1962, 37). We are not dealing with the serious death of the mortal self, but of the lovely dissolving of the (metaphysical) self.

The losing of the self – can we lose ourselves in another person as we lose ourselves in the music? Can we die (disorganize the individual self) with (in) the music even after it stops playing – can we become-music until we truly are? If so, we can become-someone-else until there is no distinguishing and no way that we could ever again be without them? Can we do this through music, thinking, and sex? Are these vehicles a total union, born of loss and never lack? This sound almost like having a goal, yet the union is never consummated in a finishing way. As Deleuze makes an analogy with rhizomes to explain this, "A rhizome has no beginning or end; it is always in the middle, between things, interbeing, *intermezzo*" (Deleuze 1987, 25) and "The rhizome operates by variation, conquest, capture, offshoots" (Deleuze 1987, 21). We could never finish becoming-someone-else. One never becomes the Other but one is never again without them. The music must be a journey that is in love with itself rather than striving for a destination.

Section II Self-Destruction

There is such a fine line between self destruction and the destruction of the self. Is this the line at the edge of the abyss where Nietzsche danced? What elements define both sides of this line? Deleuze discusses the two kinds of death:

Death as even, inseparable from the past and future into which it is divided, never present, an impersonal death, the ungraspable, that which I can not grasp, for it is not bound to me by any sort of relation, which never comes and toward which I do not go. And then personal death, which occurs and is actualized in the most harsh present whose 'extreme horizon (is) the freedom to die and to be able to risk oneself mortally.' We could mention various ways in which the association of the two [types of death] may be brought about: suicide or madness, the use of drugs or alcohol (1990, 156).

Deleuze stressed that we must be careful when making a Body without Organs (BwO), which seems a bit strange considering he is arguing for the disorganization and the unrestrained freedom of the self. He asked, "How can we fabricate a BwO for ourselves without its being the cancerous BwO of a fascist inside us, or the empty BwO of a drug addict, paranoiac, or hypochondriac?" (1987, 163). By repeating "be careful," Deleuze is clearly aware of the line between the two types of destruction, the two kinds of death. The dangers intensify when one tries to lose the self through external means. Deleuze showed a concerned compassion toward the lambs who used him to lead themselves astray. Parnet reports that in an interview Deleuze addressed this issue:

He says that they [Deleuze and Guattari] always felt quite responsible for anyone for whom things went badly (tournait mal), and he personally always tried for things to go well. He said he never played around with things like that [drugs], his only point of honor, never told anyone to go on, it's o.k., go get stoned, but always tried to help people make it through . . . He wasn't there to prevent anyone from doing anything, not serving as a cop or a parent, but tried nonetheless to keep them from entering into a 'tattered state' (Parnet 1996, 6).

Deleuze, while careful not to judge anyone negatively, did not approve of needing drugs or alcohol to lose the self. The line is far too easy to slip over, the good death collapsing irretrievably into the bad. While Deleuze was in favor of intensity and excess, drugs and alcohol seem too precarious and fleeting. One will come down when the drugs wear off and he or she will need more to get back up. If the loss of the self is internal; there is no reason that one should be forced to return. Also, the idea of drugs seemed to be a contradiction to the BwO, because it is too specific, one is satisfying a certain demand of the body. Does sex appeal only to a specific part of the body? No! not the good kind of sex. The good kind is not genital-centered, but means that the caress of one's elbow, one's collarbone increases the passion as much as the caress of the more traditional areas.

Good sex does not have orgasm as its goal, just as really losing the self should not have a drug-induced high as a goal. Many people do turn to drugs and alcohol to forget themselves, but of the danger of becoming permanently hollow. Deleuze described the "empty BwO of a drug addict," where everything has been dissolved but nothing has filled it up. One should be able to find both the means of disorganizing and filling within oneself.

There is an undeniable allure to self-destruction, a glory to burning the past so that nothing is left but the wide open future. In *The Unbearable Lightness of Being*, Kundera speaks of destruction:

She longed to do something that would prevent her from turning back to Tomas. She longed to destroy brutally the past seven years of her life. It was vertigo. A heady, insuperable longing to fall. / We might also call vertigo the intoxication of the weak. Aware of his weakness, a man decides to give in rather than stand up to it (1984, 76).

The woman Kundera is describing wanted to destroy the past so that it would actually be impossible for her to return to it. This is a sign of weakness, because she knew she would go back to the past if it was still there.

Burning also presents an undeniable finality and with that comes a security. One no longer has the option of turning back and it does take strength to be able to take something you once cared for deeply and set it on fire with the intention of reducing it to an unrecognizable heap of ashes. Starting the fire may be much easier than watching it burn and consume that which you still love(d). The temptation to put out the fire, to salvage the wreckage of the past, may be overwhelming.

Derrida speaks of the need to burn the past:

I recall having said to someone, right at the beginning of our history, however, '*I'm destroying my own life*'. I still have to specify: when I first wrote 'burn everything,' it was neither out of prudence and a taste for the clandestine, nor out of a concern for internal guarding but out of what was necessary (the condition, the given) for the affirmation to be reborn at every instant, without memory (1987, 23).

When he says he is destroying his own life, he is not speaking of suicide, rather, he is speaking of the past. He doesn't need the past to support or justify his present existence. He destroys the past as it is created so that only the future is real and open for him. Burn until there is no trace, no regret, no attachment and realize the strength of forgetting.

Why, then, doesn't burning work? Because there is always something left, in both physical and metaphysical terms. When you burn something of your past, you are admitting that it would overpower you if you did not burn it out of existence. This is why the woman wanted to destroy her past with Tomas and why the author of the postcards wanted the recipient to burn them after reading. Something will always be there: a memory of someone or a pile of ashes (if we can even make the distinction anymore).

That's what makes the abyss so alluring. Everyone has felt the urge to leap over the edge, whether it be the cliff, the Ferris wheel, or the windowsill. While this may seem to be an act of control, taking one's life into one's hands and choosing not to continue it anymore, free will etc., this is actually another desire to be controlled. It is much harder to let go than it is to throw away. Once you leap you never again have to deal with the consequences. (Letting go is losing the self, throwing away is submission.) Once you burn, you never have to see it again and you are never in danger

of going back to it. So leaping and burning are admitting and submitting to things that are stronger than you.

Nietzsche disapproves of leaping but he loves dancing, so dancing on the edge of the abyss is tempting fate but in a way that you are so confident of your strength that you are not afraid. This is the same edge, the line we encountered before: the line separating self-destruction and the destruction of the self. It is easy and seductive to destroy the literal self, be it with drugs, alcohol, burning, or leaping. All of these are the bad kind of death – the stifling, the imprisoning, the submitting to and the loving of weakness. Kundera says that vertigo is the loving of weakness; why shouldn't self-destruction be the same thing?

Weakness is not part of the glorious dissolution of the self. Submitting means dependence, to the drugs, to the fire, to make your life bearable. Therefore we must let go of the controls, of the boundaries, of the goals, to truly lose the self. We must burn without fire; love without needing; be a body without organs. We must be light without heat.

Self-destruction is an expression of the ultimate loneliness: I would rather not be than be with anyone. Self-disintegration is becoming everyone while remaining yourself. The individuation is possible because there are other people. We need to go beyond the need for the past, the need for burning, and allow ourselves to be (to enjoy being!) open to the future.

Nietzsche may have shown us how to do this through Zarathustra. "I name you three metamorphoses of the spirit: how the spirit shall become a camel and the camel a lion, and the lion at last a child" (Nietzsche 1969, 54). The camel shows how we are burdened by beliefs and responsibilities that are given to us when we cannot think for ourselves and need something to hold on to. Since we can bear things, we do bear them because we don't know that we don't have to. The knowledge that we don't have to hits us with the roar of a lion, who, upon realizing his strength, throws off everything and stands alone. The lion does not need anyone, but he is not happy because he lives in a state of perpetual defiance. This is an important stage, but it is also important to go beyond it. Some people never stop being camels, forever unquestioningly burdened, mindlessly religious, perhaps. Still others never stop being lions, fighting everything simply because they are strong enough to. This can be equally mindless. At some point you do need to throw everything away, but there is no reason not to have everything thing again if you want to. Like the camel, the lion is still ruled by everyone else because he is forced into independence rather than choosing it. The camel holds everything; the lion destroys everything.

The final stage remains: that of becoming a child. Nietzsche says, "The child is innocence and forgetfulness, a new beginning, a sport, a self-propelling wheel, a first motion, a sacred Yes" (Nietzsche 1969, 55). This is burning without fire; the innocent forgetting instead of the violent repression or destruction. This is welcoming the future because you want to. You aren't idealistic because people tell you to be. You are idealistic because it makes you happy to be. Idealism is often considered

childish, but that may be a wonderful thing. Ideals are not goals, they are directions; line of flight to soar with or from. While it may seem that the camel and the child look remarkably similar, they could not be more different. Yet they are also the same. Am I standing still because I'm not moving or because I'm moving too quickly for you to see?

Never, as Nietzsche tells us, beat up on someone because you are stronger than they are. This just speaks of dependence and your need to push them down to elevate yourself. Don't burn the past with fire, because that is admitting that you would return to it if it were still there. Don't leap into the abyss because you are admitting that your urge to be controlled overpowered your urge to control yourself. You must be a child; aware of the past yet unaffected by it. This child is "a self-propelled wheel," not needing anyone to either push or stop it, just something enjoying its motion. If it didn't hurt you, you wouldn't need to burn it. If it does hurt you, it's stronger than you and you are not looking at the world as a child should. Drugs, alcohol, burning and leaping are all admissions of weakness and dependence. Theatrical sacrifices of the self will do nothing toward actually losing the self.

Does music give us the urge to die the same way as the abyss does? Both face us with an internal wrenching, as though the self is voluntarily tearing itself apart. Since it seems that self-destruction (the abyss) is a short road to the bad sort of death, we will try to see how music can help us disintegrate in a way that we become a body without organs. Deleuze explains:

Thus the BwO is never yours or mine. It is always a body . . . The organs distribute themselves on the BwO, but they distribute themselves independently of the form of the organism; forms become contingent, organs are no longer anything more than intensities that are produced, flows, thresholds, gradients . . . These are not organs in the sense of fragments in relation to a lost unity, nor is there a return to the undifferentiated in relation to a differentiable totality (1987, 164).

The body, of course, does not literally lose its organs. That would be a negative self-destruction, an amusing thought which can nonetheless be applied with some accuracy. But the body ceases to be a group of separate systems. Everything is seen in terms of intensities serving to further intensities; the body and mind, the music and thinking are all merged into becoming. One cannot be aware of one's self as a self when they are doing any of these things. When someone is being swept away (dissolved) by a piece of music, they would not think "I have a headache." Once this thought did cross their minds, they would immediately be abominably organized, a self reflecting upon itself, a body categorized into units, one of which was not functioning properly. This is a body with organs, incapable of forgetting the self. This may seem contradictory, because music creates the urge to die which implies a feeling of pain and it is the pain associated with a headache that causes one to be a self

reflecting upon itself. But there is a world of difference between the pain of feeling music tear you apart and the knowledge that a specific part of your body hurts. The music is a way of expressing what we can't say; it helps (allows) us to let go of (not throw away) the definitions of what we are, the boundaries which restrict us. We need the music to shatter us, to break through the system of organs until we are a BwO. How can we experience the losing of the self to the fullest intensity? Deleuze asks:

How to get past the wall while avoiding bouncing back on it, behind, or being crushed? How to get out of the black hole instead of whirling round in its depths, which particles to get out of the black hole? How to shatter even our love to become finally capable of loving? How to become imperceptible? (1977, 46).

This can be done by discovering an anomalous individual.

Section III: The Anomalous

The question becomes how to deal with the other people in the world. We can engage battle for dominance or submission; we can deny them and retreat into solitude. However, these are negative ways of dealing with the Other. We can also see the Other as the means to intensify ourselves in ways that would not have been possible without them.

But the Other is neither an object in the field of my perception nor a subject who perceives me: the Other is initially a structure of the perceptual field, without which the entire field could not function as it does (Deleuze 1990, 304).

Here Deleuze refers to Michel Tournier's novel *Friday*, about Robinson Crusoe's experience on the island before and after the arrival of his companion Friday. When Crusoe is by himself on the island, all of civilization is telling him what to do. He lives a stricter life than he did when he was part of society.

"Related to origins, Robinson must necessarily reproduce our world, but related to ends, he must deviate" (Deleuze 1990, 304). Why was Crusoe so tightly restrained when he was by himself? Why was he liberated by the arrival of someone so completely different than himself? Deleuze suggests that individuation can only be achieved among the masses. He discusses the mentality of the pack in which each member is different and yet is still also the pack.

Let us return to the story of *multiplicity*, for the creation of this substantive marks a very important moment. It was created precisely in order to escape the abstract opposition between the multiple and the one, to escape dialectics,

to succeed in conceiving the multiple in the pure state, to cease treating it as a numerical fragment of a lost Unity or Totality or as the organic element of a Unity or Totality yet to come, and instead distinguish between different types of multiplicity (Deleuze 1987, 32).

Deleuze resolves the problem of having one and having many, in the same way that we are allowed to deal with the Other because there are other people. The swarming multiplicity is both one and many, and cannot be forced into a definition such as a number or a fragment. The swarm is one swarm, but with countless multiplicities contained inside of it. The one and the many, the pack and the member, cannot really be differentiated. Since they cannot be, we must deal with them in a different way to, as Deleuze says, "distinguish between different types of multiplicity."

Crusoe was so used to being a part of society that he was unable to break free of the restrictions, even when there was no fear of punishment and no reason to obey. He was one, but he was not himself. He could not lose the self until an anomalous individual appeared to shatter the self (society) imposed boundaries. The individual was Friday.

That the anomalous is a borderline makes, it easier for us to understand the various positions it occupies in relation to the pack or the multiplicity it borders, and the various positions occupied by a fascinated Self (Moi) (Deleuze 1987, 245).

In every pack individuals are sometimes part of the pack and sometimes the anomalous at the edges of the pack. The members of the pack are constantly moving, there are no set boundaries. This brings us to the spaces in between that the pack occupies. The spaces in between are the ones that liberate, the anomalous, and like rhizomes, in between.

Deleuze muses, "Sorcerers have always held the anomalous position, at the edge of the fields, or woods. They haunt the fringes. They are at the borderline of the village, or between villages" (1987, 246).

Is this the magic of making the self disappear? The spaces between, the particulars of which we can't speak but which we know are there, we can break the boundaries, leaving us outside and uncaged. We have to break the boundaries, the prison of the self which allows the boundaries. You can still be yourself but you can never only be yourself.

It is clear that the anomalous individual is not simply an exceptional individual . . . The anomalous, the preferential element in the pack has nothing to do with the preferred domestic and psychoanalytic individual. Nor is the anomalous the bearer of a species presenting specific or generic characteristics in their purest state; nor is it a model or unique specimen; nor

is it a perfection of a type incarnate . . . nor is it the basis of an absolutely harmonious correspondence (Deleuze 1987, 244).

The anomalous individual is integral in the shattering of the self. The anomalous does not have to be different from everyone else, does not have to be perfect and can *not* fit “harmoniously” in your life. Otherwise the relationship would revert to domesticity, yet another category. The anomalous has to be outside of everything, of the rules, of the boundaries. Not against everything, simply outside of it. This will bring you out of yourself and you will to lose the self to die the death of the music with them!

Friday was able to shatter Crusoe, not by being the epitome of what a man on a deserted island should be, but by being so completely foreign that Crusoe let go of the boundaries that no longer applied. The anomalous individual makes us want to let go of, not throw away, our old ways of defining ourselves and leave ourselves open to begin mapping, not tracing, and experimenting. Since Deleuze believes that real philosophy is the creation of concepts; what could be better than someone who unlocks you, makes you unaware of yourself as a self, helps make you become a BwO, and frees you to begin this creation?

Deleuze describes the liberating tearing apart of the self.

It is to give the crack the chance of flying over its own incorporeal surface area, without stopping at the bursting within each body; it is, finally, to give us the chance to go farther than we would have believed possible (1990, 161).

We cannot perpetually depend on the anomalous individual to make us lose ourselves. This brings us back to seeing desire as a lack, seeing a relationship as submission and domination and craving the bad sort of death to end the wanting. We must experience the anomalous as a way to intensify the loss of the self, the good death. This can be done through the music, the slow, pointless sex, and the revelation of mutual thinking. The anomalous should push you out on a line of flight that you would not have been able to find by yourself.

The anomalous does not take away the self, it just helps one lose it. All the while I am becoming-more-myself, without limits, and also becoming-them. There is no contradiction here. You can become in an infinite number of ways without taking away from any of them.

You need someone to shatter you, to make you *honest*, because when you are disorganized, suspended in the middle, there is nothing to hide behind. The anomalous is someone who lifts you from the pacifying lull, rut, of societal deception and helps you to know yourself more, through them.

We're all so afraid of breaking when it's really exactly what we need. Holding on to a self that is not really you; clutching a fragile empty shell is just like burning so you'll never go back to it. The anomalous lets you burn without fire, be light without heat.

You don't have to give in because you've transcended giving in. You dance at the edge with the one who brought you there—who killed the self and helped make you become you—because it's beautiful.

You are not lacking when you are by yourself, but the possibilities for more intensity increase infinitely when the anomalous individual is with you. They don't even have to be with you all the time. Once you have been shattered, disorganized, and are strong enough not to need limits or to destroy the past, you have lost the self. But the anomalous can feel the music with you—die together with you—have solitude together because you both lack nothing but are more because you are together. The music, caressing, creating are all expressions of the spaces in between and the particulars we can't talk about—the uncontainable joy and liberation of the destruction of the self.

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An Understanding of What Matters

CRAIG MICHEL

For the first time in weeks, I sat alone with my thoughts in relative silence. I shifted nervously in the high-backed chair, fingering the edges of my chapel cap, and pulling occasionally at the stiff wool collar of my full dress uniform. Outside, I could see cadets scurrying busily across the main area, and for the first time I wished that I was being rushed somewhere too. I rose slowly and walked to the window, looking out past the reviewing stand and onto the companies that had begun to gather for noon formation. Running a gloved hand across my closely shaven head, I enjoyed the corps from a vantage point that I had never seen before—the outside.

What am I doing here? What do these people want from me? I'm too new here to be mixed up in any of these troubles. I'm not supposed to be watching the corps through a window, I'm supposed to be marching in its ranks.

I had been thinking about this day for some time. Since that moment when I was swept into the current situation, I had been contemplating what I was going to say.

This board doesn't care whether I think Sergeant Kopelen was hazing us or not, they just want facts—they want the truth.

I glanced down at my shoes for what must have been the hundredth time. My uniform was immaculate. I had shined for hours, spinning dark smudges of polish beneath my finger until they blended into a black mirror, and working over each button meticulously with Brasso and a rag. My blouse and pants were pressed sharply, and then carefully combed with a lint brush to remove any remaining fibers. There were only a handful of cadets in full dress that day, a handful that would pass before the dean of the academy and college, and one that would sit through it all.

"New Cadet Michel, the board is ready for you." I spun to see the Sergeant of the Guard standing behind me. His face was totally impassive, and the sun caught his breast plate in a reflection of distinct white beams.

I nodded in his direction, locking his eyes with mine, hoping for some last bit of advice or forewarning. There was nothing.

Hey, it's not this guy's problem. He just leads the lambs to slaughter, opening and closing the door behind them.

The Sergeant of the Guard took a step backwards, revealing the doorway to the corridor, and motioned with one finger the direction that I was supposed to go. I nodded again and tucked my chapel cap under my left arm. With both hands, I straightened my blouse with a quick pull, and walked quickly past the guard and into the corridor. Reaching the first door on my right, I executed a flawless right face and took a deep breath as I stood only inches from the slightly cracked door. I knocked twice, entered, and brought my right hand up in a crisp salute.

"New Cadet Michel reports his presence."

From the moment I entered the room, each of my movements was followed by eyes aged before their time. Two full bird colonels, the dean of the college and the dean of the academy, were seated facing me behind a large mahogany table. Their uniforms revealed much about the careers they had led: Bronze Stars with small, gold valor devices, Purple Hearts, and Meritorious Service ribbons.

"Order arms, Mr. Michel, please sit down."

I quickly settled into the dark wooden chair, directly to the right of the only other person in the room—Kopelen. Prior to entering the room I had no idea that he would be present. No one had thought to mention it, and for some reason, it never occurred to me.

Jesus, they're making this kid sit in on his own Academy Board. That's how it works?

Kopelen's presence made my stomach knot, and for a moment I was unsure whether I would say anything at all.

I'm not testifying with him sitting right here. There's no way.

For a moment I had convinced myself that with Kopelen there I would say nothing to defame him at all. As far as I was concerned, the whole thing never happened, and nobody there could prove otherwise.

Kopelen didn't seem to be breathing. He sat perfectly still, back straight, arms down at his side. Throughout the entire ordeal I don't think that he ever moved, but then, I tried to avoid looking at him. His presence petrified me. He was under arms in the full dress parade uniform, the school's most ceremonial attire. His parade hat rested in front of him on the table, and I caught glints from its gold and silver shield even under the soft blue fluorescent lights. The chest of his full dress was covered with two years worth of medals that Valley Forge had pinned on him. I couldn't help but think that now he would lose them all because of what a kid who had been in the corps less than two months had to say.

Colonel Rowe, Valley Forge's Dean of the College, made brief introductions for himself and Colonel Miller. He went into a short statement about some of the board's formalities, and the questions began almost instantly.

Colonel Rowe glanced quickly at the notepad in front of him, and then back up at me. "Were you ever struck by Cadet Master Sergeant Kopelen?"

I felt the weight of the board's stares, the weight of Kopelen's presence.

"Yes, sir."

"Did it bother you?"

"Not really, sir."

"Did you observe Sergeant Kopelen striking other cadets?"

"Yes, sir."

Beneath the table, I ran the ribbed palms of my white parade gloves back and forth against each other.

"Cadet Michel, is there anything else that you'd like to add?"

I stared into Colonel Rowe's eyes, trying to imagine what he saw, and what he was thinking. My hair had just started to grow back from the shave it had gotten the day that I'd reported. My uniform was bare, and hung loosely on a frame that had grown thin.

I'm a goddamn new cadet. I don't know how this school works. A week ago I was still a plebe, and now I'm testifying at an Academy Board! The guy hit us. How the hell am I supposed to know if that's the way things work here? The school's been here for seventy years, I don't need to be the one to change things.

"Yes, sir, there is."

My mind rushed to a room where Kopelen had proudly told us about tradition.

"This is how it's done," he explained, "this is what being in the corps is all about."

In a flash, he brought a two-foot broom stick down into my gut. I braced for the hit, breathing out hard on impact and absorbing the sting of the wood. There were two others in the room, still with smiles on their faces. Kopelen was smiling too.

"You guys think this is funny?" Kopelen sneered.

Two more hits. The stick ignited a strip of fiery red across each of their abdomens. Kopelen's hits were becoming progressively harder, he was into it now. With a maniacal smile he paced back and forth before us, talking about his plebe year and the strength of the corps. His sermon was blurred in my mind, but the same words seemed to keep coming up again and again: "Honor," "Pride," "Character".

My hands were balled into fists, seeking some way to absorb the pain. My mind raced to find answers among his strikes. Honor, pride, character, is that what this is all about? Why did it all feel wrong? Why did I suddenly feel so cheated? My mind spun. This is military school, right, this stuff is supposed to happen. Honor, pride, character—is this how it's built?

Some things are wrong, some things you don't do anywhere. There are some things that cannot be compromised. Who cares about the hits. Tell this board what made you the most angry. Tell them when things were wrong for sure.

"Sir," I said looking first at Colonel Miller and then back to Colonel Rowe. "I'm just a new cadet. Sergeant Kopelen is my platoon sergeant. I'm not supposed to like him, but I respect the training he's given us. He's trained us well."

What was it, Craig? What was it that went too far?

"But earlier today, sir, he came into my room, and told me what he wanted me to tell the board today. Sergeant Kopelen told me how he wanted me to testify. You know, what happened and what didn't. I didn't like the way it made me feel."

It was the one thing that had any definite clarity, the one thing I was sure about.

The moment Kopelen stepped into my room, the moment I heard the tone of his voice, I knew what he was doing was wrong.

He had spoken to me as though we had been friends for years, casually propping himself against my desk, and telling me to relax. His manner and tone were ones I had never seen before, it was not the Sergeant Kopelen that I knew.

How could he have done that to me? Fuck Kopelen and his corps! Don't tell me how to think and what to say.

But they had been doing it since the day I arrived. Not just Kopelen, but all of them. They had all been telling me what I should be thinking about, what I should say, where I should go, and exactly how to do all of it. My life was being lived at the command of other people, so how did this differ? I wasn't sure, but I did know that if I didn't say anything to Colonel Rowe, if I didn't bring this up to the board, I would be hurting something more important than tradition. By not saying anything, Kopelen, not Valley Forge, would have taken something from me much larger than the corps and its seventy years.

Colonel Rowe folded his hands together on the table in front of him. "I understand what you're saying, Mr. Michel, is there anything else that you'd like to add?"

I couldn't believe that I had actually gotten it out. I had rehearsed it in my head for days, but each time it had come out differently, and each time I had wondered whether I would say anything at all.

In a simple sentence, Colonel Rowe managed to lift much of the burden that I'd been carrying with me. For the first time, there seemed to be someone on my side.

"Cadet Michel, is there anything else that you'd like to say," he repeated.

"No, sir," I finally spit out.

"Thank you, then. The board has noted your comments, and appreciates your time and cooperation. You are free to go."

I was free, free from so much of the anxiety that had consumed the previous weeks.

"Yes, sir. Thank you, sir."

I stood and saluted again.

"F troop leads the way, sir!"

They nodded, already scribbling notes onto the pads in front of them, and I left.

Once back at the barracks, I hastily began pulling off my thick, full-dress uniform. I was eager to blend in once again, to fall back in among my peers. I felt more confident, more prepared to adapt and succeed. Outside cadets were moving to class on a beautiful October afternoon. Red and brown leaves kicked across the main area, chased by a cool wind. All around, things were changing.

Within a week of my testimony, Sergeant Kopelen was dismissed from the Corps of Cadets. His orders were read before the corps at main area formation, but Kopelen wasn't there to hear them. He had quietly packed his bags and left two days before.

I was not the only cadet to testify against him, there were others. But I noticed that over the next two years we spoke little of what had occurred behind the doors of the board.

Our Superintendent, Rear Admiral Hill, did not take the hazing issue lightly, and the night after the orders were published the entire corps was to assemble for a vespers service in the chapel. As we marched past the lights of E Battery on our way to the chapel, our ranks cast long, angular shadows against the walls of the barracks. I had never seen the chapel at night before, its white pillars bathed in light and darkness, its steeple cutting majestically into the night sky.

The corps filed smartly into the pews. Cadets coughed and fidgeted in small but powerful acts of defiance. Heads bobbed back and forth in exhaustion. There was an aura of disinterest.

The Admiral welcomed us, and began speaking about another school, another time. Things were familiar, though; and the afflictions they faced were ours. The Admiral spoke of a boy hazed so severely that rather than report the incident, he chose to take his own life.

"We found him one morning," said Admiral Hill, "hanging by his own belt, from a pipe in the bathroom."

The entire corps fell silent. The Admiral's voice trembled, revealing his connection with the situation, and he paused to let the power of his words settle among the pews. I had never experienced the power of silence. For several seconds, no one breathed, no one moved, no one lived. The image of a cadet hanging lifeless from the ceiling sent goose bumps across the back of my neck.

What was important here, what really mattered?

In that moment, nothing mattered outside of the chapel, outside of the corps.



Fashion as it is to-day
[1920]



Literary Imaging of World War I

ELSIE HAMEL

In *The Great War and Modern Memory*, Paul Fussell presents the British experience on the Western Front from 1914 to 1918 in the literary context whereby it has been memorialized. The current idea of World War I is based on images of trenches in France and Belgium and real-life experiences of the multitude of soldiers who died there. This blending of real life and literature is evident in *Birdsong* by Sebastian Faulks, in Vera Brittain's autobiography, *Testament of Youth*, and in a trilogy by Pat Barker, *The Eye in the Door*, *Regeneration*, and *The Ghost Road*, particularly in the naive expectations of the British as to what the war was all about, the trench experience, the faceless "enemy," and the symbolism of nature. Fussell's contention in 1975 that the British homefront relied upon imagery to sustain them during this period is substantiated by these later authors.

Because these literary themes were an integral part of the Great War history, late twentieth-century British novelists use them to develop their fictional characters. Faulks (and, to a lesser extent, Barker) gives a more graphic and explicit account of the death, mutilation, and destruction of war, but all three authors employ the reality of grim suffering and death to illustrate the emotional cost of war. Young men cut down in the prime of their lives is similar to the cutting of flowers before they bloom. At the same time, the fascination with pastoral and floral motifs emphasizes the need to find some modicum of beauty in the ugliness of war.

To illustrate the drastic changes which war creates, these novels contrast the pre-war era with the war years. The English summer preceding August 1914 was idyllic; people enjoyed picnics and outings in a beautiful, sunny, pastoral setting, a symbol for anything innocently and irrevocably lost. Brittain refers to a speech which she attended on a hot July day in 1914 as "the one perfect summer idyll that I ever experienced, as well as my last care-free entertainment before the Flood" (91).

The pre-war British homefront attitude about armed conflict was strikingly smug. Britain had not been engaged in a major confrontation since 1871, so no man in the prime of his life knew what war was like. Most young men thought it would consist of glorious marches and great battles, quickly and easily won — an amusing opportu-

nity to show the world what heroes they could be. Brittain asserts that this cocksure attitude of "we can win the war" remained even when the Germans had bombed Rheims (103). The general consensus of opinion was that the war would be over by Christmas of 1914. Brittain notes that her brother, Edward, home for Christmas leave, is sure "the British and French armies could have driven the Germans back whenever they chose and would have done so weeks ago had they not preferred to wait for the New Armies to come out in the spring and turn the action into a decisive victory" (113). By 1915, both the soldiers in the trenches and the British at home were forced to acknowledge that the hostilities would last at least three years.

By the end of 1916, the war was no longer so glorious and colorful and exciting. Many families had sons, husbands, fathers, nephews, cousins, uncles, and friends who had been killed or wounded. How long would it go on? Stephen Wraysford, the protagonist in *Birdsong*, keeps his men going with the injunction, "It can't last for ever" (Faulks 141). Brittain believes with her brother that "now it'll last for years" (158). Even more disturbing questions come up such as: Could anyone win? Would it be worth winning? According to Fussell, this realism is clear in a letter Henry James wrote to a friend the day after the British entered the war in 1914:

The plunge of civilization into this abyss of blood and darkness . . . is a thing that so gives away the whole long ago age during which we have supposed the world to be, with whatever abatement, gradually bettering, that to have to take it all now for what the treacherous years were all the while really making for and *meaning* is too tragic for any words (8).

In a poignant scene, Second Lieutenant Hallet, dying slowly in agony from a head wound which left his brain protruding through a scar, has difficulty speaking. When he at last communicates to his family that the war is not worth the cost, his father, Major Hallet, steadfastly maintains that it is (*The Ghost Road*, 273-275).

In July, 1917, poet Siegfried Sassoon issued a protest against the deception he believed was foisted upon his fellow soldiers (*Regeneration*, 3). In a poem entitled "To the War Mongers," he expressed his rebellion:

I'm back again from hell
With loathsome thoughts to sell;
Secrets of death to tell;
And horrors from the abyss.
Young faces bleared with blood,
Sucked down into the mud,
You shall hear things like this,
Till the tormented slain
Crawl round and once again,

With limbs that twist awry
 Moan out their brutish pain,
 As the fighters pass them by.

For you our battles shine
 With triumph half-divine;
 And the glory of the dead
 Kindles in each proud eye.
 But a curse is on my head,
 That shall not be unsaid,
 And the wounds in my heart are red,
 For I have watched them die (*Regeneration*, 25).

Anti-war sentiments form the core of *The Eye in the Door*. In the spring of 1918, Britain was faced with the possibility of defeat by Germany. A beleaguered government and a vengeful public targeted two groups, pacifists and homosexuals, as scapegoats. Many were jailed, others led dangerous double lives, and the "eye in the door" became a symbol of the paranoia that threatened to destroy the very fabric of British society.

The eagerness of men to enlist at the start of the war was another facet of the naivete prevalent in 1914. In the first few months, the voluntary recruits were motivated less by Britain's peril than by fervent patriotism and the spirit of adventure. A number of men committed suicide because they feared they were not going to be accepted for service. Brittain says that Roland, her lover, wants to be wounded to show he saw action or found dead in a trench at dawn (116). In addition, the majority of the male population was made up of manual laborers who could barely feed their families on the meager wages they were getting at home. Army wages were considerably higher, and, in their ignorance about the horrors they would encounter, men of the working class eagerly signed up for duty. Jack Firebrace is a case in point: he was barely able to feed his family on his wages as a miner (Faulks 126). Barker confirms this patriotic zeal to enlist; the doctor on duty at the recruiting center says that men "climbed out of the window of the workhouse infirmary to come and enlist. Syphilis, epilepsy, tuberculosis, rickets. One lad – little squeaky voice, not a hair on his chin, fourteen, if that – looked me straight in the eye and swore on his mother's life he was nineteen" (*The Ghost Road* 12).

Fussell notes that irony is the counterpart of hope, and hope is fueled by innocence. The Great War is more ironic than any other because its beginning was more innocent. Philip Larkin writes of the recruits of the Great War, those sweet, generous people who pressed forward and all but solicited their own destruction. In "MCMXIV," he contemplates a photograph of men lined up in early August 1916 outside a recruiting station:

Those long uneven lines standing as patiently
 As if they were stretched outside the Oval or Villa Park,
 The crowns of hats, the sun on moustached archaic faces
 Grinning as if it were all an August Bank Holiday lark . . . (18-19).

Faulks illustrates this innocence in the character of Ellis (278-284). He is relatively new to the trenches and finds it difficult to understand the cynical hardness of either Wrayford or Weir. His patriotism remains intact and he believes that he is fighting for his country; survival is all about winning the war. In contrast, the seasoned soldier's main goal, first and foremost, is simply survival; winning the war becomes secondary (278-284). Barker makes the distinction that, while the officers are dedicated to continuing the war, the foot soldiers are not. "Officer Bottomley says he is opposed to peace talks. But it doesn't wash with the men. Not this time. Nobody here sees the point of going on" (*The Ghost Road*, 221).

Because the raw recruits were so vulnerable, it is not difficult to see how the actual experience of trench warfare could quickly disillusion them. Faulks devotes a good portion of *Birdsong* to the horrors of war: Stephen thinks about Wilkinson's personal life (a bookmaker, just married with a baby on the way) as the soldier is loaded on a stretcher with half his face blown away and his brains dropping onto his uniform (149); Reeves lies with his rib cage missing on one side where a large piece of shell casing stuck out from under his breastbone (149); and Douglas has a gaping wound in his side, and Stephen is covered with Douglas' blood (150). Further horrors include Stephen getting hit by a hand grenade and being left for dead (169-171); the burned soldier who had been gassed is dying a horrible death (174); a soldier whose brain was sliding out through his eye socket begs Stephen to put him out of his misery (220); trapped in a shellhole, Stephen is forced to listen to a dying boy beg for water for three hours (224); and Stephen is sealed in the tunnel with Jack, who is dying (421-461).

Barker, also details the unspeakable situations war produces. Burns had been thrown into the air by the explosion of a shell; he landed, head-first, on a German corpse whose gas-filled belly ruptured on contact. Before he loses consciousness, Burns realizes that decomposing human flesh filled his nose and mouth (*Regeneration*, 19). Prior (*The Ghost Road*) keeps a daily journal, much of it a chronicle of his revulsion for the horrible conditions he encounters; living in trenches with human bones sticking out of the walls (173); in freezing weather, corpses propped up on the fire step (174); a very heavy gas barrage which made the whole area smell like a failed suicide attempt (193); lying in a trench all day with the dead (194); the futility of trying to keep Hallet alive after the whole left side of his face had been shot away, leaving his brain exposed (196); taking boots from unburied dead and cleaning out the "debris left from the previous owner" before putting them on (240).

Brittain, amid a struggling pandemonium of ambulances, stretchers, and refugee nurses, reflects on lines from "The Soul of a Nation" by Sir Owen Seaman:

Thither our eyes are turned, our hearts are straining,
Where those we love, whose courage laughs at fear,
Amid the storm of steel around them raining,
Go to their death for all we hold most dear (430-431).

These stark, in-your-face scenes expose the reader to what war is really like – not the sanitized, romantic version presented in the movies. The relatives of young men killed in combat had enough difficulty dealing with the deaths of their loved ones; the knowledge that they might have suffered horribly would have been too much to bear. Perhaps, in detailing the realism of the terrible carnage, the goal of these British novelists in the late twentieth century was to prevent future wars by making history live again for people who have never experienced it.

The faceless enemy is another dimension of the Great War. Fussell says that "we" are all here on this side; "the enemy" is over there. "We" are the individuals with names and personal identities; "he" is a mere collective entity. We are visible; he is invisible. We are normal; he is grotesque. He is not as good as we are. Indeed, he may be like "the Turk" on the Gallipoli Peninsula, wrongly characterized before the British landings there as "an enemy who has never shown himself as good a fighter as the white man." "He threatens us and must be destroyed or contained and disarmed." The German line and the space behind it is so remote and mysterious that to actually see any of its occupants is a shock. After seeing his first German (who had surrendered), H. H. Cooper said:

Germans! How often we had talked of them in camp; imagined them! Even in the tumult of a few hours ago they had been distant and such very "unknown," mysterious, invisible beings. It seemed now that we were looking upon creatures who had suddenly descended from the moon. One felt 'So this is the Enemy. These are the firers of those invisible shots, those venomous machine guns, all the way from Germany and here at last we meet' . . . (75-76).

With the character Evans, Faulks illustrates the enemy as a faceless being and not a real person with feelings and dreams just like any other man. Evans suggests a game called Fritz in which the soldiers try to guess where the Germans are; the enemy is reduced to a common object with no human characteristics (162-163). Stephen is appalled, not by the deaths of tens of thousands of men, but by the unnatural way humans could act. The Germans sniped at bodies of dead British soldiers on a wire in No Man's Land; in two hours they had blown Byrne's head off his body, bit by bit, so that only a hole remained between his shoulders (224). It is only when Stephen comes face to face with Levi, his rescuer, that the "enemy" becomes a caring person

instead of a killing machine (463). They feel a connection at times because the trenches are so close. But Faulks also draws a portrait of Levi, a patriotic German Jewish pediatrician and family man whose unfortunate duty it is to recover the body of his brother killed in the trenches (444-449). In his diary, Prior reflects that the German he bayoneted was middle aged, which was odd because it is supposed to be golden youth you mourn. He was somebody who should have been at home watching his kids grow up, wondering whether brushing his hair over the bald patch would make it more or less obvious, and grumbling about the price of beer. Prior felt he could read this drama in the face of this man whom he had killed (*The Ghost Road*, 217-218).

The fourth connecting theme in these books is the pastoral. Fussell says that the use of the pastoral is an English mode that, while fully gauging the calamities of the Great War, imaginatively protects against them. Pastoral reference, whether to literature or to actual rural localities and objects, is a way of invoking a code to hint at the indescribable; at the same time it is a comfort in itself, like rum, a deep dugout, or a woolly vest. The Golden Age posited by Classical and Renaissance literary pastoral now finds its counterparts in ideas of "home" and "the summer of 1914." Nature brings healing through regeneration.

To be considered pastoral, a scene requires shepherds and their sheep; in this case, the shepherds have ranks and must prod their men to get them moving. In "Disenchantment," C. E. Montague chronicles the troops' transition from initial enthusiasm to final cynicism: "In the first weeks of the war, most of the flock had too simply taken on trust all that its pastors and masters had said." Later, "they were out to believe little or nothing – except that in the lump pastors and masters were frauds." The illusion was beginning to evaporate.

In addition to shepherds and sheep, pastoral requires birds and birdsong. One of the remarkable connections between life and literature occurred during the war when it was discovered that Flanders and Picardy were teeming with two species of birds which were long the property of symbolic literary pastoral – larks and nightingales. Larks became associated with a stand-to at dawn and nightingales with a stand-to at evening. Morning larks, for the most part, were a comfort – a sign that one had gotten safely through another night, one made poignantly ironic by the singing of nightingales. Sassoon associates the two when he remembers a moment in spring 1928 near the Somme:

Nightingales were singing beautifully . . . But the sky winked and glowed with swift flashes of the distant bombardments at Amiens and Albert, and there was a faint rumbling, low and menacing. And still the nightingales sang on. O world God made! (Fussell 258-259).

Faulks uses this motif for the title of his novel, and songs of larks and nightingales are mentioned frequently throughout the novel. In a shellhole, as Stephen reflects on his hatred for the Germans (a psychological mechanism he uses to save his own life and

those of his men), the song of a nightingale is heard above the murmur of a breeze (189). In a lull during the big battle, when Stephen hears larks singing high in the cloudless sky, he feels he is seeing a fresh world at the moment of creation (217). A lark flies above as Stephen and his men move toward a mine crater where dead bodies have lain for weeks uncollected (336). Bird imagery provides a striking contrast to the horrors of trench warfare. Pastoral is to horror what flowers are to blood.

In the trench scenes, Faulks uses the color red to signify the wounded and dying soldiers, Fussell asserts that in the Great War, the Georgian literary focus was narrowing down to red flowers, especially roses and poppies, whose blood-color would become an indispensable part of war symbolism. An ancient tradition associates battle scars with roses, perhaps because a newly healed wound often does look like a red or pink rose. In a hail of bullets, Prior sees the man next to him twirl and fall, a slash of scarlet like a huge flower opening on his chest (*The Ghost Road*, 272). The wound-rose is the essence of Wallace Stevens' "Esthétique du Mal":

How red the rose that is the soldier's wound,
The wounds of many soldiers, the wounds of all
The soldiers that have fallen, red in blood,
The soldier of time grown deathless in great size (243-249).

Roses were indispensable to the work of the imagination during and after the Great War, not because Belgium and France were full of them, but because English poetry was; since the Middle Ages they had represented England, loyalty, and sacrifice. Brittain calls this verse by William Noel Hodgson, who was only twenty when he was killed on the Somme, the saddest that the War produced:

Take my Youth that died today,
Lay him on a rose-leaf bed—
He so gallant was and gay,—
Let them hide his tumbled head,
Roses passionate and red
That so swiftly fade away (44-45).

To lift their spirits, the soldiers in camp at night sang "Rose of England":

Rose of England breathing England's air,
Flower of liberty beyond compare (*The Ghost Road*, 218).

The other red flower inseparable from writings about the Great War is the Flanders poppy, bright scarlet as opposed to the orange or yellow of the American California poppy. By the time troops arrived in France and Belgium, poppies had accumulated a rich traditional symbolism in English writing, where they had been a staple since

Chaucer. The most popular poem of the war was Lt. Col. John McCrae's rondo, "In Flanders Fields." Its passages have become a prayer of vigilance and as much a challenge to preserve democracy as the Great War itself:

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.
We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.
Take up your quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high."
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

Poppy seeds can lie dormant in the ground for years but will not bloom until the soil has been disturbed. The entire Western front of World War I was nothing but blown-up soil and in May 1915 poppies bloomed like never before in the fields of Flanders, as if the blood of the dead suddenly swelled up through the soil. The poem's heart is both a plea and a warning; a plea from the dead to honor them, but a warning, too, that this remembrance can only be honored by maintaining a watch on the enemy. The soil in which the dead rest cannot be disturbed or poppies will grow again.

Barker, Brittain, and Faulks have capitalized on the great literary history of England to enrich their novels. As Fussell states, "life feeds materials to literature while literature returns the favor by conferring form upon life." His point of view is validated by the novels of Faulks, Brittain and Barker. By utilizing the literary themes in vogue before and during the Great War (the naive attitude about war, the trench experience, the faceless "enemy," and the symbolism of nature), their novels gain depth and authenticity as they bring their stories to life. In some small measure, they may have also provided a warning to the human race.

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American Technology as Cuisine Prevention

KATE LEONE

Traditionally, food brings people together. People use special foods to celebrate religious festivals and joyous occasions and to mark religious practices. In the United States, however, food itself is not really the reason why people gather, celebrate, or worship. We must examine how food is used to bring communities together to discover why this does not happen in our country. I use my observations of eating patterns at Lehigh University as a microcosm of the United States. These observations, along with the history of food-related technology, demonstrate why America has no cuisine.

We must first define the word "cuisine." Sidney Mintz, author of *Tasting Food, Tasting Freedom* and one of the foremost anthropologists studying food, suggests that cuisine is embedded into the fabric of a culture. A cuisine cannot exist unless everyone in the community eats it and talks about it. Cuisine is a part of daily interaction with others that joins people in a common experience (Mintz 1996, 117).

Mintz looks to the history of the United States to examine food consumption and developing diets. He points out that diets differed according to location and previous food habits of immigrants. Immigrants were primarily European in origin and came to the United States to take advantage of the economic mobility and explore the ever-expanding frontier. The pressure to "become American" and be like everyone else meant that the children of immigrants wanted to assimilate by eating hamburgers and hot dogs (Mintz 1996, 108, 111-112).

The idea of assimilation is rather broad, but Mintz describes it as people behaving in the same way and eating the same foods. Pretty soon education, media and a changing lifestyle influenced the food standards that immigrants brought from their original country and their old culture was forgotten in an effort to be American. Mintz argues, however, that conformity of food habits brings the community together sociologically but not necessarily culturally, which is key in forming a cuisine (Mintz 1996, 112-113).

One may argue that regional cuisines collectively make up a national American cuisine. But Mintz, again, takes issue with this and explains that regional cuisines are

just that – foods made with local ingredients and prepared in the style of that region. They cannot be successfully moved to a different area and still be true to their original form. Sometimes ingredients are substituted if they are not native to that region or cheaper ingredients may be more readily available. As a result, regional cuisines are changed, sometimes beyond recognition, and there is still no national cuisine (Mintz 1996, 114-115).

While Mintz's definition of cuisine may seem restrictive, it works rather well for other cultures and peoples. The Iteso of Kenya greet each other and inquire about health and any news. In addition, they ask whose beer they have had and what they are cooking that day. It is just a part of their culture to inquire about food just as it is about health, which is a perfect example of food linking people together in a community. Where the Iteso eat and how the food is cooked are very important and give meaning to the meal (Kuper 1977, 101-102). The Jorai people of the Vietnamese Highlands do not allow outside interruptions while eating. There is no talking or drinking during the meal and instead partake in this between meals (Kuper 1977, 163). A group of Panamanians commented to a visiting anthropologist that his pregnant wife would bear a Panamanian looking child because she was eating food typical to their culture (Kuper 1977, 134). These are a wonderful illustrations of how embedded food is in some cultures; there is a link between what a person eats and who they are. These cultures have cuisines – they talk about it in everyday discourse, they cook and eat in ways to give different meanings to the meals, they eat without distraction and they identify who they are by the foods they eat. Without a doubt, cuisine plays an important role in connecting people to their communities.

If people are interested in food and concerned about it, then I should be able to find this cuisine anywhere Americans eat – even at Lehigh University. To see if Americans have a cuisine in Mintz's terms, I observed faculty, staff, and students eating at the Classic Cup in Rauch and at the tables near the vending area in the Maginnes Hall lobby.

My observations of students and faculty at Rauch and Maginnes leads me to agree with Mintz that America does not have a cuisine. While there are plenty of tables and chairs in both buildings, not many people sat at them to enjoy their meal. I focus primarily on Rauch because it has a wider variety of food than Maginnes, which only has vending machines. Rauch also has vending machines but I found most people purchased food at the "Classic Cup," a cart which provides sandwiches, soups, bagels, muffins, snacks, candy, coffee, and drinks. Of sixty-seven people who purchased items at Classic Cup during my observations, only eight sat down to eat. Of these eight, only one person sat down and just ate – he did nothing else besides eating. The other seven either studied, read or talked to friends about topics other than the food they were eating. Although I did not follow people to see where they ate the food they bought, I imagine that they ate it on the way to class, during class, or while studying at the tables upstairs. The food was not being eaten for any other purpose but refueling. And that does not constitute a cuisine.

It may be true that most of the students and faculty eat the same type of lunch: sandwich/salad, chips and drink. But does that conformity create a cuisine that links a community together culturally? Mintz does not think so and neither do I. Most students just want to grab a quick lunch and this practice will no doubt continue throughout their lives. It's not uncommon for business people to have a working lunch and an hour later have no idea what they ate. The point is that a cuisine is not part of our culture. Time is crucial and eating is not important enough in the American mind to make it a priority (Mintz 1996, 121).

As part of studying food and eating habits at Lehigh, I, along with the others in my research group, interviewed Andy Palco, the Executive Chef at the University Center. In answering our questions, he explained that his menus touch on a variety of cuisines such as Italian, French, and Mexican. Again, how can a compilation of cuisines make an American cuisine? It cannot. The cuisine has to be sewn into the fabric of a community, linking its members, and taking an active role in their lives (Mintz 1996, 117).

Looking to the past may aid our understanding of the way food evolved into a quick, mechanical event rather than a communal, uniting experience. The Puritans thought that paying attention to the quality of food would be too indulgent. Spending time at the dinner table and relaxing with family after a meal would serve no purpose and they feared it would encourage sloth and gluttony (Root and de Rochemont 1981, 315). Later, pressure to become American and the technology that simplified food preparation meant that people paid even less attention to cuisine.

The late 1800s saw changes in household cooking with the development of cooking schools and, later, classes for women about home economics and other household matters. Industrially produced foods were seen as modern, scientific, and pure. Because these foods are made in factories, they are uniform and certain. And this uniformity was a good thing; an early home economist preferred American cheese to foreign cheeses because the American product processed in a plant would be the same everywhere while foreign cheese would differ from one batch to then next and, be therefore, unsatisfactory (Shapiro 1986, 201). Women even preferred canned vegetables to fresh because the canned vegetables were not being handled and would not be exposed to a dirty kitchen like fresh vegetables are. Certainty and predictability was every scientific cook's desire for her kitchen and meals (Shapiro 1986, 203-206). The goal for the domestic scientist was to understand how each ingredient acts and what to expect when mixed with others in an effort to aid digestion. Rather than emphasizing taste, they wanted to provide nourishment as efficiently as possible (Shapiro 1986, 71-83, 225-229).

Scientific cooking gave women control over their kitchen (Shapiro 1986, 84). Graphs and charts were designed to show calorie and nutrient distribution and allow wives and mothers to plan meals for the week (Shapiro 1986, 209). Rather than taste, presentation of food was important and soon vegetables were shaped into flow-

ers and color-coordinated meals, such as red and white for Valentine's Day, became popular (Shapiro 1986, 83). Scientific cooking may have led to efficient meals but these meals could not be considered cuisine primarily because taste was not an important factor and it was too mechanical. A monotonous diet provides certainty, but differences in foods, due to the aging process or weather, challenges the cook and demands thought when planning a meal. It may even provoke conversation.

Efficiency and certainty in cooking may lead to nutritionally balanced meals and certainty may avoid ruined meals but do they contribute to cuisine? Factory produced items and prepared foods meant that cooks had nothing to contribute to the foods; they could not add their cultural experiences and heritage to the meal. Improvements in food production, along with the desire for efficiency, simply reinforced the American peoples' tendency to view food solely as refueling, not as an ingrained cultural aspect of one's life. If a cuisine had been established early on, then technology such as canning would not have profoundly affected it. However, a cuisine was not originally established because of the Puritan attitude toward food. Americans might have developed a cuisine long ago when time was not as crucial in everyday life and if Americans considered food important enough to invest the time in creating a cuisine. However, technology impeded and ultimately destroyed the limited progress already made in the development of an American cuisine.

The Civil War helped popularize canned foods. While canned vegetables and fruits were available earlier, the manufacturing process was slow and the product expensive. With the development of the canning technology, canned foods became cheaper and more widely available. Soldiers relied on the canned foods during the war and expected to eat these foods at home. People began experimenting with canning and soon ketchup, pickles, soups, horseradish, and cheese were being canned and sold. Eventually the technical problems in canning beef were overcome and canned beef became available to the consumer. Canning allowed people access to foods not in season or not locally available but it also turned cooking into a simple chore, one not requiring much thought or preparation (Root and de Rochemont 1981, 189-191, 210).

Along with the changes in food production on an industrial level were changes in the technology for food preparation in the home. Wood stoves were replaced with coal burning stoves and, eventually, gas and electric stoves. The new fuels were an added expense and this changed people's cooking. The high cost of the cooking fuels meant that people did not keep the stove going all day which eliminated what was virtually a free meal, the stews created from left-overs that cooks all day. The increase in cost meant that meals that took less time to prepare. The quality of cooking and diet changed since a pork roast would take longer to cook than a steak (Root and de Rochemont 1981, 222-223).

As the number of stores and bakeries increased, as well as the cost of home cooking fuels, fewer women thought it was worthwhile to make their own breads and cakes. Bakeries and cake mixes provided these items and they were modern, convenient,

and "scientifically" prepared (Root and de Rochemont 1981, 225-226; Shapiro 1986). I am convinced that technological advances increased the use of the words "convenient" and "easy" in everyday American conversation. Technology, while making cooking easier, affected the quality of the food and, in some cases, increased the costs.

All of these come together with the rise of fast foods. In the early 1800's, trains would only stop for fifteen minutes for the train and the passengers to refuel. Restaurants in train stations provided the original fast foods. In the work place as well, employees were "on the clock" and had to be eat within the allotted lunch break, sometimes as short as fifteen minutes. Food had to be prepared and eaten quickly. Initially, entrepreneurs brought food carts to sell lunches to the workers. These eventually evolved into diners and cafeterias. (Root and de Rochemont 1981, 317-318).

America began with a pragmatic attitude towards food as fuel and a wariness about indulgence in the pleasures of the table. There was the potential to develop an American cuisine around corn, beef, and pork as core ingredients. However, the negative attitude towards food along with canning, stoves, pre-processed foods made this difficult. Now meals are associated with being quick, easy, and convenient rather than community, opinions, and culture (Mintz 1996, 117). Technology as well as the "scientific" attitude towards food, meals, and digestion (Shapiro 1986) worked together to obstruct the development of an American cuisine.

Beginning with the limited pleasures of the Puritans, followed by the calculated blandness of scientific cooking and, finally, the instant gratification of fast food, Americans were not able to develop a cuisine. This brings us back to the students at Lehigh who grab a quick bite for lunch and eat it on their way to their next activity. Unlike the Jorai and Iteso, our food consumption is an afterthought at best or, at worst, an inconvenience. Although the development of an American cuisine was once a possibility, there is no hope now as technology continues to advance and as business, convenience, and time saving become priorities. The possibility of an American cuisine has disappeared.

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Nature Vs. Television: You Choose the Reality

DORY COHEN

The invention of television means people don't have to leave their homes, right? Why should an individual retreat into nature to see animals and vegetation when he or she can just turn on the Discovery channel? Who needs to attend church if you can wake up Sunday mornings and pray alongside a televised sermon? What does television offer that nature does not deliver to the human being? What does society gather from television and what does nature teach us that television cannot? Bill McKibben, author of *The Age of Missing Information*, argues that while television might have a lot to offer, nature has even more, at least, to those who are willing to take the time to appreciate it.

McKibben watched over a thousand hours of television and then observed nature for a twenty-four hour period while camping on a mountaintop. McKibben writes, "Television is the chief way that most of us partake of the larger world...Still, that does not mean that TV merely reflects our society...it constantly reinforces certain ideas" (17). McKibben goes on to say:

We believe that we live in the "age of information," that there has been an information "explosion," an information "revolution." While in a narrow sense this is the case, in many important ways just the opposite is true. We also live at a moment of deep ignorance, when vital knowledge that humans have always possessed about who we are and where we live seems beyond our reach. An Unenlightenment. An age of missing information (9).

By sitting in front of the television each day, people are losing touch with American culture. While television is not necessarily a negative influence in our lives, by watching it every free moment, it can consume our minds. Television can reinforce our conviction that we humans are all the same. McKibben says, "Television tells us we have everything in common. But we don't. And as we lose our particularity we lose prodigious amounts of information" (40-41). By taking advantage of both television and nature, we will not lose our ability to be content with ourselves and the

environment. But, by focusing too much attention on television, people may end up losing values that are important to the American culture and society.

Black and white screen, husband and wife married fifty years with a dog named Rip. Terms of endearment throughout the show, "old man" and "old woman." Husband goes out coon hunting with Rip only to end up dead, cause of death: drowned. <CLICK> Ah, a break from the Twilight Zone, 1-800-PARADISE. Beautiful women who will talk dirty to you all night long. <CLICK> Psychic Talk hotline, thirty minutes free! <CLICK> SciFi Frightening Fridays...background noise of humans screaming, a skull is flashed across the screen. <CLICK> Back to Twilight Zone, theme song once again. Two men are digging a grave, little does the "old man" know that it is for him. The "old man" tries to speak, but the two men pay no attention to him, he is neither seen nor heard. <CLICK> 1-800 Let's Play – Try it for free, close ups of cleavage, camera zooms in on women's chests. <CLICK> CN8 - Connected to Your World, Comcast Network. Hey, a boy with long blond hair wearing big glasses explains the features of a computer; for more information www.philadelphia.com. <CLICK> Twilight Zone resumes, a funeral for the "old man" is in process, yet the man refuses to accept the fact that he is dead. Man is introduced to heaven where he continues to walk down Eternity Road. <CLICK> SLIDERS – Save the Earth, a new show coming in March. <CLICK> Again the PARADISE commercial. Advertisement says, "always room for one more." <CLICK> Psychic hotline again, one black woman, one overweight woman, one thin white woman, twelve minutes FREE! <CLICK> A new commercial for the TV show American Gothic. <CLICK> Credits roll as Twilight Zone theme song plays.

In the backyard of my remote Pocono home, I hear no sound except for the occasional crackling of a branch. The sky is gray and there is not a single cloud in the sky. The air smells crisp, but then again, what does crisp smell like? The temperature is cool as a light breeze picks up the dry leaves that lie on the pure white snow. The snow is a blanket covering the earth. There are holes in the blanket from raindrops that have recently fallen, forming deep impressions with tiny branches nestled inside. The roots of the trees are covered with snow, but if I look closely enough, I can see parts of the tree that are not covered in white. With the exception of the sky and the snow, everything is brown or dark red. The bark is peeling off the trees and, for a moment, nothing moves—not a leaf, not an animal. The sky is perfectly still, reflecting the stillness of the leaves that rest on the ground.

I am watching Quantum TV; a paid advertisement for cookware is on. The Ingenio Fat Free System consists of cookware, bakeware, and storage ware all in one! No more Tupperware, oil or butter needed, these items are nonslick! The men in the audience are all wearing tuxedos and they are clapping at the fact that one pot can replace twenty pots! The pots are stackable, and again, FAT FREE! All you need is one detachable handle that clips on to everything else. You can bake, broil, serve, and even store food in the same pot. But wait, it gets better! If you call right away, you'll get a free pot for a \$40 value. Just by using this cookware you will lose weight. "No

more scrubbing, not even baked on cheese or burned rice will make you scrub." Mick, the man advertising the product, is fairly young, has an English accent, and is tall with blond hair. Another man, Joe, is doing the advertisement with Mick. Joe is going gray and he is wearing a tuxedo. Joe explains what Mick is doing for the audience members. CALL NOW to order your own fifteen piece set, all in one, cook ware. There is a lifetime warranty and a thirty-day money back guarantee if you are not satisfied with your purchase. At the end of the hour, professional chefs are shown cooking with the pans and flipping crepes! Again, the commercial reminds you, "eliminate added FAT! Faster, Easier, Less Fat, and only six easy payments of \$39.95."

A squirrel runs up a tree. He is gray with some white mixed in. I did not see him at first, but the scratching of his nails against the bark caught my attention. I watched him run to the top of the trunk, but then I lost him as he hopped from one branch to the next. After he jumped, the branches bounced up and down. Within seconds, the branches looked as if the squirrel had never touched them. A dried leaf fell to the ground after the squirrel leapt to a new tree. The leaf swayed back and forth in the air before it settled on top of the snow. I took in my surroundings as I sipped my mug of hot tea, noticing the steam rise from the mug as I clasped it between my hands. The steam rose from the mug and disappeared into the cool air. It seemed like someone had sucked up the warmth from my mug. In the distance I heard a crackle, but it was very faint, and after that I did not see any movement. I do not know what caused the noise, but I do know that there was so much more that I could not see, so many leaves falling to the ground, so many branches hidden by the snow.

What should you do in case of a tornado? <CLICK> A Starside advertisement where one can view the movies *In Love and War*, *Metro*, and *Scream*. <CLICK> The Gothic commercial again, Fridays only. <CLICK> This is your brain, an egg, brain without Comcast Network, a hollow egg. <CLICK> Hey, a Pay-Per-View ad, *George of the Jungle*, *Gon' Fishing*, *Con Air*, and *The Lost World*. <CLICK> Another paid advertisement, Miles Homes. This ad shows real people discussing their problems in buying a home, "no savings, need a loan, need help with a down payment?" This ad is for first time homeowners. Miles Homes provides the customer with financial services, support, a free home ownership kit that consists of videotapes, and a 1-800 number for information. Throughout the hour couples are shown smiling outside of their new homes, explaining that, with the help of Miles Homes, building a home is not as difficult as they thought it would be. "When every bank says no, Miles says yes." With Miles, a home will be built from the ground up. Miles does not build homes, but they do provide the necessary help when dealing with contractors and they do provide assistance when advice is needed. Miles started as a company selling garages, now it is a company that "can change your life forever" and make your "dream come true." During this voice-over, the owners are shown in front of their Miles homes standing on green lawns with soothing elevator music in the background.

A dark blue bird swoops down to rest on the branch of a tree. It perches near the top of the tree and continues to move, turning its head from side to side. Every so often, it flutters its wings as if it were going to take off in flight at any moment. The bird proceeds to walk sideways from one end of the branch to the other. Within a minute, the bird flies off into the gray sky only for me to lose track of it in the canopy of leaves. A couple of feet away I see a deer that is walking with its head hanging down. All of a sudden the deer stops, lifts its neck, and gazes in my direction. I cannot tell if the deer sees me, but it has become motionless. I sit quietly, afraid to take a breath, noticing the beautiful beige fur and the big brown eyes. A moment later, the deer turns swiftly and races deep into the forest where I can no longer see him. I did, however, get a glimpse of the white tail.

How could this ad not be shown within a two-hour period? It's the Home Shopping Network. Does anyone buy any of the items for sale? <CLICK> For the third time tonight I am watching the commercial for the American Gothic show. <CLICK> The nerd selling the computer again. <CLICK> What next, but another paid advertisement, this time it is from Sanyo. It begins by asking viewers "are you tired of your vacuum?" This unique vacuum by Sanyo is compact, lightweight, and practically silent when it is in use. This ad tries to make vacuuming fun. An experiment is set up for an ordinary vacuum and a Sanyo. Only the Sanyo can lift two bowling bowls, the ordinary one cannot. With your purchase of a Sanyo vacuum you will receive a year's supply of vacuum bags as long as you make four easy payments of \$24.95. Order now to get the bags! David Wright and Debbie Grant are the hosts for the show. Debbie shows the viewers how amazing the Sanyo is by cleaning up the contents of a down pillow from a glass cylinder. In order to persuade the viewers to buy the Sanyo, ordinary people are given the vacuum to try out and then they talk about their results and how easy it is to use the Sanyo. Only women are given the vacuum to test, no men. "Why bother with everything else when you can use Sanyo?" The Sanyo transforms into a hand held vacuum, it gets into those hard to reach areas, it is 7 1/2 lbs., and it assembles in seconds. Again, "order now and receive a \$10 dusting brush free!" Towards the end of the hour an obstacle course is set up to show how much trouble an ordinary vacuum is to use on stairs and on curtains, but a Sanyo can clean a house in a matter of minutes. Order Now!

As I sat outside, I thought of McKibben's experiences and how similar mine were to his. McKibben says, "we tend to recognize this loss of information, of localness, more in cultural than in environmental terms. Once in a great while someone comes on TV speaking in a distinct regional accent, and you suddenly realize how rare it is" (42). This parallels the feelings I had while observing nature. How often is it that I hear the sound of a branch break in the distance? How many days do I watch a bird fly from one tree to the next or watch a squirrel climb a tree? The answer to these questions is virtually never. My experience in observing nature has led me to the same conclusion as McKibben. By watching hours and hours of television and not

paying any attention at all to nature, I, as well as the rest of American society, am missing valuable information about the world in which I live.

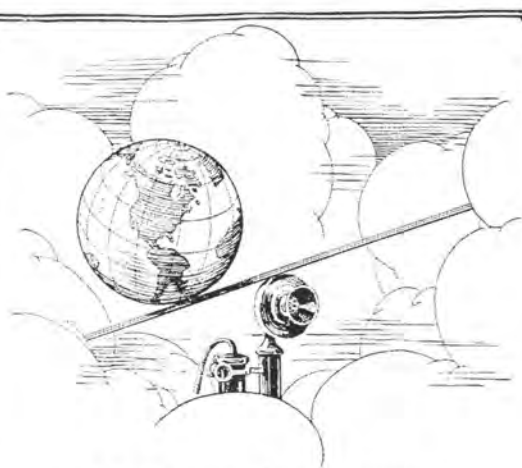
What are viewers getting from TV? Aside from the paid advertisements that run continuously throughout the night, what are the American people acquiring from watching hours of TV? Everyone goes through the same changes in life and that we can all be treated in the same manner. As we watch television over a lengthy period of time, we tend to relate ourselves to specific characters in weekly sitcoms. These actors and actresses, along with the characters that they portray on television, mirror certain activities that occur within our life. These weekly shows are considered entertainment, yet they, too, continue to reinforce the idea that everyone can be treated the same and everyone has the same problems.

Aside from weekly sitcoms, there are news channels that inform the public of what is happening on the other side of the world. There are sports channels like ESPN that provide pure entertainment by televising football, basketball, and tennis games among an array of other activities. There are cooking channels that continue to show reruns of Julia Child. There are cartoons that liven up a child's life from Saturday mornings, like the "Smurfs" or "Tom and Jerry," to after school shows. There are also educational shows: "Discovery" or "Sesame Street" for children. There are talk shows that deal with real people, celebrities, and problems that everyone encounters, "Oprah," "Ricki Lake," or even "Jerry Springer." There are shows that teach people how to improve their home such as "Living" with Martha Stewart or "This Old House" hosted by Bob Vila. Music videos are available twenty-four hours a day on MTV and VH1. Ultimately, there are shows for everyone. No matter who you are or where you live, there is something on television that suits your needs. In actuality, television treats all viewers the same with the same ideas about entertainment – determined by what is available on TV. As McKibben writes, "we have everything in common" (41).

Until we realize the impact television has on our lives, we cannot start to change. McKibben is correct in saying, "we live at a moment of deep ignorance" (9). Too often we take televised events for truth instead of venturing out on our own to find out what reality is all about. American society has become too indifferent about what is occurring in the real world. We need to step out from in front of our televisions into nature. We need to accept our individuality and not let our televised shows think for us. As a society, as Americans, we must not ignore the fact that there was life before television, and we must not take anything on this planet for granted. We need to make an effort to turn off our televisions once in awhile. We must not let television run our lives, or we will forever be lost in "the age of missing information."

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Ursula Le Guin's *The Dispossessed*: a Taoist Utopia?

MANDIRA RAY

Ursula Le Guin's novel, *The Dispossessed*, recounts the story of the planet Urras and its moon Anarres. Like all worlds, Urras has its share of conflicts. A certain group was so unhappy with the ruling state of Urras that they decided to colonize Anarres and start their own egalitarian society there. Anarres was the brainchild of Odo, a woman who was deemed so radical by the Urrasti that she was imprisoned. After moving to Anarres, no one ever returned to Urras. Le Guin's story is told through the eyes of Shevek, a physicist from Anarres. Because of his extraordinary scientific talents, Shevek is the first person to return to Urras. Once he returns, he will share some of his scientific theories with the Urrasti government.

Through Shevek's eyes, it is obvious why Shevek's ancestors originally left Urras: it is a world where money, cutthroat competition, jealousy, and crime reign. The government is oppressive; the rich never help the poor. Everyone wants to possess more and more, and ultimately, the common man gets nothing. Based on the writings and teachings of Odo, Shevek's ancestors started their own utopian world. On Anarres, the Odonians use Odo's principles to find solutions to the problems they had encountered on Urras. However, Anarres is far from the perfect utopia that Odo envisioned.

By working together as one and sharing everything, no Odonian should be more privileged than another. Desires should be forbidden, so no one will have more than anyone else. Everything should be shared, so one person will not live in excess while others suffered. There should be minimal laws, so the people will have freedom to do what they want and help society as well. Many of these Odonian ideas are comparable to Taoist ones. Is Le Guin writing a Taoist novel, and if so, what aspects of the *Tao Te Ching* is she illustrating in this novel? Because of its flaws, can Anarres be a Taoist world? Obviously, these questions have no easy answers, mostly because the *Tao Te Ching* itself is so ambiguous. However, Anarres is also an ambiguous utopia with many Taoist traits.

If Le Guin's novel is indeed a Taoist one, then the principles behind Anarres will reflect ideas and images in the *Tao Te Ching*. Anarres is based on the beliefs and

writings of Odo, and her major work is called the *Analogy*; the central thrust of the book is that a person's function in society is to do the work he does best. Also, cooperation and performing one's function are required for a society to be healthy and the individual will benefit (Le Guin 1974, 333). The *Tao Te Ching* expresses a similar idea. In Chapter 8[81] it says, "By working for others, he increases what he himself possess. By giving to others, he gets increase for himself more and more" (LaFargue 1992, 18). According to both the Odonians and the *Tao Te Ching*, people should work for the common good, not for personal gain or glory.

Many Taoists believe that evil comes with certain desires. After all, people desire to have more money and power. These desires can lead people to harm society. Therefore, the *Tao Te Ching* advises, "Nothing is worse misfortune than not being content. Nothing makes more guilt than the desire for more gain" (LaFargue 1992, 44). Shevek sees Urras is plagued with people with desires that harm society. Like the Taoists, the Odonians also preach against desires. In Odo's words, "No man earns punishment, no man earns reward. Free your mind of the idea of *deserving*, the idea of *earning*, and you will be able to think" (Le Guin 1974, 358). If these ideas are removed from a society, a person has no reason to fear others and therefore will work for the society.

Shevek, however, sees on Urras that most people ruthlessly work for themselves. In order for a person to work for the society, the Odonians tried to remove all competition and money from their society. Odo writes, "A child free from guilt of ownership and the burden of economic competition will grow up with the will to do what needs doing and the capacity for joy in doing it" (Le Guin 1974, 247). Similarly, the *Tao Te Ching* states, "Be content and there will no disgrace. Know to stop and there will be no danger" (LaFargue 1992, 42). By removing competition and money from society and "knowing when to stop," no one person has more power or money than another. Without these evils, social good is accomplished. The ideas of competition, jealousy and power are obsolete. The problems on Urras will be averted, and harmony will reign.

Shevek witnesses how the excess power, wealth, and money on Urras destroy the common people. He is so disgusted by it that he says, "I have been in Hell at last ... It is Urras. Hell is Urras" (Le Guin 1974, 347). In fact, the problem of excess on Urras is one of the reasons people left for Anarres in the first place. Odo writes in her book the *Analogy*, "Excess is excrement. Excrement retained in the body is a poison" (Le Guin 1974, 98). The cities are bare; nothing is hidden on Anarres. Because the people of Anarres try not to covet excess, their lives are simple yet fulfilling. In Chapter 62[29] of the *Tao Te Ching*, it states, "The Wise Person avoids excess, avoids extravagance, avoids being grandiose" (LaFargue 1992, 134). Everything will be shared, so one person will not live in excess while others suffered.

In an utopian society, people should not have to live in fear of crime and violence. They should be able to reach out to each other without trepidation. On Urras, however, the people are boxed in because of rules and regulations. Therefore, to avoid the Urrasti fate, Odo writes, "To make a thief, make an owner; to create crime, create

laws" (Le Guin 1974, 139). The absence of strict and stringent laws provides the Odonians with a freedom not found on Urras, and, thus, the Odonians are more likely to use this freedom and do good for the society. Similarly, the *Tao Te Ching* states, "In the world: the more rules and restriction there are, the poorer the people will be. The more you publicize rules and laws, the more robbers and thieves you will have" (LaFargue 1992, 168). Both the *Tao Te Ching* and the Odonian view argue that too much restriction is bad for society. In order to create a better society, an individual must be able to have freedom.

The oppressive nature of the Urrasti government prompted the people to violent rebellion. To avoid this fate, the Odonians do not possess a restrictive central government or even a national flag. Therefore, when the Odonians argue that sending an Odonian to Urras is against the rules, Shevek reminds them, "Any rule is tyranny. The duty of the individual is to accept *no* rule . . . We are not subjects of a State founded upon law, but members of a society founded on revolution" (Le Guin 1974, 359). Without an oppressive government, there is no tyranny. This Odonian view on government is like the "Soft Way," for the *Tao Te Ching* concludes, "Governing a large state is like cooking a small fish" (LaFargue 1992, 152). When cooking a small fish, too much poking and rough handling could rip the fish apart and stir up unhappiness and violence. While the Odonians have the DivLab, an agency that distributes the work that needs to be done to the people, they do not have a true central government that might stir up unhappiness and violence.

It seems that Odonian principles generally concur with Taoist ones. Both preach working together for the greater good over personal motivations. By attempting to remove desires and excess, everyone will benefit. No one person will be left too much while another has too little. There should be minimal rules and government, so the people will be free. It appears Le Guin is writing a Taoist novel. However, there are aspects of Anarres that appear to go against principles found in the *Tao Te Ching*. For example, unlike the Odonian view, the Taoists never completely rejected the idea of government. The *Tao Te Ching* states, "The greatest ruler: those under him only know that he exists" (LaFargue 1992, 118). The Odonians believe in *no* true central government instead of one that is in the background.

Another discrepancy occurs with the *Tao Te Ching's* emphasis on *femininity*, and Le Guin's emphasis on *feminism*. These two may seem the same, but they are not. The *Tao Te Ching* says, "Femininity always overcomes Masculinity, by Stillness, in Stillness it take the low place" (LaFargue 1992, 122). However, the *Tao Te Ching* is arguing that the feminine qualities, such as patience and stillness, are preferred over masculine qualities, such as aggression and belligerence. It does *not* seem to be suggesting that females should be equal to males in society. It is only gently reminding us that sometimes a softer, quieter way of looking at life is better than the traditional, aggressive one. The *Tao Te Ching* merely uses the qualities stereotypically associated with gender to make its point.

On the other hand, the Le Guin novel promotes feminism. For example, on Anarres men and women are considered completely equal. When Kimoe, an Urrasti, asks Shevek how women can be considered equal to men, Shevek laughs at the question. Shevek replies, "Often I have wished I was as tough as a woman" (Le Guin 1974, 17). Kimoe is shocked that women could have as much status as men on Anarres. Meanwhile, Shevek is left wondering, "If to respect himself Kimoe had to consider half the human race inferior to him, how do women manage to respect themselves?" (Le Guin 1974, 18). It is evident through Shevek's reaction to Kimoe that the Urrasti do not treat men and women equally. In fact, the Urrasti would view the Odonians as feminists. On Anarres, women are not required to stay confined in the role of mother. Women are not diminished as sexual objects. The women and men are recognized as being different but they are not discriminated because of their gender. However, Le Guin's feminism is different from the *Tao Te Ching's* emphasis on feminine qualities. Le Guin is promoting equality between men and women, while the *Tao Te Ching* is recommending that people should have "feminine" qualities like patience and stillness.

Furthermore, Le Guin's Odonian society on Anarres is not really an ideal utopian world. For example, even though there technically is no oppressive government, the DivLab indirectly forces people to do the work assigned via social pressure. People are ashamed to refuse a posting, so they obey. In essence, the DivLab is the government, and it does have the power to control the people. Furthermore, according to Odo, no one should have more power than the next. But Sabul, another physicist, will not publish Shevek's theories unless he agrees with them and gets co-authorship as well. Meanwhile, Shevek's friend Tirin is persecuted when he presents a play that is labeled as anti-Odonian. Odo wanted Anarres to be a world where the individual has the freedom to do what he does best. If Tirin's function is to write plays that challenge Odonian beliefs, why wasn't he allowed to? And who has the power to forbid him? All these flaws in Anarres make it seem it is not really a Taoist or Odonian world. But why didn't Le Guin simply create a perfect utopia?

Like the *Tao Te Ching*, Le Guin's novel may appear to say one thing, while often ironically suggesting something quite different. In some ways, therefore, the flaws in Anarres actually makes the novel *more* in accordance with the *Tao Te Ching*. The Taoist world is not perfect. Neither is Anarres. And maybe it is too late for the utopian Taoist world to be achieved, but there is a real attempt to make better people and a better world. Neither Lao-tzu nor Odo's words can be perfectly lived out. By creating a flawed Anarres, Le Guin is acknowledging the hard and always imperfect nature of the human condition.

And even if Anarres is a failure in our eyes, is that really so much of an issue? Isn't Anarres a better place than Urras? As Shevek realizes, "That the Odonian society of Anarres had fallen short of the ideal did not, in his eyes, lessen his responsibility to it; just the contrary" (Le Guin 1974, 333). Le Guin's message to us seems to involve several basic questions. So what if the *Tao Te Ching* cannot be lived out completely?

Can we relinquish our responsibility to it or to life? Should we stop making the world a better place?

It is because of this message that Le Guin's novel has both Taoist and universal significance. Obviously Odo's views on society, desires, excess, and crime are quite similar to the *Tao Te Ching's*. The *Tao Te Ching* was written in response to the problems plaguing ancient China. It was supposed to be the answer to the conflicts of that time. Odo's response to Utras was the *Analogy* and the society on Anarres. And Le Guin ends her novel by leaving many things unresolved. The *Tao Te Ching* does the same. Ironically, the "utopian" world is never fully utopian or perfect. It is, after all, the dynamic ambiguity and freedom of human life that allow for significant change. Neither Lao-tzu nor Odo is striving for perfection. If the world were perfect and frozen, then change would not be possible.

But, then again, how can there be a utopia without perfection?

The answer is ambiguous. . . .

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The Role of the Developed World in Preventing Genocidal Events

KIRK GIBSON

Genocide is a crime committed at such a horrendous level that almost no amount of goodwill can undo its evil. The United Nations defines genocide in five distinct parts:

Any of the following acts committed with intent to destroy, in whole or in part, a national, ethnic, racial or religious group, as such:

1. Killing members of the group;
2. Causing serious bodily injury or mental harm to members of the group;
3. Deliberately inflicting on the group conditions of life calculated to bring about its physical destruction in whole or in part;
4. Imposing measures intended to prevent births within the group;
5. Forcibly transferring children of the group to another group (UN 1954).

Genocide is a crime directed at humanity that no one has ever been able to understand. Even worse, no one really knows how to stop it.

The question I examine is: what is the role of the developed world, particularly the United States, in preventing and stopping genocide? Is it up to individual great powers to intervene, or should it be left to international systems like NATO and the UN? What will determine the goals of intervention and who should decide the punishment of the offenders? I examine these issues in light of three case studies: Rwanda, the former Yugoslavia, and the Holocaust.

Rwanda: 800,000 dead in 100 days

"The soldiers came by helicopter and gathered all of us in a church. They were screaming. They asked us our ethnic group. They began to kill us. Busloads of people came out with machetes. They killed my family with machetes. They thought I was dead and they left me." 9 year old Pacifique Matimura—Tutsi, April 15, 1994.

Hutu extremists began their equivalent to a Nazi Final Solution on April 6, 1994. President Habyrimana's meticulously planned and organized slaughter was responsible for the death of an estimated eight thousand people per day for one hundred days (Omaar 1994). These deaths were not caused by a few weapons of mass destruction, but by acts of the most primal violence with the most primitive weapons. Sadly, that might be all that was known about the Rwandan massacres to the American people. Many people had to participate in the slaughter to kill that many people each day. What led so many people to take part in such killing and why did the world let it happen? If it were stopped even one day sooner, the equivalent to the population of a medium sized university could have been spared. These catastrophic events did not just happen. To attempt to understand such killings, one needs to understand something of the history of Rwanda and the events that led to the massacres.

In 1880, the small state of Rwanda became a German colony. The White Fathers, a Catholic order, missionized Rwanda, seeking to convert the locals to Christianity. Roman Catholic ideas, including the racism of the time, played an important role in restructuring Rwandan society. In 1919, under the Treaty of Versailles, Germany turned Rwanda over to Belgium. Despite the change in rulers, the missionaries remained important fixtures in the political and social landscape. Between 1910-1940, the entire structure of the country changed. Under Bishop Leon Classe, society was completely restructured and history rewritten to conform to Classe's restructuring. Classe declared that the minority Tutsis were strayed Ethiopians and, therefore, deserved a place in the Christian Kingdom. This classification had more to do with their European appearance than their religious past. The Tutsis were placed on the top of the native hierarchy with the Hutus a distant second, and the Twa, in third place. From there, they were set to run the country. Following the evolutionary beliefs of the time, the Twa were seen as a less evolved form of humanity. The Belgians saw the Tutsi as acceptable rulers. The Belgians established a western style of government and issued identification cards which fixed people's racial classifications (Omaar 1994).

By end of World War II, the colonized peoples of Africa were eager for their independence. After a break of a number of years, the missionaries returned to Rwanda. They reversed the hierarchy placing the Hutu majority on top. These missionaries identified with the agrarian Hutus and saw them as better rulers than the Tutsis who were herders. While the missionaries may have had good intentions, the consequences of this reversal were quite negative. In 1959, the Hutus, desiring a greater role in the government, revolted against Tutsi domination. The Belgians were helpless to stop the swift assault which killed over ten thousand Tutsis and drove an estimated one hundred thousand out of the country to neighboring Zaire, Uganda, and Burundi. By 1962, the first independent Rwandan president had been elected (Omaar 1994).

Thirty years after reaching independence, the Hutus still believed that the Tutsis were originally Ethiopian. This "fact" was established in the missionary histories. Because of this, the Hutus saw the Tutsi as alien aggressors who stole the most fertile

land. The Hutus had had to submit to forty years of alien rule. Leon Muesara, a Hutu ideologist, spoke to the uneducated peasant class of Hutus and urged them to send their Tutsi neighbors back home by throwing them into the river. Sadly, he was taken literally and the result showed how deadly the future would become. Forty thousand Tutsi corpses were sent upriver to Lake Victoria (Kressel 1996).

Conventional Wisdom

"No State Department mandarin had made a career out of shining at the Rwanda desk; no diplomat savored a posting to Kigali. It is questionable whether the U.S. ever even had a 'policy' towards Rwanda" (Omaar 1994).

David Rawson was the U.S. ambassador to Rwanda in 1993. He had previous African experience; he grew up in Burundi and could speak some of the local dialects. He was no stranger to crimes against humanity since he was the deputy chief of mission in Somalia. Perhaps it was his background that made him the ineffective or even counterproductive figure he became. Rawson may have been sympathetic to the Hutus because of their earlier oppression.

In 1993, the first peace talks resulted in the Arusha agreements, named for the city in which they took place. They called for a multi-party power sharing system with an interjudiciary human rights council, the integration of the Rwandan Patriotic Front (a moderate Hutu and Tutsi army), the national army, and the elimination of extremist groups. This agreement had the support of African and Western nations and were guaranteed by the United Nations. The deadline for implementing the agreement was April 5, 1994. The problem was that Habyarimana was unwilling to implement the agreements because he and his supporters feared that their government would loose too much power (Omaar 1994).

Framework

Up to this point, the biggest mistake the United States made was the appointment of Rawson as the ambassador. He actively favored the Hutus, persuading Habyarimana that rebellious Rwandan Patriotic Front was responsible for Hutu opposition. Through his diligent lobbying efforts, he persuaded the government to include a member of the Coalition for Defense of the Republic. The CDR was one of the original extremist groups that outlined clearly from the beginning their plan for the eradication of Tutsis. The interest of the United States in all this appeared to be in ending the conflict quickly through siding with the majority Hutu rather than addressing any of the human rights concerns. Unfortunately for Rwanda and the Tutsis, because of Somalia, the international community was less willing to get involved in peace keeping missions. "One of the first casualties of General Aidid's Mogadishu triumph was Rwanda" (Omaar 1994).

The peace agreements had all but fallen through and the date for the final evaluation was nearing. Following Madeline Albright's recommendation, both the United States and the UN wanted to cut back on the U.S. United Nations Assistance Mis-

sion in Rwanda, or UNANMIR. Although the United States was not interested, the Belgians lobbied strongly to continue the peace keeping mission, offering to underwrite the expenses involved. The leaders of African states also agreed that it was too early to abandon the peace process. In April, these leaders insisted that Habyarimana implement the agreement, they would not tolerate anything else. On his way back to Kigali with the terms clearly on the table, his plane was shot down by his own hand picked Hutu extremists who feared he would fold. A preplanned and swift mobilization against the Tutsi began almost instantaneously (Kressel 1996).

The call for action against the Tutsi spread like a wildfire, aided by the extremist Hutu radio, RLTM. The Interim President called on the Hutus to murder Tutsis. Action was so swift that people did not even have time to think about what was going on. Moderate Hutus feared that they would be killed and had no choice but to flee or participate in the killing. Initially, the Belgians and the French offered some protection for foreign nationals and moderate Hutus, but after ten soldiers were killed, they withdrew. They were unwilling to commit themselves to any greater involvement. On April 19, two weeks after the slaughter began, the UN voted to reduce the UNAMIR from 4,500 to 270 soldiers. After another week, Ambassador Rawson declared a state of disaster. In three months approximately eight hundred thousand Tutsis had been slaughtered (Omaar 1994).

Conclusions on Rwanda

What could have been done? If Rawson had not favored the Hutu, perhaps the outcome would have been different. If he and others had pushed for greater support for the UNAMIR, then some show of deterrent force might have been effective in allowing a larger number to flee to safety. Finally, Rawson's failure to label the events "genocide" made it difficult for the United States and the rest of the world to recognize the extent of the problem. The United Nations charter clearly defines genocide and, in 1948, the United States had signed the convention against genocide. The convention calls on the signers to stop genocide and punish genocidal actors.

In previous Post W.W.II cases—such as Cambodia under Pol Pot, the U.S. could pretend that it did not know about the genocide while it was being perpetrated. It could then fudge the issue of punishing those responsible, ostensibly in the name of seeking a peaceful political settlement. In Rwanda, no one could claim ignorance. But the U.S. did not want to act and its failure to condemn and take action to prevent genocide endorsed a more horrific precedent: flaunting an international law designed to never again allow a holocaust to happen while the world stood by (Omaar 1994).

The sick manipulation of words for the sake of public opinion is a disgrace for the land that promises land, liberty, and the pursuit of happiness. Alain Destexhe (1995) makes a strong argument against such semantic games. He says, based on the defini-

tion in the UN charter, "there have only been three genuine examples of genocide during the course of the twentieth century: that of the Armenians by the Young Turks in 1915, that of the Jews and the Gypsies by the Nazis, and in 1994, that of the Tutsis by the Hutu racists." The charter provided a clear definition of genocide, something that the policy actions of the United States and the United Nations consciously misconstrue. The reasons for intervention are strong and decent. Any human being faced with the blade of a machete would hope for a savior. The reasons for lack of intervention are sickening and speak very poorly of a free world.

Former Yugoslavia: Near Utopia Collapses

"Today it is difficult to say what is historically true and what is mythical about the Battle of Kosovo. But today it doesn't really matter." Slobodan Milosevic, Slobodan Milosevic June 28, 1989 June 28, 1989

Roy Gutman, a reporter for Newsday, described pre-war Bosnia-Herzegovina as a "genuine melting pot" characterized by "an atmosphere of secular tolerance"; he speaks, for example, of Sarajevo with its skyline of minarets, church steeples and synagogues as "testimony to centuries of civilized multiethnic coexistence" (cited in Kressel 1996, 16). With Marshall Tito at the helm of the non-aligned communist country, Yugoslavia worked hard to protect itself from a Soviet threat. Tito was aware of the possibility of ethnic divisiveness and tried to develop Yugoslavian pride in its multiethnic culture while using controlled repression to limit the display ethnic diversity and differences. Although this would not be acceptable in the United States, the peace that resulted from this might justify such actions. After Tito's death, the communist system started to lose its popular support and ethnic groups began showing dissatisfaction with the current system. "Once the Communist shell cracked, people embraced their tendencies to define themselves in nationalistic and religious terms" (Kressel 1996, 30).

From the beginning, ethnic nationalist leaders espoused extremist positions. Slobodan Milosevic rose to power as the leader of the Serbian Communist Party riding on the surge Serbian nationalism that followed the anti-Albanian riots in Kosovo. Milosevic drew on history, emphasizing the unfair treatment of the Serbs, to rally support for the Serbian nationalist cause. He also argued that other ethnic groups would persecute the Serbs, given half a chance. The majority of the war crimes in this conflict is blamed on the Serbs under Milosevic. He was relentless in exercising his policy through propaganda and his army, but also patiently cunning in finding the weakness in U.S. policy, often taking advantage of even the smallest U.S. hesitation.

The Croat leader, Franjo Tudjman, was far from innocent himself. His close ties with Germany scared the Serbs even more. During World War II, Croats actively persecuted Serbs. While Tito had tried to repress the memory of these atrocities, the Serbs opened these old wounds. The ball was in Tudjman's court; he could have

apologized for the events of World War II and called for reconciliation. In the heated rivalry that was forming, Tudjman ignored the Serbs in Croatia, fueling Milosevic's fire even more and the two leaders went head to head. For ethnic nationalism to work, everyone needs to be able to identify with it and take part (Kressel 1966). If the two leaders had limited their arguments to political issues, the rest of the population may not have been willing to get involved. Instead, the memory of the atrocities inflamed the population, provoking a violent response. The two leaders began to lose sight of what they should be aspiring for and, instead, let individuals and a misguided hatred get the best of what had been a peaceful nation (Kressel 1996).

Conventional Wisdom: The United States and a Comedy of Errors

The Dayton Peace accord was a step in the right direction. The division into two autonomous regions with a shared central government appeared, on paper, to be the best solution. Clinton had pledged to send soldiers to Bosnia and Herzegovina to help NATO troops provide humanitarian aid and police the neutral zone between the two factions. However, it was still up to the individual leaders of their respective countries to adhere to the accord's guidelines. The best role for the US was to end Milosevic's reign of terror throughout the countryside, especially in the almost defenseless and isolated Kosovo region. A successful defense of Kosovo would make Milosevic realize that ethnic cleansing was too costly to pursue. While his views of other ethnic groups would likely remain the same, his ability to act on them would be limited. Sadly, the best course of action was not seen until too many had paid the most unfair price.

Now the situation in Kosovo is headline news. However, in the beginning, Kosovo was mostly ignored, even though it was here that the violence started that led to the collapse of Yugoslavia. However, from the start, the United States and other countries hesitated to increase their involvement beyond sending in a small number of peace keeping troops. "Prominent voices in the opposition party are saying that engagement in Bosnia would not be in our national interest. Are they saying that prevention of genocide would not be in the interest of the people of the United States?" (Hammond 1996, 27). Eventually, public opinion fueled by the media, convinced leaders that more action was need. Still Kosovo continued to be ignored. In 1989, the Serbs stripped Kosovo of its status as an autonomous province and removed Albanians from the government. Milosevic sent in troops and heavy equipment to prevent any uprisings.

As the conflict grew to a level which got the attention of the world, the U.S. began to take a serious stance towards the matter. In 1992, President Bush sent the "Christmas Warning" to Milosevic. In it, he said the Serbs could face serious U.S. military reprisals if they used force to suppress the ethnic Albanians. "In the event of a conflict in Kosovo caused by Serbian action, the United States will be prepared to employ military force against the Serbs in Kosovo and Serbia proper" (Anonymous 1998). In November 1998, U.S. envoy Gelbard claimed that the warning was still in effect.

However, the United States took no action when atrocities were inflicted on Kosovo in 1998. Was this warning a bluff to begin with or was the lack of action due to the change of political leadership in the United States? That answer lies in the mistakes the United States made.

Framework

In a statement made in February 1988, U.S. envoy Gelbard gave Milosevic an opening for another wave of attack against Kosovo. Gelbard stated that "without question, the KLA [Kosovo Liberation Army] is a terrorist group." He blamed them for provoking the attacks by the Serbian police (Anonymous 1998). This gave Milosevic the pretext for a more forceful policy against Kosovo. Given the envoy's statement, which may or may not have had anything to do with U.S. policy, how could the U.S. activate its threat to use force to support "terrorists?" As a nation, the U.S. temporarily lost all credibility and many people died because of it. There are detailed accounts of families having fled into the woods only to be hunted down, tortured to near death, and shot execution style in front of one another. These people were not terrorists, but simply wanted nothing to do with a fight blamed on centuries old hatred.

The next step for the U.S. was to try to coerce Milosevic to stop his crimes in other parts of Serbia, but Kosovo remained almost forgotten. In London on November 23, 1998, Secretary of State Albright attended a meeting with Germany, Britain, France, Russia, and Italy to decide how the international community should handle the situation (Anonymous 1998). Although the European powers supported NATO air strikes, they did not approve other, more direct, military actions. Without the support of its European allies, the United States was reluctant to intervene militarily. Milosevic refused to comply with the international deadlines to withdraw his army until, faced with serious sanctions, he pulled out most of the units at the last possible minute. Still the Serbian police force in Kosovo is extremely brutal and unjust, as shown in the following quote from the *New York Times*.

Human rights monitors say those detained are so terrified they do not reveal that they have been tortured. But not always.

Under two bare light bulbs dangling from a stained ceiling, police guards brought Ismet Gashi, a 36-year-old farmer, to stand before a three-judge panel last Friday in the Western city of Pec. He stood in an attitude of submission, shoulders down, his eyes fixed on the dirty orange carpeting.

When they removed the handcuffs, he kept his wrists jammed together, silently assuring his guards that he was still under their control.

A judge read his signed confession. He had admitted joining the rebels and being with them in three villages. In essence, the confession was the same as

hundreds of others in which defendants say they fought for the rebels or fed them or in some way were a party to what the government calls terrorism.

But when the chief judge asked Gashi to affirm his confession, the defendant did something that made the police officers present begin to fidget. For one of them, his right leg began twitching.

"They beat me and made me sign that," Gashi said, mumbling at first. As he continued, his voice gained strength. "They beat me so much that I could not walk afterward. I needed 10 minutes just to put my signature on the paper."

Then he indicated why statements like his were so rare. "Just before court, the police told me they would be waiting for me afterward, and if I did not agree with the confession, I would see what happened to me," he said.

"I've never heard anything like it before," said Ariana Zherka, a field worker for the Humanitarian Law Center, who attended the hearing. "He will have big problems now." Ms. Zherka said she thought that the presence of a reporter for an American newspaper in the courtroom had emboldened the defendant. (O'Connor 1998)

The U.S. cannot make the assumption that things will get better because the situation has changed slightly. Now instead of the army carrying out the atrocities, it is the police force. Reportedly, Milosevic keeps the police and army loyal because he is able to draw on monetary reserves of upwards of two billion dollars hidden about global accounts. He is their lifeblood; they have no choice but to feel loyal (Anonymous 1998).

Critics of U.S. policy claim that entering a war without clear objectives will only lead to disaster. It is both dangerous and foolish for any side to enter a war without understanding the goals and capabilities of the opposition. The U.S. has consistently misinterpreted Milosevic's goals. "Outside experts say that expecting Milosevic and his followers to abandon their desires for a "Greater Serbia" that includes Kosovo is a fundamental misreading of a man who masterminded the brutal Serbian attempts at ethnic cleansing of Muslim communities during the three-year war in Bosnia" (Anonymous).

America was beginning to realize that they have misunderstood Milosevic and began taking a harder, more proactive stance. Gelbard thought that it was time for stronger intervention from the United States. On 29 November 1998, Clinton, on Gelbard's advice, ordered that Milosevic be removed from power (Observer 1998). Clinton's decision followed the successful capture of Generals Karadzic and Mladic, both indicted for war crimes. While one could argue that this was another public relations ploy, there is other evidence that suggests that this was the only way of ending US involvement in the area. The Defense Intelligence Agency pointed out that "continued power for Milosevic means an interminable U.S. presence in the

region" (Observer 1998). After six years of uncertain policy and half-hearted threats, the United States finally took a strong step to end the conflict.

With the arrest of Serbian leaders, Serbian opposition parties will continue to grow and gain power. These opposition groups, supported by the United States, continue to work for democratic reforms. Nonetheless, Yugoslavia's parliament "denounced what it termed as 'destructive' U.S. policies and declared support for Milosevic" (Anonymous 1998). Although parliament is the governing body, the influence of the people outside the government are the most important factor in bringing change (Anonymous 1998). Milan Protic of the opposition Alliance for Change claimed "I hope the U.S. government has finally realized there is no long-lasting stability in the Balkans with Milosevic staying in power" (Observer 1998). The policy goal of the United States—to do what is best for the well being of the people and democracy—has finally been made clear.

Conclusions on the former Yugoslavia

In comparison with Rwanda, the U.S. took a much more aggressive stance in Yugoslavia, initiating the peace process and allowing military intervention. Nonetheless it took a full six years for this policy to be worked out. Why did the initial intervention take so long and why did the policy change from condemning to supporting the Albanians in Kosovo?

One needs to consider the context at the time. The American public did not support military intervention in Yugoslavia. People questioned the extent to which the United States should play the role of international policeman. Operation Desert Storm brought the U.S. military into the most involved conflict for quite some time. And the peace keeping force in Somalia came under attack and had to be withdrawn. Americans were reluctant to have their citizens killed in other countries. Eastern Europe was not strategically important, unlike the oil fields in the Middle East. Intervention in Yugoslavia would only have a negative impact on our economy as we would have to bear the costs of intervening. On a final note, there was a complete change of leadership within the U.S. While the same policy was in place during both the Bush and Clinton presidencies, the line between threatening and taking action was drawn in different places. Our policy against hostile and cunning rulers like Milosevic should continue to be strict, transparent, and swiftly executed.

The Holocaust: Lessons Learned?

"I myself could scarcely believe that such a thing could occur in a 20th century civilization." Franklin Delano Roosevelt.

Just before midnight on Nov. 9, 1938, Gestapo Chief Mueller sent the following telegram to all the police stations and units.

In shortest order, actions against Jews and especially their synagogues will take place in all of Germany. These are not to be interfered with . . .

Preparations are to be made for the arrest of 20-30,000 Jews in the Reich. Primarily propertied Jews are to be selected (Herschensohn 1997).

This action was taken to prevent rioting in response to the assassination, in Paris, of the German diplomat Ernst vom Rath by Herschel Grynszpan. Grynszpan had recently been expelled from Poland along with his parents and 17,000 other Polish Jews. The telegram goes on to detail specific actions: destroy but not loot any Jewish property; arrest fit men, the rest would be rounded up at a later time; and to burn or otherwise destroy all synagogues, providing that this would not damage neighboring property owned by non-Jews. The event became known as Kristallnacht, or "night of broken glass" for the amount of storefront glass that shattered and covered the sidewalks (Herschensohn 1997).

However the violence and mindset began far before that. A brief interview with a student who attended the University of Munich in 1933 brought out an interesting first hand perspective. "The common citizens knew very little of what was going on, and those that did denied it. As you walked down the street, what appeared to be a homeless man turned out to be a beaten or shot corpse. The whole thing was kept incredibly quiet." The former student also recalled that in that day and age people would routinely sing songs about the politics of the time. "People would sing songs with lyrics like 'Holy Mary make me dumb' which pointed out the level of denial those who knew what was going on had. Even incoming American mail was censored to see what the overseas perspective might have been" (Gibson 1998). It was not until much later that a true perspective would be seen.

In 1935, marriage and extramarital relations between Jews and non-Jews were prohibited. Jewish citizenship and civil rights revoked. Jews were also forbidden to display the German flag. What better way to let the country know who was and was not truly a part of a nation? These were some of the earliest acts against the Jews. In 1939, just after the Kristallnacht, the Gestapo was given the control of all Jewish affairs and their policies became more brutal. Poland was conquered that year and the first work camps were constructed. The term "work camp" would quickly take on a much more sickening meaning. Up to that point the Nazis considered forced emigration as the solution to the "Jewish Problem." The plan was to literally ship all the Jews to Madagascar. The plan was abandoned and a much worse solution was devised. In 1941, the first stages in the revised Final Solution took place. Gas chambers were built and used in Auschwitz, Belzec, Sobibor, Majdanek, and Treblinka (<http://www.tulane.edu/~so-inst/slguid11.html>). The first gassing took place on December 8, 1941. What was interesting was that through all the cruel efficiency brought about by the Nazi forces, they had a very strong need for labor. Regardless of that fact, it was decided that annihilation of the Jews was far more important (Anonymous 1990). Rather than the initial goals of swift and assured conquest, the Nazis decided that the destruction of the Jews was more important. The decision to imple-

ment the final solution was made at the Wannsee Conference that completed the planning for the Final Solution. The gas chambers would be fully implemented for mass extermination in the controlled countries of France, Belgium, the Netherlands, Luxembourg, Italy, Austria, Poland, Czechoslovakia, Hungary, Romania, Yugoslavia, Bulgaria, Greece, Latvia, Estonia, and Lithuania (Tulane site).

One would think that soon enough the world would begin to know what was, in fact, going on in Germany. How an entire nation kept such an awful secret is confusing to this day. Granted, the media was not nearly what it is now, but that may not have mattered. After all, censoring incoming American mail had been going on almost ten years before any true mobilization had started. Despite the best efforts of the Nazis leaders to keep the mass killings a clandestine operation, the U.S. government did have confirmed reports of such events by 1942. For the most part, however, the outside world paid little attention. American and British officials met to discuss the matter in Bermuda in 1943, but accomplished little.

In 1943, the world first started to question what was happening. The Theresienstadt Ghetto, constructed in Czechoslovakia in Nov.1941, served as a holding tank for Jews on their way to death at Auschwitz. When rumors began circulating the globe about forced death through labor, and the intentionally impossible conditions within the ghettos, Theresienstadt would become a façade. The Nazis rebuilt part of this ghetto to serve strictly as a showpiece for propaganda purposes. Flower gardens were planted, shops, schools, and even a café were built. An investigating commission of the International Red Cross came to visit and was completely misled. "In July 1944 the Nazis made a documentary propaganda film about the life in this ghetto. After the movie was completed, most of the Jewish 'actors' were shipped to their death at Auschwitz" (Anonymous 1990). That same month, the Red Army liberated the Majdanek concentration camp. Only six months later all of the extermination camps were liberated by either American or Soviet troops. "Only then did the world begin to see what the Nazis had been doing over the past 12 years" (Anonymous 1990). It was not until early in 1944 that the United States even established a special War Refugee Board (which eventually did help in the rescue of approximately 200,000 Jews) (Tulane site).

Conventional Wisdom and Framework

The Holocaust is different than the other cases presented. First, there was less general awareness about what was going. The media were less active and less technologically advanced. Second, there were no supranational structures available to attempt to stop these activities. The UN charter was not signed until 1945, and NATO was not established until 1949. The International Red Cross, hardly capable of exerting any military force, was pointing out the atrocities at hand. The world was clearly in a state of shock when they discovered the death camps. The convention against genocide that is part of the UN Charter was a direct result of the Holocaust.

Conclusions on the Holocaust

The UN's convention against genocide was a result of the Holocaust. Members decided at that time that the world should never set eyes on such an event again. The criteria that defines genocide are defined in terms of what the Germans did to the Jews – from death marches to creating an unnecessarily harsh environment in the ghettos and the death camps. The idealism that defined the convention against genocide far exceeded signers ability and willingness to prevent other acts of genocide.

Final Conclusions

"Who were the fools who spread the story that brute force cannot kill ideas? Nothing is easier. And once they are dead they are no more than corpses" Simone Weil

Bruce Herschensohn, a Distinguished Fellow at the Claremont Institute, analyzed the inability of the current international political system, with its supranational structures, to successfully deal with genocide. He states:

Had [Hitler] come to power in the 1990s instead of the 1930s, he would have won . . . The UN forces would have stood at the railway stations, monitoring the families that were split apart among screams and tears. UN monitors would also have stationed themselves outside Buchenwald and Dachau to monitor smoke when it was seen coming from the crematoriums. But their orders would have been to not take sides in the conflict (Herschensohn 1997).

Individual states are unwilling to take actions to prevent or intervene in genocidal situations, even on behalf of larger international organizations. This unwillingness means that when actions are taken they tend to be delayed and halfhearted, at best. Military interventions are seen as a last resort. A strong and immediate presence, not necessarily having an attack plan, would seem more effective than doing little to nothing, as was the case in both Rwanda and Bosnia. In both these cases, the delayed actions, a result of an inadequate foreign policy, meant tens of thousands of deaths per day.

It is easy to assume the U.S. can throw its own weight around and just make things happen. Looking at recent history, it has been done before. Recall all of the armed "advisors" sent to Vietnam when the conflict was ready to boil over. Even though Somalia turned out poorly, there was a comparatively swift U.S. presence there. One of the most recent and undoubtedly successful stories was that of Desert Storm. Mobilization was fast and furious. An overabundance of U.S. assets was deployed to create such an impressive and potent presence, that the conflict lasted almost under one month. When one compares the Kuwait situation with the Bosnia example especially, it is easy to see where the priority for U.S. intervention lies. While the United States justified its actions in Kuwait in terms of the need to defend its allies, the threat of Saddam Hussein controlling the Kuwaiti oil fields was potent mobilizing force. What does the former Yugoslavia have to offer the world market? Very little that the United States would consider important strategic resources (Hammond 28).

Looking back at the various cases presented here, there are a few conclusions that can be drawn. If the United States were truly to serve and protect all the nations in need, then it surely would not be using its military for the primary goal of protecting its own interests. Regardless of how obscene a human rights type situation may be, strategic resources and public opinion both affect foreign policy. Any President who wished to run for a second term, or leave his party with a strong name, will never go against the wishes of the people. The media with its own interests affect public opinion and, hence, policy—and this may not be the best way to create foreign policy. With such a large jurisdiction, deciding which battles to fight and which to not poses a headache for any policy maker. I think the U.S. needs to take swift action and militarily intervene in these situations. However, this should not be something we do on our own. European nations need to become more involved. Although slow at first, the U.S. was ready to act in Bosnia. Getting European support for any type of military intervention was nearly impossible. Europe is protected under NATO against events such as those faced by the former Yugoslavia. Why should they have the right to be protected, if they are not willing to offer the same protection for others? Treating others as you wish to be treated should not be limited to individuals. The United States is the clear leader with military force and economic resilience, but it needs support from European countries. As each instance of genocide ends, the world resolves that there should be no more, but it is difficult to get them to act to stop one. Each case is very different and none of them offer the conventional motives for entering war. They also force the intervening country to choose a side. In some cases, picking out the more hostile is easy, and the side to take is clear. Who was the aggressor in Rwanda? One could blame the Hutus for the initial uprising, but there are good historical reasons for their actions. This does not excuse their genocidal actions but makes them understandable. What the U.S. needs to watch out for is the leadership that twists the presentation of ethnic differences into good people and non-human others as happened in Rwanda, Bosnia, and Germany.

As more and more supranational structures are in place, we will have the potential to be forewarned about potential genocidal actions. This forewarning will mean that the supranational structures can intervene to prevent or stop them. Money may be the root of all evil, but in the case of requesting intervention it can be the root of salvation. Unfortunately individuals crying for help do not carry the same weight as the political system or national government that executes genocidal plans. A political system functions not just on material gain, but also on ethical and moral principles. As I see it, United States has the economic power and should take morally and ethically responsible positions. We need to push harder than ever before for support from Europe to help enforce these standards. It is our pledge to the world to support democracy and individual freedoms. Allowing genocide to continue is our own crime against humanity.

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The Mystery of Elvis and Madonna

OLGA ARGEROS, PETER WARREN
DEMATTEO, MANDIRA RAY, AND
NUANPRANG SNITBHAN

If there is one obvious and strange truth about Elvis Presley, it is that he's amazingly ubiquitous for a dead man. It is this aspect of the Elvis phenomenon in popular culture that has been called the "Elvis Mystery." Why is Elvis so ubiquitous, so ever present in both serious and silly ways? Why was he the chosen one? What made him so special? Why is he remembered and revered so much today? Why do people refuse to believe that he is dead? And could he possibly become the focal point of an actual religious movement?

How can this mystery be solved? Most college students today were not even alive during Elvis' reign on earth. It's exceedingly hard for this generation to take Elvis seriously. After all, didn't Elvis die on the toilet? Did he not make cheesy movies? Did he not make corny music in the 1960s and 70s? So the question persists: why does the Elvis myth continue so powerfully in American culture? For that matter, why has Elvis gone on to become a figure remembered and worshiped throughout the world.

For members of Generation X to understand these issues, the whole Elvis Mystery must be related to something better known today. Perhaps, therefore, there is some merit in comparing Elvis with someone like Madonna. Besides the fact that they are both pop singers, they share several other important traits. Both can be associated with their humble roots, bad movies, and great music. Both also share a history of sparking sexual controversy, gender bending, solipsism, and sensuality. In the best sense, their music challenged physical and societal conventions. They both have been manipulated by fame. And of course, they have a kind of charisma that seems eternal. In the rest of this paper, we will explore these and other similarities as a way to address the overall mystery of the contemporary Elvis cult.

Elvis Aaron Presley was born in Tupelo, Mississippi in the tender hours of the morning on January 8, 1935. After making it big on the record charts and in the movies, Elvis' career took a dive throughout the 1960s. However, he reclaimed himself as King after his 1968 comeback special when went back to his rockabilly roots. But his career then descended into his bloated jump suited phase associated with his Las Vegas concerts. Finally and tragically, he died of a drug-related heart failure on

the toilet of his master bedroom at Graceland between the hours of 7 A.M. and noon on August 16, 1977, leaving a legacy of music and entertainment the world has never known since.

Interestingly enough, August 16th is an important date in Madonna's history. On that day in 1958, Madonna Louise Ciccone was born in Rochester, Michigan. For the past few decades, Madonna has been one of the top female performers. "Since year 1985, Madonna is known as a person who can do anything: she is a singer, an actor, a composer, a producer and an executive" (Schwichtenberg 1993, 302). In 1999, she won a Grammy for Best Pop Album. Like Elvis, she is one of the most successful singers in the world.

Madonna, like Elvis in 1968, has transformed herself. Just as Elvis tried to recapture some of his spiritual and musical roots, Madonna has recently sought to recreate her original karma and charisma. Thus in 1998, Madonna's album *Ray of Light* was released. In this new album, Madonna's music is very different: new lyrics, new rhythms, and a new spirituality. She has an entirely new look. Like Elvis, Madonna has many different faces. When the Japanese couple is looking through a photo album in the movie *Mystery Train*, the woman shows her boyfriend a picture of Elvis and Madonna juxtaposed to prove they are the one and the same. Her boyfriend just rolls his eyes. Yet is the idea so ridiculous? After all, both Elvis and Madonna are musicians with a long, famous history. They both generate much controversy and gender bending in addition to their music. Even if Elvis and Madonna are not the same person, their lives as "celebrities" or "stars" display similar mythic themes. As the culture studies scholar, Gilbert Rodman, explains, "Like Elvis, Madonna is an unavoidable and inescapable presence across the cultural terrain: you may love her, you may hate her, but unless you can successfully dismiss the entire field of popular culture as irrelevant, it is virtually impossible to ignore her" (Rodman 1996, 65). Rodman notes that "both have achieved sufficient worldwide popularity that they are readily identifiable by their first names alone, both have been the focal points for national moral panics over their 'outrageous' public displays of sexuality, both attracted sizable following of 'silly, screaming girls' in the early parts of their careers, both are known for making great music and bad movies, and so on" (Rodman 1996, 65). Pamela Robertson also shares Rodman's view when she observes that "Madonna is as ubiquitous in academic discourse as she is in the popular media" (Robertson 1996, 117). Again the question is: what accounts for this ubiquity?

Of course, there are Elvis fans who would never concede that he could have anything in common with Madonna. But who is to say that Elvis was not the Madonna of his time? And vice versa? In his obituary for Elvis in *The Village Voice*, Lester Bangs eloquently concluded, "If love is truly going out of fashion, which I do not believe, then along with our nurtured indifference to each other will be an even more contemptuous indifference to each other's objects of reverence . . . We will continue to fragment in this manner, because solipsism holds all of the cards at present; it is a king whose domain engulfs even Elvis'" (Bangs 1987, 216). However, in the book,

The Madonna Connection, it is said that "in almost every regard here, Bangs got it right . . . But what if Lester Bangs got one minor detail wrong? What if, as it turns out, solipsism isn't a king but a queen?" (Schwichtenberg 1993, 293). This queen is Madonna. But both king and queen reign because of their obsessive love of Self.

Let us consider some of the other parallels more closely. Musically, "Madonna has 16 consecutive top-five hits (only *Elvis* had more)" (Schwichtenberg 1993, 15). Even though *Elvis* and Madonna's music come from different genres, they share one common element: their music encourages the body to move. As Susan McClary writes, "The particular popular discourse within which Madonna works—that of dance—is the genre of music most closely associated with physical motion" (McClary 1990, 152-3). And Michael Ventura expresses the same observation about *Elvis*: "*Elvis*' singing was so extraordinary because you can hear the moves, infer the movies in his singing. No white man and few blacks have ever sung so completely with the whole body" (Ventura 1985, 152). Even Bono from U2 adds, "I believe *Elvis* was a genius . . . He acted on gut instinct and expressed himself by the way he moved his hips, by the way he sang down the microphone. That was his genius . . ." (Rodman 1996, 67). Both *Elvis* and Madonna encourage listeners to start dancing and moving. They both accomplish this through a style of rock music laced with sexuality.

Because they use sexuality to augment the emotion in their music, both *Elvis* and Madonna were at the center of controversy. Since they spark such debate, they are constantly in the public eye. Maybe it is because they are chronically criticized that the public embraces them so passionately. When her "Express Yourself" music video was released, many people were outraged since Madonna appeared in the video chained to a bed. It was not the sexual innuendo that was criticized, but that some fans felt her actions were the antithesis of feminism. This incident caused so much outrage that Madonna actually appeared on national television in an interview with Forrest Sawyer to defend herself. Madonna claims that since she chained herself to the bed, she was in control of her body (Robertson 1996, 134). The point is that Madonna continuously challenges the boundaries, and her audience never fails to respond. Even though Madonna is branded by some as "unworthy" of emulation, the public adores her. Why?

Part of the answer may be related to the fact that Madonna and *Elvis* encourage us to test conventional cultural boundaries. People may not be able to push the boundaries themselves, but they enjoy living vicariously through Madonna or *Elvis*. Even William McCranor Henderson, a fifty-two year old English professor and part-time *Elvis* impersonator, realized this when he noted that "Like many impersonators, I've learned that being *Elvis* promises to take me places I'd never go otherwise" (Henderson 1997, 294). The early *Elvis* also sparked much conflict over his choice of music. As Rodman says, "To be sure, in the eyes of many people the fact that *Elvis* was a white boy singing the blues was in itself a serious threat to the nation's moral fiber. Similarly, the sexually charged mania that *Elvis* induced in legions of teenage fans struck many observers as more than enough reason to be alarmed by his rising star. Argu-

ably, however, it was the fact that he did both these things at once—that he excited *white* girls with *black* music—that resulted in the intensity of the moral panic surrounding him” (Rodman 1996, 57). Because of this controversy, Elvis received much media attention. His sexual gyrations, his stage presence, and raw sexuality caused much outrage in the conservative 1950s. Yet, like Madonna, Elvis may be branded as unworthy of emulation, but his popularity increases everyday. Perhaps one of the keys to the mystery of both Elvis and Madonna is that they embrace controversy in a way that frees all of us.

Besides raw sexuality, another trademark of Madonna is the blurring of gender distinctions. According to Robertson, “Madonna has sometimes been compared to performance rock stars, especially David Bowie, because of her shifting images play with gender roles. Gender bending in performance rock was, however, primarily a masculine privilege” (Robertson 1996, 127). So the simple fact that Madonna employs gender bending is itself a masculine trait! Madonna illustrates this gender bending in many of her music videos, including “Vogue.” In this video, Madonna cross dresses while the men do not. As Robertson explains, “Moreover, in Madonna’s gender bending, she identifies herself with a wide range of sex and gender roles, expanding the range of erotic representation and identification” (Robertson 1996, 131). Madonna’s gender bending appeals to the public because quite frankly, she has balls. She challenges the traditional lines of what is feminine and what is masculine. This gender bending makes her appealing to both men and women.

Ironically enough, Elvis was one of the first gender benders of the 1950s. According to Rodman, “Elvis’ major transgression against the sexual mores of the 1950s US culture was not that he persuaded a sexually repressed population to fuck more, but that his style, his fashion sense, and his onstage behavior celebrated the ‘feminine’ pleasures of the body over the more ‘masculine’ practices of the mind” (Rodman 1996, 67). As Rodman goes on to say, “Given the ways that Elvis challenged the traditional gender roles of the 1950s, it is not unreasonable to suggest that he is the Madonna of his era as much as she is the Elvis of hers” (Rodman 1996, 67). Elvis’ gender bending and sexuality were great scandals during the “innocent” 1950s just as Madonna’s actions were in the 1980s and 1990s.

There appears to be one basic difference between Madonna and Elvis. Thus Elvis seemed to be manipulated by others in his rise to stardom whereas Madonna always seems to know exactly what she is doing. Many critics cite her music videos as examples. For example, “Material Girl” shows quite clearly that she was “trying to intervene in and influence the shape that her own emerging mythology would take” (Schwichtenberg 1993, 308). Unlike Elvis, Madonna was trying to gain control of her career. For some critics, “Madonna is not just a star; she is about being a star. Her whole image is a constant reference to the process of stardom” (Schwichtenberg 1993, 308).

However, it is worth investigating this issue in more detail. It is a well-accepted fact that Colonel Parker controlled Elvis’ career. Yet even with Colonel Parker at the helm, Elvis was driven to despair. What about Madonna? Although it may appear

that Madonna controls her career and is content with it, there is evidence to the contrary. In her new *Ray of Light* album, Madonna sings, "I traded fame for love without a second thought. It all became a silly game, some things cannot be bought. Got exactly what I asked for, wanted it so badly. Running, rushing back for more I suffered fools, so gladly. *And now I find I've changed my mind*" (Drowned World/ Substitute for Love). According to these words, Madonna does not really have complete control of her career. Obviously there are things about fame that are hard to handle. Many people interpret Elvis' song "Hurt" for the deep suffering he felt at the end of his life. In this song, Elvis sings, "I'm hurt, much more than you'll ever know. Yes darling, I'm so hurt." Both Elvis and Madonna have experienced pain and suffering in addition to fame and wealth. For Elvis, his story "seemingly begs for a correct retelling because somewhere along the line it went drastically, tragically, off course" (Schwichtenberg 1993, 304). Madonna's career has not tragically gone off course, but it is clear that she has felt pain and the absence of any true love. It seems as if Madonna is facing the same problems of fame that Elvis did. Because of his tragic downfall, much of Elvis' life has been made into a mythic story and it is clear that Madonna's career has many of the same mythic elements.

Madonna can be used to understand Elvis, but it is also possible to use Elvis to understand Madonna. Even Rodman argues, "What I want to suggest . . . is that the comparisons between Elvis and Madonna only work because the similarities between them flow in *both* directions, and that Madonna can be used as a means by which we might come to a new and better understanding of Elvis at least as well as he can be (and has been) used to help explain her" (Rodman 1996, 66). Madonna is still alive and producing new music. By watching her career, it is possible to find a deeper understanding of the processes of cultural myth making. They make great music, spark controversies, employ gender bending, and have been manipulated to some extent by becoming famous. They both came from humble backgrounds, yet are now the most famous people in the world. They both had *something* about them that makes them quasi-divine figures. Perhaps this mysterious "something" can be understood by examining the curious phenomenon of impersonation.

It is important to know that both Madonna and Elvis are impersonated, even though Elvis impersonators are better known. Elvis was popular because he had a certain charisma that people need to feel: he touched people. Because he is gone, people miss his physical presence and the thrill of his spiritual touch. Therefore, impersonators create a physical imitation of Elvis that has the power to again "touch" people in a direct and powerful way. Similarly, the importance of Madonna's charisma can be seen through her impersonators. The difference between Madonna and Elvis is that Elvis is dead, so we are left with only the impersonation of his spirit. Madonna still performs and makes public appearances, so people naturally tend to favor seeing the real thing. However, what will happen after Madonna dies? It is quite possible that her impersonators will continue to keep her charisma alive. People need to believe that their star is alive in some form.

What can be learned by comparing Elvis and Madonna? Both Elvis and Madonna challenged the people of their times to move their bodies. They sparked sexual controversy and both were also gender benders. Madonna has a very masculine sexuality while Elvis was the pretty mama's boy. Both push cultural boundaries. Elvis' pelvic gyrations were censored from television and Madonna's videos were also banned. By pushing these sexual and cultural boundaries, Elvis and Madonna helped to transform and liberate American societal mores. Both have received the ultimate tribute by attracting a group of impersonators who attempt to extend and continue the physical power of charisma.

In conclusion, it may be accurate to say Madonna is the Elvis of the 80s and 90s. And it may be permissible to say that Elvis in some ways was the Madonna of the 50s. What cannot be fully explained, however, is the quasi-religious power of fame in popular culture and the source and nature of charisma. An examination of Madonna only partially explains some of the strangeness of the Elvis cult. Finally it can simply be said that the meaning of both Madonna and Elvis remains truly mysterious.

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Corrida de Toros

PETER AARON WEISMAN

I found Ernest Hemingway's *Death In the Afternoon* to be a very complete guide to bullfighting. It is a book that is both political and weird at the same time, with more specialized information than one can possibly use. The text is greatly influenced by Hemingway's journalistic background and his egotistic enjoyment of life. He portrays bullfighting as a social and cultural phenomenon, although he has a tendency to ramble around various topics associated with the tradition. Unfortunately, this essay also tends to partake of his meandering methods.

The Roman Empire ruled Spain for close to 700 years. During this time, various Roman animal festivals associated with bloodshed became embedded in Spanish culture. Gradually these Roman blood sports in Spain evolved into the current practice of bullfighting. The arena is now circular in form and the practices are somewhat sanitized, but the energy generated still depends on the sight of fresh blood on sand. The bulls have been bred to be smaller and less menacing animals, yet the thrill of danger continues to be a major factor in the tradition. A friend of mine, Deago, an American aficionado of Spanish culture, told me that the Romans held the bull as the most ferocious of all the wild animals used in the arena (which included hippos, lions, elephants, wolves, and hyenas).

Bullfighting is an important Spanish institution that seems impervious to the concerns of tourists or animal rights activists. A significant humanitarian change did, however, occur under the political direction of Pope Pius X. On November 20, 1567, he deemed that a bull could only be fought once, with the threat of excommunication to anyone who defied his word. The reason for this is that bulls have the ability to remember and pain has the tendency to teach; therefore, a bull can only be fought once. A famous legend includes a prize bull which had a career of thirty-nine wins (dead bullfighters) and zero losses. Seeking revenge for his brother's death, a young Spanish boy traces the retired bull to a butcher's shop. He whispers his vendetta into the bull's ear, blinds and castrates the bull, and slits its throat. He then roasts the bull's testicles over a fire and eats them! It is obviously better that the bull only fights once.

There are various styles of fighting; including many combinations of breeds and personalities of bulls and bullfighters. Good bulls and experienced fighters evoke emotion and adulation while bad bulls and "flashy, artistic" fighters are considered a poor and disgraceful show. There are also some definitive things that can be expected at any bullfight, either a *corrida de toros* (a complete fight and running of the bulls, including six bulls and three matadors) or a *novillada/capea* (an apprentice fight). One of the constant elements in these fights is the death of the horses. Hemingway describes the horses' death as "indefensible and almost comic." On the other hand, the bull's death is considered a passionate tragedy, like that of Christ's ignominious death on the cross. For Spaniards, the bullfight acknowledges the fact that there will always be death, cruelty, and danger in life.

The bullfight is not a sport where the losers are in danger of defeat. It is considered a kind of theatrical play based on story of a fight between a wild animal and a dismounted man; a tragedy acted upon a stage. A large amount of reverence is allotted to the bull. A matador who does not kill properly will be spit at, losing respect. Hemingway has written stories and journals of bullfighters being mobbed and having their pigtails cut off. There is an honor code present and an *aficionado* (lover of the bullfight) will be able to distinguish the correct manner of killing. To learn whether or not one is an *aficionado*, it is necessary to experience a bullfight. Hemingway suggests that we go to a fight and see if we have what it takes. But as he says, we must go "open-mindedly" and "only feel those things" that we actually feel and not those things we "think" we should feel (159).

Seating is entirely exposed to the elements except for the boxes, or *palcos*, which are in the first gallery or *grada*. The seats continue in circular segments down to the edge of the ring. The two rows closest to the action are known as the *barreras* and *contra-barreras*. The third row is the *delanteras de tendidos*. The circle is cut like a pie and labeled *tendidos* 1, 2, 3, etc. The favored place for enjoying the grand spectacle as a whole is the *grada*, or uppermost seats. In the upper seats the graphic sensory perception of the closer rows is lost, but an *aficionado* would still prefer the *grada*. It is in the shade with a greater view of the whole arena. From the higher seats, one can also more easily perceive the judgment of the crowd. Weather plays an important role in the show. The Spanish have a saying, "The sun is the best bullfighter." The sun, in a good fight, should be cooking the arena, blasting temperatures upward of 110 degrees. Cloudy fights are considered bad performances.

The entire bullfight includes six bulls of four to five years in age, without physical defect and armed with sharp horns. They are inspected by the municipal veterinary surgeon before the fight and deemed healthy. The breeds come from different regions and vary in relation to the seed from which they are spawned. The bull's essence has to do with lineage and regional environment. The cows are tested with the cape to breed the bravery of their offspring. The bull's physical quality is mostly based on the particular diet, which has everything to do with the time of year and quantity of rain fall. By October, all the foliage is burnt and it is a poor time for bulls. The

best bulls are found between June and mid-August. The crowd is the ultimate inspector. They demand good bulls that are strong and mature and able to last throughout the three stages of the fight— not fat bulls, big bulls, or bulls with overly large horns. The crowd demands real danger for the matador and passionate action in the execution of the bull. There should always be dignity, especially with the killing.

The bullfighter's ideal bull upon coming out of the *toril* is a bull that will charge straight and turn at the end of each *quite* (pronounced 'ke-tay,' passing the bull by whatever style, usually a *veronica*). A bull of this sort does not come often. The real skill is in learning the particulars of each bull early on and having the experience as a *torero* (bullfighter of all three varieties: *picador*, *banderillo*, and *matador*) to handle the odd bulls. Particular concerns include the direction the bull favors when curving in and away on a pass, which horn is preferred, and the bull's eyesight. Although it is true that the bulls are done for as soon as they are selected for the fight, it is still the case that "all of bullfighting is founded on the bravery of the bull, his simplicity and his lack of experience" (21).

The bullfight includes three matadors, following each other in levels of salary. Salary is based on popularity (how many seats will be filled because their name is on a poster). Each fight has two bulls per *cuadrilla* (the singular matador and his five-six man team hired to work under him, usually at scant wages — the less he pays them and the more he makes them his slaves, the more he is made to feel like a 'man'). Matador customs include the presentation to the crowd and distribution of capes. These customs are elaborate and filled with respect and honor.

The three stages of the bull's condition are *levantado* (lofty), *parado* (slowed and at bay), and *aplomada* (heavy). He is lofty when he first arrives in the sand circle. His head raised, strong and confident. In this state, the bull is least dangerous. He is not focusing on any one thing when he charges and many intricate maneuvers may be performed before he enters *parado*. The second stage of *parado* is when the bull is "slowed and at bay" and is angry at having not scored anything with his horns. He zeros in on exact things and no longer throws his charges prematurely. He charges from a quick start and this offers the bullfighter a chance to act with the "greatest brilliance." This is the time when a bull will show his *querencia* or 'preferred locality' in the bullring, where the bull has made his defensive ground. There are natural and accidental *querencias*, depending on the bull. A "natural" *querencia* is near the *toril*; an accidental one is wherever the bull has killed a horse or thrown a man. In a natural *querencia* where his back against the barrier, the bull has a complete defensive mentality. It is worn, punished, and is bleeding. A bullfighter trying to go in to kill a bull in this situation, rather than drawing him out, might as well be committing suicide.

Aplomada is the last stage when the bull has been made heavy. His strength is intact but all speed is gone. One must taunt him into a charge. He is beaten and he knows it. All attempts at hurting the enemy have failed, with the exception of the horse. Sometimes his testicles, considered an edible delicacy, are crushed by his caving back legs. He is exhausted, angered, and confused at the men who have made his

body useless and have ruined him. It is in the *aplomada* when the killing takes place.

The bull needs to be worked correctly so that, when the killing takes place, he is not so exhausted or mauled by the *picadors* and *banderillos* that he is unable to mount an offensive. A good bullfight is when the bull is played into the last stage of *aplomada* and then killed. It is very bad when the bull is butchered by the *picadors* and *baderillos*, left with improperly working shoulders or a punctured spinal column. In this damaged condition, he does not die with dignity or with enough energy to lift his head in a final encounter. Hemingway tells a tale of a bull that was so butchered by the *banderillos* that his back legs caved in and he collapsed, rolling over on his back. The throat was then sliced by one of the matador's boys who reached over the defeated bull's heaving, sweaty, bloody carcass. The *banderillos* were denounced and spit on for acting in an undignified way.

Each bull becomes exhausted depending on its individual nature and how many times it has been passed with the cape, the number of charges, and the skill of the bullfighters. It is a good bullfight if the bull is read properly and played to perfection. Style and artistic aspects are always second to these things. While killing, a bad matador might constantly turn the bull after the *picadors* spike him and the *banderillos* slip the barbs just underneath his skin. Constantly turning the bull twists his spine, muscles, reflexes, and even batters his testicles. This kind of exhaustion is said to detract from the bravery of the matador. A good matador will play the bull straight and let him come and go as he pleases. These passes slow the animal down enough to be worked with the *muleta* (a heart shaped cloth of scarlet with a sharp barb on the end, frustrating the bull with scratches on each pass). The matador controls, plays, and increases his danger by using the *muleta*. If a bull cowardly refuses to leave its *querencia*, sometimes the *banderillos* will push at his rump from behind the *barrera* to get him out or the matador will taunt him. The matador would be foolish to enter the area due to the cutting horns. In this situation, he is permitted to kill the bull in whatever manner necessary, sometimes running at the bull sideways while a *banderillo* distracts him and stabbing the sword in between the shoulders, down into the heart. A bull in its *querencia* is very dangerous, but the man should not have allowed such a territory to be created and he must kill the bull up close with the hands.

A *picador* sits on a horse and lures the bull in after the first round of passes is performed by the matador. At the matador's order, he catches the attention of the bull with the end of his *pic* (usually as the bull slams into the horse, he places the *pic* into the shoulder muscles or *morillo*). A bull that is able to lift the horse causes problems as the *picador* becomes elevated up to ten feet in the air. They are constantly breaking bones and having concussions. New protective padding for the horses was developed during Hemingway's time. This padding stops the innards of the horses from hanging out while they die, thus adding honor to their sacrificial deaths.

Placing *banderillas* is the most physically demanding exercise. A man must read the bull perfectly and induce a slight charge when the bull is very tired. The *banderillas* come in pairs and have handles on the end to push at the advancing bull. The bull

should walk right into them as the *banderillo* pushes, shoving the bull back, and runs across the sand to safety, having the matador draw away the bull with his cape or *muleta*. Placing the *banderillas* takes much more physical exertion than the matador usually expends, but hardly as much risk. As Hemingway says, "a matador may be able to fight the bull properly, and kill him moderately while even with legs so full of horn wounds he couldn't run across the ring, and he, himself in the last stages of tuberculosis." (126) Matadors often do place the *banderillas*, handle the sword, and kill the bulls.

Killing is a tricky art form. It is often done on a pass—*pasa de la muerta* or the "pass of death." The sword is to be placed in the *muerte*, the gap between the paired shoulder blade muscle or *morillo*. A bull uncovers his *muerte* when his head is down and the shoulders are spread wide; made tired from the *picadors* and *banderillas*. As the bull charges into the cape with his tired, low-hung head, the matador covers his eyes with the *muleta* (already having the sword handed to him by his sword handler). The matador uses the bull's own advancing swagger to plunge the sword deeply into the *muerta* and down, between the shoulder blades, directly into the heart. At this moment, it is unknown if the bull will raise its head to throw the man. It is the ultimate moment of bravery for the matador. He is in close proximity, leaning over the horns, reaching his arm in. It is for this moment that the bull must be played to perfection. If the bull is not played correctly, it will not have enough energy to throw the man. A good matador will hold his body directly over the horns with his back in line with his feet and pray that his thighs or abdomen do not get a horn wound (*la cornada*) in any last surge of energy the bull might have. A bad matador will lean too far over to avoid the horns.

There are many styles of killing but the same thing occurs with a properly placed sword. The matador backs away and looks directly into the eyes of the bull as its legs approach him, wobble, and cave in. The bull folds in on its own ever increased heaviness and swings all four legs into the air. A team of mules drag the horse(s) and the bull out of the ring. The arena is then made ready for the next bull by flattening the sand.

Hemingway's *Death in the Afternoon* goes into extreme detail about this extreme sport. It has black and white photos of differing styles, bulls, fights, *toreros*, in-action wounds, and behind the scenes death shots – as well as a fully descriptive dictionary of bullfighting terms and even a list of "Some Reactions of a Few Individuals to the Integral Spanish Bullfight (ages given are those at which they first saw fights)." I suggest that the best way to read it is to get right to the point, as I have tried to do in this essay. It's all about bullfighting, after all. But Hemingway's text often goes off for pages at a time about drinking wine, fly fishing, having sex, suicide, or random conversations with females. In a sense, Hemingway plays the reader much like the matador plays the bull. He makes us want to see an actual bullfight.

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A Connecticut Yankee in King Arthur's Court: The Final Chapter

PETE BULGER

A Connecticut Yankee in King Arthur's Court is Mark Twain's classic novel describing the trials and triumphs of Hank Morgan, a nineteenth century man, who ends up in the often rude and brutal world of sixth century Britain. Morgan decides that he can improve the technological and intellectual life of this sixth century world of knights and dragons. He draws on his knowledge of nineteenth century technology, especially electricity and explosives, to impress and intimidate his sixth century compatriots and improve the political and social situation.

Morgan is a nineteenth century American, an individual who distrusts powerful institutions such as the church, knighthood, and the monarchy. Believing that every man should have the familiar American freedoms such as a democracy, he vows to destroy the English power structure. The story climaxes with the battle between thousands of English knights and fifty boys, led by Morgan. Morgan trained the boys at his makeshift military academies. In a stunning finish, the small group defeats the mass of knights by electrocuting them with high voltage wires. The defeat signals the end of the knighthood, which opens the door for Morgan to reorganize the local political and social structures.

When I finished the book, I was left wondering what Morgan's new "Republic of Britain" would look like. I thought that it would be interesting to create a new final chapter depicting the scenario that I envisioned after the war. Using Twain's "voice"—his typical writing styles, sentence structure, language, and humor. I strive to emulate Twain's masterful writing style.

First, a quick introduction to the scene and characters in this final chapter. Freeman are peasants with relatively low social status. Clarence is the first person Morgan met when he arrived in the sixth century; he is in his early twenties and is the person Morgan trusts the most. Sandy is Morgan's wife. "Hello-Central" is the name of Morgan and Sandy's daughter. This name is a humorous reference to Sandy's awe of the telephone network station of the same name.

Well, the battle was over now, and by the time the dust had settled, the rancid mounds of decaying flesh were pushed into Merlin's cave. I had paid a small army of freeman one hundred mills each to take care of this drudgery. The sound of metal scraping as the dead knights in armor were dragged along the rough surface of the countryside was a somber reminder of the demise of English chivalry. The kings, knights and nobles of the country had all met their end because their proud foolishness did not allow them to relent. Each had fallen victim to either drowning or shock from my electrical defenses. My West Pointers, fifty strong, had withstood the daunting task, and had survived to tell about it. The only souls remaining in the new Republic of England are those who had not been tainted by the tyranny and injustice that had ruled the country up to this point. I decided to load any straggling priests or earls on the next steamboat headed for the African jungles. I figured that I'd let them try their hand at establishing a new Church with spears being hurled in them.

With all the business concerning the kings and the noble class out of the picture, I thought I should attend to arranging a proper democratic system. The new republic would be furnished with schools, businesses, and an economy all befitting a more civilized society. I judged that Clarence would fit nicely as a top executive for this new idea of a government. He had a naturally fluent way of dealing with situations that called for concentration, even while under considerable stress. After all, he had severed admirably as an officer in my army, as well as being one of the foremost telephone experts. With this in mind, I approached him late one afternoon, while he was cranking up a bucket of water from the well. As casually as I could manage, I brought up the idea of my appointing him to the office of Vice-President of England. Well, the boy was so flabbergasted that he coughed on his water and blasted a fine mist a clean ten feet from his face.

He accepted the office. After a briefing on what sorts of duties the position would entail, I put him in charge of arranging the first general election in English history. We sent couriers to all the villagers where freeman resided to inform them of the changes that had occurred and of the elections that were to follow. When they arrived back at Camelot, the messengers told me that the villagers laughed at them when they began explaining the new set of circumstances. These trampled men found it impossible to believe that there would be no longer be lords who would steal their crops or any members of the higher classes who would look down upon them. The principles of voting often tickled them so much that the explanations would have to be repeated to them through fits of their laughter.

The press had been hard at work churning out thousands of voting ballots and each man was presented with one. If anyone was interested in holding an office, they were respectfully asked to indicate this on another form. When the ballots were counted some weeks later, I was mostly satisfied with the results. Three of the boys who had graduated from my school as well as several West Point grads and a few Naval cadets had been elected to government office within Camelot. However, I was discouraged by a group of jokers in a village several miles off who hadn't grasped the

seriousness of the vote, and proceeded to elect a mule as the town's representative.

With the matters of starting a new government underway, I turned to Sandy and little Hello-Central for comfort. The sickness that had plagued Hello-Central had finally subsided and Sandy recovered her usual good sense. The mill began to chatter once again; a presence I welcomed as it had been missing for too long. Occasionally we would lie together in the chambers that formerly belonged to Arthur, the King of England, and talk about the changes that were rapidly occurring. While talking to her, I sometimes got lost looking into the eyes of this beautiful creature. I am glad that Sandy had remained by my side throughout all the trials and atrocities of our journey. Although I have never voiced this to her, I don't know how I could have resolved to get along if some other knight had won her graces.

My mind still resides in the nineteenth century. The education and training that I had gained during that time period is preserved within me. However, the more I reflect upon the time that I have passed in the sixth century escapade, the more that I have come to realize that this time may need me more than my own. After all, the principles and technologies that make the nineteenth century shine are already in place, while this century still has yet to progress past the fledgling stages of growth. Yes, my purposes will be better served in the sixth. The inhabitants of this place are still big children who must be nurtured into understanding the importance of self-rule.

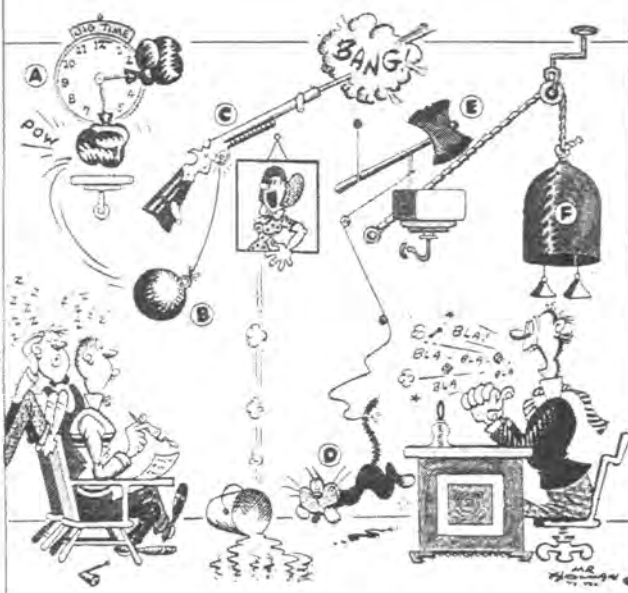
The Church and the feudal system are now extinct, and I'm glad for that fact; but with the new Republic of England set in place, there is much more that can be accomplished. My freemen will continue to lay the wires and build the industries necessary for a reputable society. When the space in history reserved for the nineteenth century rolls around, it will be thirteen centuries too late.

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EASY WAY TO STOP THE PROFESSOR FROM TALKING OVERTIME

MINUTE HAND ON CLOCK (A) REACHES DISMISSAL TIME KNOCKING CANNON BALL (B) OFF STAND FIRING GUN (C) WHICH FRIGHTENS MILKMAID WHO DROPS MILK PAIL. HUNGRY CAT (D) RUNS TO LAP UP MILK RELEASING AXE (E) WHICH CUTS ROPE FREEING HOOD (F) WHICH DROPS OVER PROFESSOR'S HEAD AND BLINDS HIM. STUDENTS TAKE FEET OFF DESKS AND SCRAM



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2
OUNCES



2 OUNCES OF PIPE JOY!!

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Programmatic Music of the Nineteenth Century

CHRISTINE SPODNICK

The Schirmer *Pocket Manual of Musical Terms* defines program music as “a class of instrumental compositions intended to represent distinct moods or phases of emotion, or to depict actual scenes or events. It is “descriptive music.” Throughout the 19th century, composers have debated over the ability of music to express particular emotions or narrate specific episodes. Some composers attached detailed programs to their music, requesting their audiences to visualize a particular scene. Many simply attempt to provoke a specific emotion in their listeners. Still others denied the merit of these assertions and maintained that music cannot express anything. Music simply exists as it is – a series of sounds. Each of these arguments possesses value, but they also are contradictory. There is no one correct answer.

One of the most devoted adherents to program music was Hector Berlioz (1803–1869). His *Symphonie fantastique* (1830) included a detailed program which, at his request, was distributed to the audience prior to the performance. This program included a brief description of each movement of the symphony which related the story of a young musician in love. Berlioz writes, “It has been the composer’s goal to develop different situations in the life of an artist, insofar as they are susceptible of musical treatment. The plot of the instrumental drama, lacking the help of the spoken word, needs to be presented beforehand. The following program must accordingly be viewed as the spoken text of an opera, serving to introduce musical pieces whose character and expression it motivates.”

The first movement introduces the young musician who falls in love with the ideal woman. Musically this is represented by the *idée fixe*, or obsession. This melody regularly reappears in the symphony, and changes as the story progresses. The second movement reveals the young musician at a ball, where the image of his beloved haunts him. In the following movement, the artist finds himself in the country, where he comes upon two shepherds. He becomes lonely, believing that his love has left him, and takes opium, hoping to kill himself. The funeral march which ensues reveals him in a nightmare in which he kills his love, and is sentenced to death. The *idée fixe* reappears, but in a distorted form. The symphony concludes with the musician find-

ing himself among spirits and monsters. His beloved joins in the horrible festivities, and it concludes with a dark *Dies irae*. This is an incredibly specific program, and Berlioz recommended it for performances to assist his audience in their understanding of the piece.

Franz Liszt (1811-1886) was also a adamant believer in program music. He composed a series of pieces he labeled symphonic poems. He would not call them symphonies because of their abbreviated length and their unconventional form. Rather than composing separate movements, Liszt wrote in continuous form about a variety of topics, including poems, plays, and pictures. The structure of his symphonic poems was very free, allowing him to repeat themes and create contrasting tones at will. One of his most famous programmatic pieces is his *Faust Symphony*, composed in 1854, which he dedicated to Berlioz. The symphonic poem is based on a book by Goethe, and consists of the three movements: *Faust*, *Gretchen*, and *Mephistopheles*. Each movement is a 'portrait' of one of these three characters, complete with themes for each character. Liszt composed by phrase sequencing, which consists of thematic transformations throughout the work. For example, in *Mephistopheles*, both Faust and Gretchen's themes are altered to create a distorted, disturbing melody. Although Liszt did not write a detailed program for his piece, he titled his symphony *Faust*, which was enough for 19th century audiences to interpret his work as he intended.

Even Beethoven encountered the issue of program music in his lifetime. Beethoven's Sixth Symphony (1808), also called the Pastoral Symphony, contained a short program which revealed the thoughts which inspired Beethoven to compose it. Each movement had a brief description of the scene associated with it in its title. Although the story is not very detailed, it does disclose a specific goal that Beethoven had when he set out to write it. The first movement is called "Awakening of Cheerful Feelings upon Arrival in the Country." It is followed by "Scene by the Brook," "Merry Gatherings of Country Folk," and "Thunderstorm." The final movement is "Shepherd's Song: Happy and Thankful Feelings after the Storm." Beethoven clearly had some image of what he wanted to accomplish in his symphony, and he strived to create music that would express this. Of his Sixth Symphony, Beethoven said, "It is left to the listener to find out the situations. All painting carried too far in instrumental music loses its effect. Anyone that has formed any idea of rural life does not need many titles to imagine the composer's intentions. Even without a description, the whole thing, which is feeling more than tone-painting, will be recognized." Beethoven would likely have disapproved of the detail included in Berlioz's *Symphonie fantastique*, and might have even objected to Liszt's *Faust Symphony*.

Peter Ilyich Tchaikovsky (1840-1893) interpreted the term "program music" in a slightly different way. In his Fourth Symphony, Tchaikovsky used "fate motives" to express particular feelings. He composed works that he considered "confessional," from his soul. Of his Fourth Symphony, he said, "Most assuredly my symphony has a program, but one that cannot be expressed in words: the very attempt would be ludicrous." In a letter to his patroness, he attempted to describe the emotion he

poured into his work, and described abstract feelings and events, such as "the force of destiny, which ever prevents our pursuit of happiness from reaching its goal, which jealously stands watch lest our peace and well-being be full and cloudless, which . . . ceaselessly poisons our souls. It is invincible, inescapable. . . ." Although Tchaikovsky did not literally attach a program to his piece, he was inspired by a particular idea, and he composed music which expressed this image.

Brahms, by contrast, was a strict believer in "absolute" music, or music which was to be accepted on its own terms rather than tell a story. He vehemently opposed program music, and composed pieces that did not necessarily express a particular emotion or relate a specific story. Despite Brahms's beliefs about program music and his implementation of these beliefs, his symphonies were acclaimed by critics and enjoyed by the public. Eduard Hanslick, a music critic, praised Brahms's Third Symphony, calling it great instrumental music.

Gustav Mahler (1860-1911) was ambivalent about his feelings concerning program music. He once stated outright that "just as I think it a platitude to invent music to a program, so do I consider it to be unsatisfying and sterile to wish to attach a program to a musical work." Mahler felt that his symphonies expressed something that cannot be expressed with mere words, and that the creation of a program would do the symphony a great injustice. However, Mahler also once wrote to a friend, revealing a basic program for his Symphony No. 2, which would contradict his statements. It is clear that even at the end of the Romantic era, the issue of programmatic music was still debated.

Some critics opposed program music because they felt it ruined the piece by taking away their independence of thought. Others enjoyed the help in understanding the inspiration for the music. Robert Schumann (1810-1856) was a composer, concert pianist, and music critic who initially objected to the use of a detailed program in symphonic music. In his *Neue Zeitschrift für Musik* (1835), he criticized Berlioz's *Symphonie fantastique*, which came to be known as one of the greatest examples of program music. He wrote that the Germans would oppose such disclosure of Berlioz's most intimate thoughts. However, the French, for whom the piece was initially intended, would likely applaud their compatriot because "the music by itself does not interest them." Schumann found himself unable to determine whether or not a listener unfamiliar with the program might be able to conjure up those images on their own since "once the eye has been led to a given point, the ear no longer judges independently." Of the program itself, he wrote, "At first the program spoiled my own enjoyment, my freedom of imagination. But as it receded more and more into the background and my own fancy began to work, I found not only that it was all indeed there, but what is more, that it was almost always embodied in warm, living sound."

Berlioz, Liszt, Beethoven, Tchaikovsky, Brahms, Mahler, and Schumann were all well-respected composers of the 19th century, whose works continue to thrive to this day. However, they presented very different views concerning program music, wa-

vering between both extremes. So what can music really express? Is a program a good, evil, or neutral part of symphonic music? How successful are each of these composers in their attempts to express emotions or describe events?

Musical expression is affected by three people involved in its process: the composer, the performer, and the listener. Each of these three people contribute their personal experience to the musical work. The composer often has a particular idea that he wants to express in his music, and he struggles with both himself and the notes to create a work which can fully manifest these feelings or ideas. However, the intention of his music is not necessarily carried out by the performer. Each performer may interpret the music as he/she desires, and as a result the initial meaning of the piece may be somewhat lost to the listener. The listener is the final step in the understanding of music. The listener, too, contributes personal experience and previous knowledge in his interpretation of the piece.

Can music actually express particular feelings or events without a program? The answer is: maybe. It is highly unlikely that Berlioz could form the exact detailed images he set out to create in the minds of his audiences without the aid of a program. The program, therefore, serves as Berlioz's safety net, ensuring that his audience will understand his intent in the composition of the piece. As for Schumann's criticism of the program, that is also warranted. Each individual listener must make his own decision whether or not to read a program prior to listening to the piece. For some, it may increase the overall effect enormously. For others, the confinement of thought might be too unpleasant to bear upon first hearing a work.

Liszt did not enlist the aid of a detailed program like Berlioz, but the titles of his symphonic poems lend themselves to a particular interpretation. The simple act of calling his piece a symphonic poem rather than a symphony seems to justify the use of these revealing titles. It is unlikely that audiences (especially modern ones) would recall the story of Faust without the hint given in the titles of the movements. Similarly, the brief description of Beethoven's Pastoral Symphony is just enough to give the audiences a glimpse into Beethoven's mind when listening to the piece. In contrast to Liszt's symphonic poem, it is likely that a listener may in fact envision the scene painted by Beethoven because of its simple, unspecific program. It is much easier to ask audiences to imagine an unspecific picture rather than a detailed narrative.

Both Tchaikovsky and Mahler ask their audiences to enter their realm in their music. Tchaikovsky did not include "fate motives" in his piece to necessarily beseech his listeners to question their own fate. Rather, that was the inspiration for his composition, and audiences can draw that from the music, or they can find their own personal meaning in it. Mahler invited his audiences to enter the "world" of his symphonies. Once inside, each individual may find their own understanding of this world. Because neither of these composers used specific words in the form of a program to express their music, the exact intent may not be attained. However, they do allow the listener to find an interpretation on their own. The true measure of a great

composer may in fact be this ability to express in music something that cannot be understood with words.

On the other hand, does Brahms express anything in his music which he may not have initially intended? Because music is such a subjective thing, it is likely that performers and audiences may interpret a message in Brahms' pieces. Part of what draws people to music is the emotional surge one receives when listening to a beautiful work. For different people, this feeling may be associated with different events in their own personal lives, and as a result, even Brahms may express something he did not initially intend.

In conclusion, the use of a program does not seem to be a necessarily reprehensible aspect of 19th century music. It merely ensures that audiences will understand the composer's meaning of a piece. However, despite all attempts of composers to express particular emotions or events, each individual listener's personal experience also greatly influences the interpretation of a musical work. For some, a program may be too inhibiting, cutting off the listeners' imaginative flow. For others, a program can significantly increase their enjoyment and understanding of the music. The composer must decide to include a program, but the listener has the freedom to heed or ignore all such programmatic suggestions.

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The Superiority of Purist Art?

REBEKAH BERRY

Clement Greenberg and Michael Fried define purist art as art that is only about the methods and forms of art. Purist art achieves this by supposedly ignoring content and focusing on the process of creating the artwork. Though Greenberg and Fried claim that purist art is the only form of “real art” today, a closer look at past cultures, as well as an examination of the sociological circumstances out of which purist art emerged, will show that it is merely a subdivision of abstract art.

As Meyer Shapiro argues, purist art is simply a reflection of the society in which it is found, not an absolute definition of what art should be. There was a distinction in the late 19th century between art and kitsch, but the *avant garde*’s superior position in this distinction is questionable. Throughout history, art has been defined by its ability to chronicle and “define” its culture. Both time and place are crucial to the definition of a particular art style (Shapiro 103). What was accepted as ingenious art in Europe 300 years ago is now deemed “academic,” and visionary artists like Picasso or Van Gogh, with their unique mechanisms for new art forms, would have been laughed at during the Renaissance. Kitsch has emerged as an alternative to art, which tries to grab the feelings and emotions of an artwork, without producing any art. It emphasizes content, while completely ignoring form and style.

Not only is art defined by its time period, but also by the society in which it was created. In the early 16th century, while Europeans were working to perfect Renaissance techniques, Jesuit missionaries went to China hoping to impress the Chinese by teaching them how to paint using realistic and perspective techniques. At this time, Chinese landscape painting was flourishing, and they laughed at the limitations of Europe’s perspective technique (Michael 166). One of the distinctive qualities of Chinese landscape painting is its ability to capture the essence of a scene by portraying it from multiple views at different points in time. The missionaries’ way of using perspective to portray a scene accurately from one person’s point of view at one point of time seemed inadequate to the Chinese, while master artists like Leonardo Di Vinci, who used perspective and a more scientific approach to drawing, became cultural heroes in Europe.

Shapiro emphasizes the multi-categorical aspect of abstract art with his description of 8th century Hiberno-Saxon painting. He argues that the avant garde's abstract theories are a reflection of their free culture, just as the Celtic abstract designs are a reflection of their religiously oriented culture (Shapiro 108). By examining another ancient culture, there is some evidence that abstract painting is what can be expected from a culture focused on individual freedom and self-expression such as Western society of the 20th century. As original as the avant garde claims to be, abstract ideas similar to theirs emerged from an amazingly parallel culture hundreds of years earlier.

In the 4th to 5th centuries, China was experiencing social turmoil and political instability with the collapse of yet another dynasty. The educated elite and scholars were becoming increasingly dissatisfied with the traditional Confucian form of government, so they formed intellectual groups where they separated themselves from society and turned to nature and the arts for fulfillment. Many retreated to natural surroundings where they embraced a hedonistic way of life and engaged in intellectual and philosophical conversation. Detachment from society was what these men prided themselves in, and they emphasized their individualism by letting their hair grow long, drinking excessively, and rarely wearing clothing. Many of these "pure conversation" groups consisted of the educated elite of society. The most famous group, "The Seven Sages of the Bamboo Grove," consisted of well-known statesmen and generals who were frustrated with the social system at the time. They expressed their feelings about the inadequacy of Confucian society – not by violent overthrows of the government, but by retreating to poetry and other art forms to express their opinions. One poet of the time uses a metaphor of a louse living in a pair of trousers to portray the Confucian; he says that the Confucian is content to eat off the man's trousers and stay hidden in the seams until a fire breaks out and the man runs away leaving his trousers to be burned (Michael 91). This is just one example of the cynicism the scholars of the time were feeling towards the political systems of their time. Like many artists and scholars of 20th century western society (Shapiro 111), they adopted a principle of non-action where they let their artworks do the talking for them.

There was a tremendous flourishing of the arts in China among these free, individualistic scholars, especially painting. The content of their painting was no longer dictated by the demands of the royal court or Confucian morals; instead the artists focused on ideas that gave them personal inspiration: natural forms. They did not try to paint them realistically, but tried to capture the "spirit" of their subjects, which led to a more abstract and individualistic form of painting. As one artist of the time says:

Physical appearances are based upon physical forms, but the mind is changing and ever active. But spirit is invisible, and therefore what it enters into does not move. The eye is limited in scope, and therefore what it sees does not cover all. Thus by using one small bush, I draw the infinite vacuity [the

universe in its undifferentiated state], and by employing the clear vision of my small pupils to the limit, I paint a large body. With a curved line I represent the Sung mountain ranges. With an interesting line I represent [the mythical mountain] Fang-chang. A swift stroke will be sufficient for the T'ai-hua Mountain, and some irregular dots will show a dragon's nose. (In the latter), the eyebrows, forehead, and cheeks all seem to be a serene smile, and (in the former), the lonely cliff is so luxuriant and sublime that it seems to emit clouds. With changes and variations in all directions, movement is created, and by applying proportions and measure, the spirit is revealed. (Michael 93-94)

Unfortunately, various wars and dynastic overthrows have destroyed most of the paintings of this time period, but the documentation that has survived describes an abstract style of painting similar to that of modern art. A proof for those who doubt the existence of these paintings is the semi-abstract nature of Chinese art following this era, which although it was not as individualistic as the paintings above, still has some abstract qualities, such as its desire to capture the essence of a scene.

The abstract ideas that rose at the end of the Han dynasty are also evident with the emergence of calligraphy as an art form. Although the Chinese characters have meaning, their designs have become more abstract and stylistic. The art historian Michael Sullivan describes its emergence as follows:

The sudden flowering of calligraphy at the end of the Han Dynasty as an art form in its own right was partly due to the popularity of the ts'ao-shu ("draft script"), the cursive style which freed the scholar from the formal angularity of the typical Han li-shu ("official" or "clerical script") and enabled him to express himself in a style more personal, more charged with energy and grace than any other writing that man has devised. (Sullivan 89)

At this time calligraphy became not just a way of relaying information through words, but a way of expressing personal style and emotion in an abstract way. Later, calligraphy was considered an essential part of any Chinese painting, regardless of the painting's content. In the western text book, *Art Fundamentals Theory and Practice*, the author uses calligraphy to stress the importance of line, and calls the characters "abstract ideographs" which appear to leap upwards and downwards (Ocvirk 78). This combination of literature (the characters) and the stylistic manner in which they are painted blurs the boundary between poetry and painting, yet calligraphy has always been an artistic form of expression for the Chinese people.

This example agrees with Shapiro's theories about the different types of abstract art forms and the influences culture has on these forms. The abstract style of these Chinese designs are just as abstract as the purist styles, they just focus on different subject matter. In both cases, cultural circumstances influenced their content. The

Chinese chose natural objects because of the "back to nature" emphasis of the time. Similarly, the avant garde and purist movements emphasize objects which we confront intimately but passively, situations in which we are consumers or spectators, or elements drawn from the artist's environment or professional activity (Shapiro 106).

The way in which the avant garde emerged is a perfect example of society's influence on its artistic style. In the 19th century, around the time of the industrial revolution, there was not only a purification of the arts, but of science and philosophy as well. Science broke from technology, which put forward a 'false' description of the world in order to describe the world as it truly is; meanwhile, philosophy was also undergoing a similar separation (G. Bearn oral communication, 1/13/98). The purification of these and other fields of study around the same time reiterates the social context of the purist ideology. If purism is a separation of the arts from society, and therefore a higher art form because of its capacity for self-criticism, then why is it that the society from which it is supposedly separated portrays the same patterns of purification? It is impossible for the avant garde to separate itself from society through purification, when purification is what defined the society it was trying to escape. The purist inability to separate itself from the social context from which it emerged reduces it to a socially bound sub-category of abstract art, just like 5th century Chinese and 8th century Celtic art.

Not only is Chinese art another example of society's influence on abstract art, but it also shows how the emergence of an abstract art form is typical within free, individualistic societies. The fact that Chinese abstract landscape art emerged from a similar social context, emphasizes again the cultural influences on art. In fact, art historian Michael Sullivan even calls the 5th century Chinese painters "the intellectual avant-garde" (Sullivan 87). Both societies experienced the emergence of freedom and individualism, while challenging social theories of their time periods. The Chinese artists also experienced an alienation from society, such as the one Shapiro attributes to modern artists (Shapiro 110-111). Although the content chosen for these abstract paintings was different, the way in which they expressed it was similar.

Many modern artists have simply ignored the purist form of abstraction, and developed their own theories on abstract painting, proving that purism is not a necessary qualification for obtaining artistic status. The 1984 painting *Nigredo*, by Anselm Kiefer, is an abstract work that does not focus on the purity of painting. Kiefer de-emphasizes the fact that his creation was painted by using materials such as emulsion, shellac, and straw on a photograph to enhance his painting. The large black polygon shaped strips of emulsion and shellac on the lower part of the painting give the piece a three dimensional affect, blurring the boundary between art and sculpture. As if the blatant denial of the paint was not enough to antagonize the purists, Kiefer gives this painting clear content, which makes it about something more than just being a 'pure' painting. He emphasizes the word "nigredo" by not only making it the title of the painting, but also by writing it on the top left corner of the painting. The word *Nigredo* was used to describe a stage in an ancient alchemical practice for

creating gold in which the substance was burnt and blackened to reveal a shining light. The devastation depicted in Kiefer's painting can be interpreted as symbolizing Germany, and this blackening, the purification process. The political agendas of this painting are obvious, but on a deeper level, is he saying that purification is a black, desolate process?



Nigredo, 1984 Anselm Kiefer, German (1945–). Oil, acrylic, emulsion, shellac, and straw on photograph, mounted on canvas with woodcut.

Greenberg and Fried's distinction between art and kitsch have proved to be invalid for the reasons discussed above; because of this, the challenge of distinguishing art from kitsch is again a problem. In the late 19th and 20th centuries, the markets were flooded with masses of visual arts, music, and literature that were produced for the common man. This "kitsch" as it came to be known has troubled many higher artists because of the way it trivializes their subject matter and even their results. Perhaps this new form of entertainment is one of the uniquely 20th century social influences that caused modern abstract artists to create a formal style.

The purist's reaction to the influx of kitsch, although too exuberant, can serve as a means for discovering the nature of kitsch. They realized the emptiness in these objects, and chose to avoid that same fate at any cost – even by excluding worthy art from their circle. Realizing the imbalance between form and content in kitsch objects, they attempted to make amends for it by trying to make only form visible in their works. This probably would have been equally disgusting had they succeeded; fortunately, it proved impossible for them to make a painting about nothing.

The problem with creating a boundary between art and kitsch is that kitsch produces the same reactions or feelings that art evokes. What makes kitsch so repulsive, however, is that it creates a reaction effortlessly without the artistic process. It is as if

the creator is trying to get an emotional response, without exerting too much effort by himself or from his viewer. This fits Greenberg's view of art as portraying causes and kitsch as creating effects (Greenberg 16-17).

A typical characteristic of kitsch is that it can be mass-produced. This way of production minimizes and devalues the process of art, giving the object meaning only within the framework of content. The difference between a pornographic magazine and a painted nude in a provocative position exemplifies the goals of art versus kitsch. The magazine will give the viewer the same sensual feelings as the painting; it may even intensify them, but that is all that it gives the viewer. The magazine lacks the process that is so evident in the painting, leaving the viewer with no reason to keep looking once the sensual content bores him. The process of painting leaves on the artwork a glimpse of what happened in order to create it, allowing the viewer to appreciate it for its uniqueness as well as its content. There is no uniqueness in a mass produced magazine available to anyone old enough to buy it.

This process of art is what separates art from kitsch, and is what the purists wanted to emphasize most in their creations for that very reason. However, the process does not need to be the only element involved in an artwork. The artist's personal style of expression cannot be manifested in the artwork without portraying some kind of message or meaning. Because of this, form and content exist in a symbiotic relationship to create an artwork. As was illustrated in the painting *Nigredo*, an artwork can depict the process used to create it and still have a clearly defined content. Although *Nigredo* did not try to portray itself as "pure" painting or "pure" sculpture, it emphasized the fact that it was created. It was not just something that randomly appeared for the entertainment of the viewer.

Another way for an artwork to distinguish itself from kitsch is to engage in a deeper subject matter. Objects that can express their content on multiple levels have the same enduring quality as artworks that emphasize form. Kitsch is usually limited in what its content is or describes. The pornographic magazine is about common feelings of sexuality, and nothing more; the black and white posters with the kissing children are only about warm, fuzzy feelings. They give the viewer pleasure as long as the feelings they try to evoke exist, but once they expire, the viewer cannot look in depth at the object to find more—once kitsch's rosy world has been exhausted. Kitsch by its nature is meant for fast, easy entertainment for the consumer and quick cash for the producer. Mass produced objects with deep subject matter rarely exist because of the time and energy required from both the creator and observer.

Deep content and emphasis on form, may seem like two different qualifications for defining art. Nevertheless, both require the same thing from the creator: the ability to create endurance within a work. By using a unique personal form that depicts an intimate relationship between himself and his work, the artist gives the object an eternal uniqueness. Likewise, a work which contains a subject so intriguing that the viewer discovers something new every time he contemplates it has an enduring quality that cannot be matched by the one dimensional content in mass produced objects.

Purist art is not a superior art form that nullifies its competitors, but a branch of abstract art formed by a social reaction to the overwhelming presence of kitsch in popular culture. Kitsch's heavy concentration of content may have left artists with a strong desire to separate their art from kitsch by emphasizing form, but they could not eliminate content completely from their paintings. Just as the abstract art of other societies is a reflection of their values and ideals, the abstract art of the Purists is a reflection of a branch of society interested in purification.

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America Is Watching

ASHLEY FEHER

Introduction

What were sixty-eight million people doing on August 18, 1998 at 10 p.m.? We were watching our President admit to an "inappropriate relationship" on national broadcast and cable television. At least four national broadcasting networks covered the event after the President finished speaking. So how does one decide which coverage to watch? Is this a moment of "perfect competition" among the networks? It is certainly not difficult to push a button on our remote control when the coverage on one network begins to lose our attention (Lafayette, 8/24/98, p.26).

Television is one of the defining characteristics of our era. It can magnify events, inform us of vital information, and evoke feeling in a way in which no other type of media can. The broadcasting stations' coverage of events can actually change history. From the Kennedy-Nixon election outcome to the trial of sports star O.J. Simpson, some of this nation's historical events have been altered and defined by their coverage on television.

The television industry, at present, can be grouped into three basic segments: the ever-growing cable networks, satellite dishes, and the broadcasting networks. The broadcasting networks still dominate the industry, both in audience share and in firm size. Of the nearly 1200 commercial television stations (including cable), about 800 are affiliated with one of the four major networks on broadcast television. Furthermore, the combined number of viewers of the stations that are not affiliated with the four major networks make up only about 10% of the total viewing audience. The four major networks themselves have about a 60% market share. The remaining 30% of the market is shared by dozens of subsidiary stations affiliated with the major four, none of which individually control more than 5% of the market at any given time. The focus of my study is on these broadcasting stations, primarily the major four, which evidently control the majority of the industry (Standard and Poor's Industry Survey, p.8).

The networks make up a dynamic industry of their own. This study shows their evolution, current standing, and makes predictions for the future. If the current

trend of declining demand for these networks continues, the market could have a dismal future. First, I describe the networks and their business structure. Next, I discuss changes in structure (influx of new networks, cable in depth, and new substitutes like the Internet, VCRs, and satellite dishes). I then discuss the programming of these networks. Finally, I discuss possible solutions to their declining market share, such as, bringing back individuality, consumer loyalty, and changing programming.

The four major networks are NBC, ABC, CBS, and FOX, which dominate primetime (8:00-11:00 p.m. Eastern Standard Time) by attracting nearly 87% of the broadcast (non-cable) viewers. CBS (Columbia Broadcasting System) is the only one of the four that is independently owned. The other three major networks are owned by other corporations. Disney owns ABC (American Broadcasting Company); General Electric owns NBC (National Broadcasting Company); News Corp owns FOX. Like most of the large U.S. entertainment businesses, the companies that own NBC, ABC, and FOX, as well as CBS itself, are publicly owned corporations. Incentives for selling stock to the public include raising funds for expansion and reducing debt levels.

Advertising

Advertising is the principal source of revenue for broadcast television networks. Networks sell advertising time based on the channel's rating at a particular time in terms of numbers as well as demographic groups. The size and type of audience vary depending on the time of day. Different people watch television at different times. According to Nielsen Media Research, advertisers are most successful when appealing to the following groups at these times: early morning, adults age 25-54; daytime, women age 18-49; Saturday morning, children age 2-11; primetime, adults age 18-49. Advertising firms depend heavily on the Nielsen Media Research ratings when deciding to buy time during a program (Nielsen Media Research Homepage).

We, the consumers or viewers, basically control the performance of these stations. Industry research companies measure performance. They generally measure the number of people who watch, rather than the quality of the actual programs. A station obtains a large audience, however, by broadcasting hit shows, and thereby not only receiving good reviews, but also receiving high revenue from advertisers who would like to air their commercials during heavily watched programs (Nielsen Media Research Homepage).

Nielsen Media Research is a company that primarily monitors the relative amount of viewers at given periods of time on each station. They provide overnight ratings from 59 million U.S. TV homes and then release information about the approximate age and geographic location of the viewers. Their reports, released every May, describe each firm's market share for the different timeslots and "ratings." They also rate the programs by the number of viewers. Ratings are measured in rating points (Nielsen Media Research Homepage). The number of rating points for a given show indicates what percentage of the United States' 97 million television households were

watching. One rating point is equal to 970,000 households. Generally, the network with the most top-rated shows is likely the most widely viewed network.

The conduct of the firms in the television industry is competitive, and therefore, only minimal incentive for illegal activities such as collusion exist. All networks show their logo and advertise their less watched programs during popular shows, which are often aired at heavily viewed times. Internal advertising is prominent among all networks. The only cost to them is the opportunity cost of not selling that time to outside advertising firms. Even these costs, however, can become quite significant during hit shows.

Historical Change

When we click the power button on our television sets, which channel do we automatically check first? Do we always check what's on certain channels regardless of what we are watching on another network? Today, because there are so many options on the dial, how much longer are we likely to remain loyal to a select few stations? The fact is that there are four main national broadcasting networks, which historically carry the most clout in the television industry. The chances that we will not look to these networks first are slim. This, however, may be changing.

The constantly evolving television industry is more than fifty years old. We have seen many advances in technology since the first television sets were commercially produced. There have also been many advances in forms of entertainment outside of the television industry, which have impacted the television consumers, as I discuss later. Despite these changes in our environment and in the industry, television continues to be one of America's favorite forms of entertainment and its most vital media.

The television industry has experienced many significant changes in the past ten years. News Corp's FOX is a relatively young major power in the industry, having debuted in 1986. FOX has a reputation for capturing younger audiences. It gained some of its initial popularity by airing reruns of shows from other networks. FOX may have paved the way to success by proving that the oligopoly of the formerly three major networks could be transformed. The author of a 1994 article entitled "Fox jolts nets into new era" stated that Fox's booming entry will "disrupt relationships on every network." This entry may have initiated the vast changes we have witnessed in the industry ever since (Mandese, 5/30/94, p.32). This movement in structure of the industry may have led to the increasing popularity of two more infant networks: Time Warner's WB, and United Paramount's UPN.

The entry of UPN and WB, the ever-increasing time spent on computers rather than television, and the use of satellite dishes, have all posed threats to the large market share and success historically maintained by the major four networks. NBC won the Spring 1998 season with the lowest season-ending rating in its history, while ABC (in third) ended up with the lowest season-ending rating ever among the original three networks. This shows that the dynamic market of television networks is becoming more competitive than it has been historically. Nevertheless, the major

networks still maintain their clout and size relative to the newer networks, and they continue to be the largest purchasers of first-run programming.

These facts suggest that the network television broadcasting industry is oligopolized. This oligopoly, however, is gradually moving toward a more competitive structure. The dominant firms' market shares are declining as shares for smaller firms are increasing. With so many options for an audience as to which channels to tune in to and other forms of entertainment at any given time, we can no longer assume that a typical viewer will tune in to the major four networks. There are simply more options now so the original three broadcasting networks no longer solely control an audience. FOX has already proven that it is possible to move up in the rankings to the level of the major four. UPN, WB, and some cable stations have also been steadily increasing their market share. It is not entirely correct, however, to conclude that certain stations are not profiting. The ambiguity when discussing the success of many of the cable stations, however, is that they are affiliated with the oligopoly networks.

Although the audience of the four major networks seems to be diminishing, this is not to say that their profits are doing the same. As the owners of the networks acquire more cable stations, they depend on the profits and audience share of those channels as well. People may be tuning in to other networks but they are not necessarily providing more revenue for up-and-coming networks. The revenues are going to the original networks due to their overwhelming ownership of the cable stations. While the industry as a whole seems to be moving in a positive direction as it becomes seemingly more competitive, it is less obvious who exactly is competing with whom. In other words, even if four *networks* do not dominate in the next few years, it is still important to realize that four *firms* might be.

Cable

So how do the four firms interact? Has their interaction or lack of cooperation led to some of their decline? The big four firms, along with UPN and WB which make up today's six primary national broadcasting stations, have experienced a decline, however, in their aggregate audience for some time now. The six television networks managed a 74 market share for the first month of the 1996-1997 primetime season, two percent lower than their tally for the same period last year. Basic cable share was 31%, which is much higher than usual. Despite all of the promotional efforts by the networks, cable has still been growing (Rice, 10/21/96, p.21).

Bill Croasdale, president at Western International Media described this turn to cable when he said, "There are that many more options for [buyers] when we go into the marketplace" (Katz and Burgi, 7/21/97, p.34). Therefore, we expect cable networks to be very profitable. We must keep in mind, however, that cable is not a single entity. In the past, the big cable networks, such as TNT, Nickelodeon, USA and TBS, have benefited greatly from the viewers' migration to cable. This year, however, audiences are going to second- and third-tier networks. Thus, major cable stations have been experiencing a decrease in ratings, much like the major networks.

"The biggest networks have been the biggest losers in the 90's," said Croasdale (Katz and Burgi, 7/21/97, p.34). Namely, the larger, more established cable television networks are losing market share to smaller cable networks during the 1990s in the same way the cable TV has taken market share from the broadcast TV.

National networks' ties with cable stations have been strengthening. These alliances are changing the competitive landscape in many television areas including sports and news. "Observers see a new round of fierce bidding in the coming years for big-event sports by superpowers including NBC, ABC/ESPN, and Fox/Liberty" (Rust, 6/30/97, p.43). The news sector of the industry has changed dramatically since the nation's second-largest cable TV provider, Time Warner, merged with Ted Turner's CNN. All news channel MSNBC is a special case in its own, since Time Warner and General Electric (owners of WB and NBC) are both affiliated with it. The news sector is becoming highly competitive and everyone is trying to get a share of the action.

The trend of viewers changing from the mainstream stations to the lesser-known ones is true of cable as well as of network television. Some veteran cable networks such as USA, TBS, ESPN, and CNN are having trouble holding on to their viewers. This difficulty is similar to the drop in market shares that the major networks are facing. Even though cable may be one of the factors taking away from the major networks, the big cable stations are facing some of their own problems. Bill Croasdale said, "The [big] cable guys are being hit by small networks the way the broadcast networks are getting hit by cable" (Katz and Burgi, 7/21/97, p.38).

Regardless of what America is watching, we are watching. As a country, we still love television. We continue to watch even with the fear that it is not beneficial for us to watch. In many cases it is used as a substitute for a companion. Although people are generally watching less television in recent years, the serious problems faced by the networks today are rooted in the recent rapid growth of the cable networks. This problem may appear to be drastic if we regard each station separately. If, however, we look at the big picture, the situation may not seem as grim. Frank Rich, from *The New York Times Magazine* points out,

In June, for the first time, more people watched basic cable channels during prime time than the four networks combined. That doesn't mean that the media giants that won the networks are suffering at the bottom line—a young male viewer who deserts ABC for ESPN is still a customer of Disney, which owns both (9/20/96, p.54).

The dismal future may only be skin deep for some of these large firms. The networks however, are now the foci of attention, since their individual bottom lines do not look too promising.

Despite the increase in smaller networks and cable, the industry has recently been experiencing a decrease in the total number of viewers. A possible reason for the

decline is that the way television is marketed today has created a permanent decrease in demand for television. We are now watching one hour less per week than we were a decade ago. This decrease may be caused by a lack of urgency and wonder that the broadcasting companies used to create. Perhaps the programmers are trying to offset the tendency of modern-day viewers' shorter attention spans. We now know the plots of shows in advance. We can record or watch in syndication anything that we might miss. We know that if it's worth seeing, the television programmers will make sure we have many chances to view it. Today's technology makes possible the enormous size of the industry. Too much information creates an ambiguity that was not present before the influx of technology. "It is ironic that television's grip is at its weakest when its reach is greatest" (*Maclean's* staff reporter, 6/8/98, p.16).

Internet

Where are all of the other viewers going? A possible substitute for viewing television has come up time and again: the Internet. This explanation has been losing credibility recently since it is difficult to prove. Avid Internet users still watch more television than non-Internet users. The six networks are admittedly losing viewers to cable networks, but it is unclear whether they are losing viewers to the Internet as well. The big four lost 6% of their audience in 1996 alone, but the blame should not be placed upon Net users. The Net users watched 6% more prime time and 21% more late-night TV than others (Goldblatt, 9/29/97, p.36).

Researchers have suggested that a change in technology may make it possible to merge the computer and television. Although this would not necessarily help the networks, it could benefit the big firms that own them, since they could be a part of this ultimate entertainment box. There are opposers of this proposition who believe that waiting for a program to come on will be a thing of the past. Gil Schwarz, senior vice president of communications at CBS, noted that "online and broadcast worlds will remain complementary—supporting and feeding off each other, but not melting into each other" (Carter, 9/20/98, p.66). CBS, like most of the networks, has been vastly expanding its Internet presence. In sum, there is evidence that television days may be coming to an end and that the only way to stay afloat is for the network owners to keep up with the Internet.

Loyalty

Barriers to entry make it difficult for new networks to evolve, especially in broadcast television. There are only a limited number of frequencies to which a public television can tune in. Even when a firm does have the opportunity to gain ownership of a frequency on national broadcast television, it does not stand much of a chance for success mainly due to consumer loyalty to the major four, and other existing stations. People have become accustomed to and sometimes have even grown up with these stations. The major networks' familiar logos and reputations precede them.

With all of the new options available to the new generations, consumer loyalty is diminishing, as proven by the networks' disintegrating audience. People, however, are still more likely to keep watching a network that carries a favorite program. Furthermore, programmers advertise their lesser-watched programs during their hits. So a hit show could raise audience numbers for the carrier network's other programs. Invariably, young male viewers will follow sports, especially the NFL. CBS, which has had some trouble keeping viewers in the past few years, came back this year, mostly due to their NFL contract. In an article entitled, "CBS Is Winner In First Week of Fall Season," Kyle Pope describes this group of viewers as "coveted advertiser demographic of adults under 50." This group's move to CBS may be a sign that younger viewers who are watching football on CBS are starting to check out the rest of the network's schedule" (Pope, 9/30/98, page B1). This is making so-called consumer loyalty a commodity that has a price tag. Networks are competing to buy this loyalty for their "coveted" audience. The selection of networks were certainly not created to attract the same audience. If this were the case, then only one network would actually air and the rest would just be competing to enter. Different networks must exist to successfully entertain different people's interests.

Another example of buying loyalty is shown by NBC paying an incredible \$13 million per episode to the producers of "E.R." this season. With this purchase, they have essentially bought the number one slot both in single programs and in entire network ratings. All networks competed by bidding for this program, since all are seeking to please the same audience (Carter, 9/20/98, p.67).

There are some specific aspects of network television itself that make it less highly regarded than it used to be. A major difference in today's more competitive television industry versus yesterday's smaller oligopoly has to do with consumer loyalty. The networks today seem to have no distinctive personalities. Dean Valentine, who currently heads UPN, commented, "Well, in the past, the old time big three networks had identities." Today, all the networks are chasing the same narrow audience. Audiences are not fragmented by their tastes or personalities but by their demographics. The networks all appeal to a certain demographic group, each longing for the same type of hit program, while the cable channels each focus on their own narrow demographic markets (Hirschberg, 9/20/98, p.62).

Narrowcasting

Even though there is a possibility for these big network firms to continue to dominate, the cost of entry has recently been dropping for cable stations. It seems that although network television has narrowly selected its trendy audience, cable stations have picked up the slack. This concept of attracting a certain demographic has been used for decades. The only difference is the new concept of the same demographic group for nearly every show on all of the four networks. The programs on these channels are about affluent, urban, unmarried, huge-disposable-income 18-to-34-year-olds. Each hit show should ideally be a decent program attracting various audi-

ences, while offering something to a wider range of people.

The ways in which the networks suffer due to this decrease in television viewer demand, along with the heavy competition, are harsh. In fact, of the original four major networks, only NBC was profitable last year. One way in which the losses can be remedied is by Congress allowing these networks to receive a bigger share in local profits. "Local broadcasting is a far more lucrative business, far more profitable and successful than the national side" (Alibiniak, Paige, 7/13/98, p.35). The major networks believe they should be allowed to share in these profits. Congress currently holds a 35% national audience cap on TV station ownership. If these should be lifted or decreased, there will be more of a chance for profit by the major national networks (Alibiniak, 7/13/98, p.35).

Networks may be able to save themselves by creating a more diverse environment and thus appealing to more than one audience. If all of the new cable stations come to be owned by the same stations, there may be no product diversity. People will turn elsewhere, the Internet, for example.

If a few of our large media conglomerate end up owning virtually all the new channels, as they already threaten to do, will they effectively act as gatekeepers just as the old networks did? . . . Will they keep risky, alternative visions off the air on dozens of channels as they once did on only three? If so, the illusion of countless choices will be simply that, an illusion (Rich, 9/20/98, p.54).

Television does have a social responsibility as well. The government imposes some content regulation, but the programmers have latitude in interpreting these rules. Society does watch television, but what we watch may differ greatly from person to person. If there were more quality programs appealing to a wide audience, television may bring us together better.

A true diversity of American voices on TV could actually enhance the medium's role in unifying an infinitely various population whose many different constituencies, whether separated by geography or race or class or ethnicity, are too often ignorant of too many others (Rich, 9/20/98, p.55).

This variety could benefit society by introducing us to different facets of entertainment and familiarity with other groups.

Conclusion

An interesting industry against which to historically compare what television is going through now is the radio industry in the 1940's. "Back in the late 40's, network radio was as big as television ever was. All of a sudden, at the end of the 40's TV came along" (Hirschberg, 9/20/98, p.63). Today, cable, the Internet, satellite dishes,

and VCRs have all taken their toll on the decreasing demand for network television. As more substitutes are invented, the drop in demand for network television has become more severe and perhaps, as in radio, more permanent.

We have watched as the television industry has evolved for better or for worse. The airing of new and creative ideas has not been increasing as quickly as the advancement in technology and size of the industry. Unfortunately, as Dean Valentine said, "television is now in the era of diminished expectations" (Silverman, 9/20/98, p64). Whether it moves on and up from this era is in the hands of the programmers and us, the consumers. If we appreciate and support a variety of programs that appeal to a wide audience, it just may "show."

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The Unabomber: Born at the Right Time?

KRISTEN TODESCHINI

Philosophy is philosophy – whatever the philosophy. This is why the “Unabomber Manifesto,” penned by Theodore Kaczynski, is worth examining. He has a well-defined set of values and ideas that he took the time to set down on paper. His entire ideology is aimed at the abolition of industrial society. He calls for a return to nature and the “natural” way of doing things – alluding to the oneness of all things. These ideas of the Unabomber are not unlike those of many ancient philosophers. The similarities might almost be expected, but it is unlikely that the ancients would approve of a man who was willing to kill in order to stop technological progress and return to simpler ways. Hesiod, in *Works and Days*, comments that, “a man out of work, a man with empty hopes and no livelihood, has a mind that runs to mischief” (Hesiod 39). This suggests that Hesiod would be wary of Kaczynski’s methods. Kaczynski might assert that he is justified in his actions by his philosophical principles – he has, after all, “practiced inquiry more than all other men” (McKirahan 1996, 18). Yet the ancients say that, “much learning does not teach insight,” and that he has, “constructed his own wisdom, polymathy, evil trickery” (McKirahan 1996, 18).

One ancient Greek philosopher, Heraclitus, rejects the validity of a personalized belief system. Heraclitus proposes that there is only one wisdom, one law which governs the actions of all men, and from this no man can ever stray. This he calls the Logos. He says that while the Logos is common to all, most people “live as though they have their own private understanding” (Heraclitus 57). For Heraclitus, this is man’s great mistake. The Logos is what connects man to nature, what binds all things and actions together. Nothing escapes the Logos; nothing is above or below it. He urges that, “it is necessary to follow the common [principle]” unfiltered by personal experience (Heraclitus 57). The problem is that humans refuse to follow the universal Logos even after they become aware of it: “men fail to notice what they do after they wake up just as they forget what they do when asleep” (Heraclitus 33). For Heraclitus, this failure to incorporate the Logos into everyday life is a sure sign of incomprehension.

Heraclitus also believes that a unity of opposites is the basic component of the Logos. He speaks of there being, "in us living and dead and the waking and the sleeping and young and old" (Heraclitus 135). This makes individual humans reflections of the whole universe, each is a small "logos" inside the bigger system of Logos. In humans and in the universe, "cold things warm themselves, warm cools" (Heraclitus 149). The connection of all things to one another finds its source in this dynamic tension, through opposites working against each other, one half filling any gap the other may vacate. These are the mechanics of the Logos.

The Unabomber would agree with much of Heraclitus's philosophy. Kaczynski would certainly concur with the concept of the Logos and he would no doubt believe that his own views were not marred by any personal bias. He would also believe that these universal truths were unfortunately known to only a few others. He affirms his belief in the natural inter-connection of all things when he blames nearly every problem today on the industrial-technological system. For Kaczynski, technology itself must be connected to all things. All things affect one another and, in this case, he believes that technology only influences most things in the worst possible way. Kaczynski therefore desires to overthrow the industrial-technological system. Only its elimination will bring a halt to the slow destruction of the natural and human world.

Kaczynski also believes in nature's equilibrium, the dynamic tension that balances all things. "Nature takes care of itself" (Kaczynski 1995, 45). Whether or not he believes this is due to the unity of opposites is unclear, as he tends to focus more on the physical, rather than the metaphysical aspects of existence. It is clear, however, that he believes nature to be as close to the truth as one may ever find on this planet. In his condemnation of "the system," he is an active proponent of nature unsullied by machines and a machine heart: "that is, WILD nature; those aspects of the functioning of the Earth and its living things that are independent of human management and free of human interference and control" (Kaczynski 1995, 44). For Kaczynski, nature is sacred and should be uncontaminated by human meddling.

Another early philosopher, Antiphon, makes statements concerning nature and the laws that govern it. He compares these natural principles to the laws that men have fashioned for themselves. In doing so, he realizes that, "most of the things that are just according to [human] law are established in a way which is hostile to nature" (McKirahan 1996, 105). He goes on to support this statement with examples of restrictions placed on the person by human law — e.g., what one is allowed to perceive through their various senses. He believes that the written and unwritten laws of man and what psychology today calls "socialization" deter us from using our physical faculties to their full capacity. He even asserts that restrictions are placed upon our thoughts and desires. This results in our great failure to know and conform with the reality of nature: "the things from which the laws deter humans are no more in accord with or suited to nature than the things which they promote" (McKirahan 1996, 106).

Kaczynski would emphatically support Antiphon's beliefs. A large part of his argument is that humans spend too much of their time doing what is actually against their natures. He regards this as unavoidable, since society, as he sees it, is the controlling force. "The system HAS TO force people to behave in ways that are increasingly remote from the natural pattern of human behavior" (Kaczynski 1995, 25); in his mind, this includes physical and psychological pressures inflicted by the system. He accuses society of steering its members in certain destructive directions. He cites examples of young boys being pushed towards math and science at an early age which is against their nature—especially in their youth when they would rather be playing. He also proposes that propaganda infiltrates our lives at a stifling rate and is constantly steering public opinion toward working against its own best interests. It is Kaczynski's belief that, "the system does not and cannot exist to satisfy human needs" (Kaczynski 1995, 26). Moreover, if we have to modify ourselves to fit into the system, it will not come from nature. And if it does not come from nature, what ends are we serving?

Hesiod is the presocratic philosopher who most closely resembles Theodore Kaczynski. Though the Unabomber would probably dismiss most of Hesiod's mythological concepts as poppycock, their basic attitudes are nearly parallel. Consider their similar views on:

- Child Rearing

"But a man who stands by his word leaves a strong line of kinfolk" (Hesiod 32).

"Revolutionaries should have as many children as they can...as children tend...to hold social attitudes similar to their parents" (Kaczynski 1995, 49).

- Individualized Determination

"Best of all is the man who sees everything for himself, who looks ahead and sees what will be better in the end" (Hesiod 32).

"Propaganda (has) infiltrated the entire system ... some are more susceptible to (it) than others ..." (Kaczynski 1995, 16).

- The Nature of Life

"Work, work, and then work some more" (Hesiod 35).

A paraphrased Unabomber would agree, and add, 'but for no good reason.'

Both philosophers are rather discontent with society and they both seem to believe that they have the formula for living a good life. First, they proclaim what is wrong with the world. "A person hasn't any business wasting time at the market unless he's got a year's supply of food put by..." (Hesiod 24). This is Hesiod's advice for taking care of oneself before worrying about others or the market in general. He views competition, of both the agricultural and commercial variety, as good only when it causes one to get up and get to work. Second, both the ancient Greek and

contemporary American stress what it is important to do. Hesiod's basic belief is that you need to work assiduously in order to be comfortable; and then you must work ever afterwards to maintain this prosperity. There is not a moment to be wasted, so focus on your own situation rather than those of strangers. By promoting the destruction of all technology, Kaczynski is promoting a return to Hesiod's type of lifestyle. He also advises us to mind our own business. The life of a hardworking, self-sustaining farmer allows for little time spent on things that do not need to be done. There would be no room for the "surrogate activities" that Kaczynski discusses and dislikes so much – that is, activities, "directed toward an artificial goal that the individual pursues for the sake of the 'fulfillment' that he gets from pursuing the goal, not because he needs to attain the goal itself" (Kaczynski 1995, 18). One's day would be filled with preparation for events months in the future and a wasted minute would cost dearly. The Unabomber is making a call for the return of our work ethic and the freedom to work creatively and on our own terms. He feels that today, "people live more by virtue of what the system does FOR them or TO them than by virtue of what they do for themselves" (Kaczynski 1995, 14). His is a call for people to start acting on their own again, purely for themselves and for the sake of their dignity.

The similarity between Kaczynski and Hesiod begins to fracture when Hesiod shows us a picture of the natural struggle for power. He tells a fable about birds. A hawk carries a nightingale away in its sharp talons, and to the complaint of the nightingale, the hawk replies, "you're in the grip of real strength now, and you'll go where I take you I'll make a meal of you if I want, or I might let you go. Only a fool struggles against his superiors. He not only gets beat, but humiliated as well" (Hesiod 29). For Hesiod, this was simply a warning not to take on more than you can handle, or aggravate people in power. However, there was also little worry of such a situation in Hesiod's time, as it was the prevailing belief that justice ruled humankind. Unjustness might not even be recognized as such, since that was the way of the animals. It was believed that someone would always speak up and a wrong would be righted.

For the Unabomber, humanity would be cast as Hesiod's nightingale, while scientists, big government, "technophiles," leftists, or any individual or group that attempts to force their own restricted view upon the world, would play the role of the hawk. He feels that man no longer has any control over his life at all. There is no justice. Most of his manifesto is based upon what he calls the "power process," which he sees it as having four parts: "goal, effort, attainment of goal ... and autonomy" (Kaczynski 1995, 8). He sees all of the aforementioned 'hawks' as disrupting this process, and it is as a result of this disruption that many of life's ills appear. Kaczynski asserts that the main intrusion comes "through a deficiency of real goals and a deficiency of autonomy in pursuit of goals" (Kaczynski 1995, 14).

Another area where Kaczynski and Hesiod disagree is in the differences between revolution and reform and the role that violence plays in both of these. Hesiod is very wary of violence. "Violent behavior is bad for a poor man. Even a rich man can't

afford it" (Hesiod 30). He seems to believe that things-will-take-care-of-themselves. This is an attitude that Kaczynski would not tolerate. But for Hesiod, there "is a better road around the other way leading to what's right . . . justice beats out violence" (Hesiod 30).

As we all know, the Unabomber's tactics are more extreme than Hesiod's. In the manifesto, Kaczynski states that the only reason he sent all of those bombs was to compel people to listen to him. I have decided to do him the favor. He claims that reform never works; the only way that the system will ever change is through its gradual weakening culminating in revolutionary activity. He never presents a clear picture, however, of how this revolution will actually take place. As he says, "It may or may not involve physical violence, but it will not be a POLITICAL revolution. Its focus will be on technology and economics, not politics" (Kaczynski 1995, 47). This is as specific as Kaczynski gets, as he asserts earlier that these sorts of things are unpredictable – any well laid plan of revolutionary activity may prove, due to changed circumstances, to be impossible.

However, Kaczynski does maintain that simple political reform is too weak to overthrow a system as well rooted as the industrial-technological system. "Reform is always restrained by the fear of painful consequences if changes go too far" (Kaczynski 1995, 33). It is his view that this fear provokes a near-constant rechecking of any possible negative consequence that may result from establishing a firm standard or law. This never gets anyone anywhere since everyone is afraid of stepping on someone's toes. (He is also not a big fan of "political correctness.") It is his belief that a dominant minority will have to take over forcefully, and enact and enforce their own ideals from the start. The Unabomber believes that the time has come for industry to pass away. Anaximander, another ancient Greek philosopher, justifies this kind of passing by singing: "Whence things have their origin, there they must also pass away according to necessity; for they must pay penalty and be judged for their injustice, according to the ordinance of time" (Heidegger 1984, 13). Kaczynski believes in those words, that technology must pass away "according to necessity." Moreover, he sees this necessity so clearly that he has volunteered to help speed the process.

All of Ted Kaczynski's beliefs seem like an urge to return to "authentic" or "real living." It is my opinion, however, that we shall be just as confused with or without technology. Whether we are out in the countryside or in the computer lab all day, the greater questions of life are yet to be answered. While technology may sometimes prevent us from seeing the unity of all things, it may also one day allow us to return to nature. Perhaps technology will develop to the point where people will have large amounts of free time. People could then choose to spend time in a wild natural setting or within sheltered shopping malls. Would this constitute "real" freedom or "real living"?

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Creative Cultivation

DAVID GOLDFEDER

Stop! Read no further! Put down this essay and get a blank sheet of paper and a pencil. I want you to draw a house. That's it. Nothing fancy. Just draw a house. Are you done yet? Now, take a look at the picture of the house.



Does your house look like mine? More often than not, when someone draws a house there are certain things that are always there: the body of the house is rectangular, three or four windows, a chimney with a small curl of smoke, and the door with a doorknob.

When do we learn how to draw a house? Or, on a grander scale, when did someone tell us how to think, how to act, how to feel? Where did we learn how to live? The answer would seem to be obvious: school. Most of what is taught explicitly in school, the factual information contained in text books, is important and useful. What is taught implicitly, what is learned just from being in the classroom for seventy percent of the year, is the problem with the education system. The simple fact is that the educational system often promotes conformity and competition while ignoring or squelching creativity and free thought.

Think about it. Back in first grade, you walk into a new classroom and there are desks all in straight rows and columns. You are told you can sit anywhere you like so you see a friend and sit...for about a minute. Then, the teacher begins calling names. You watch as your new classmates are placed in a permanent seating chart, alphabetically of course. Then you hear the classroom rules. NO talking without raising your hand. You CANNOT talk when someone else does. You may NOT leave your seat without the teacher's permission. You CANNOT leave the room without a hall pass. From the first day of school you are told you must conform to restrictions, to rules. Immediately we begin to accept that in school, and later in a place of work, conformity and following the rules are necessary to survive. Do you remember that kid who always spoke without raising his hand? You know that *weird* guy in the third row that

the teacher always sent to detention. He didn't follow the rules. He did not conform and was punished.

But what about the success stories of people who did succeed without conforming? Albert Einstein, one of the most creative people of this century, failed math class. He did not want to follow the restrictions placed on him by the system and was punished for that decision. He did not conform, yet he succeeded. There are others in history who didn't conform to what society wanted of them and were still successful: Copernicus, Galileo, Joan of Arc, Christopher Columbus, Marie Curie, etc. And more recently there are Bill Gates, Martin Luther King, Jr., and the list goes on. Many of these people scoffed at conformity and its restrictions, and all may have had to face dire consequences for their decisions, but each one reached a level of success through creativity and free thought.

To get back to the topic at hand, we're still in first grade. It's half way through the day and it is time for recess! You can leave the room and go outside! You can talk without raising your hand. You can yell and scream and shout and play and have fun. To many, it seems like you can only have fun when you have left the classroom environment. When you are in class, you have to conform and follow other's ideas. Once you step outside that class, you can act the way you want to act. School seems to split time for fun and time for class. The young students perceive this split and take its meaning to heart. They begin to believe that one cannot be loud, expressive, and creative and be in a classroom at the same time. They begin to be little soldiers in the classroom, and then they become little soldiers in life. How many of us had imaginary friends in elementary school? How many of us do now? Why do we lose this creative, imaginative part of ourselves? It's because school teaches us that creativity and imagination are unnecessary, and perhaps counter-productive, to survival in the "Real World." School teaches us that the classroom, the "Real World," is no place for free thought, and this lesson is emphasized by the method of teaching. In chemistry you too often study Rutherford and Bohr and what they did, not what you can do yourself. In calculus you study what Leibnitz and Newton did, but not usually new ideas that have yet to be proven. Information is fed to the students which frequently leaves creativity by the wayside.

In many ways, school promotes the dog-eat-dog competitiveness of the "Real World." The grading system in school unequivocally sets some students apart as better than others. How many times did you hear that you should act more like so-and-so because they were the perfect student? How many times did you wish you could be just like him or her so that you could be better, too? This stress on grades, and the push to get better grades, show kids the way to act: competitively. Beyond that level of competition, most kids are involved in sports from the very beginning of their schooling. And sports tend to stress pure unadulterated competition. There is a winner and a loser. The "thrill of victory" is what everyone is taught to crave and the "agony of defeat" is forever to be avoided. Kids thrive on this. It is what drives them to succeed in school and in life. It is the driving force behind most of the things in

this world. If it's so universal, how can it be bad? Perhaps competition isn't intrinsically bad, but the methods of schooling can certainly be improved.

We must discuss why so many are dissatisfied with the present school system. Often college students will describe "mental orgasms" when they worked through an exceptionally hard problem and succeeded in finding a solution. Sometimes, it was a specific teacher that helped a student reach an "intellectual climax." When I look back on the bulletin board for the course in which this paper was written, I see that most of the true learning experiences were of a creative nature. One student said she enjoyed a class on mythology, which by its very nature involves creativity and fantasy. I love working through any sort of calculus problem that forces you to go above and beyond the "normal" way of solving mathematical constructs. Another student referred to her postmodernism class and it was obvious that this class stressed free thought. If such "Joy of Learning" can be found through inventiveness, creativity, free thought, and imagination then why does the current school system at all levels tend to squash such methods and ideals as unimportant? And it *does* squash such ideals, as shown by those who say that they've never experienced a "mental orgasm." Sometimes the system succeeds in sparking the creativity of the student, but usually it is just the opposite. Too often the educational system disappoints us by not providing creative and imaginative opportunities along with the factual information.

A better way to teach students at the elementary level of school might be to use an "open" or Montessori method. Dr. Maria Montessori in the 1920's came to the conclusion that students would learn better at their own pace and in their own way. The Montessori method allows students to choose which subjects they would like to do first. If you are one who prefers math and science to cooking or sports, then you will do math and science first. All the work must still be done, but you work at your own pace and do the work in the order that appeals to you. This also compels students to manage their time and to be responsible for their decisions. Students are encouraged to invent new ways of thinking and new methods of problem solving. There is still a concern for facts, but emphasis is also placed on the how and why of things. Students are encouraged to be inquisitive and to be curious. Creativity and imaginative thought are promoted. Kids are taught to work cooperatively together rather than to work just for themselves.

Changing basic education is an extremely hard thing to do and Montessori schools are few, and mostly private. There are only about two hundred public Montessori schools in America and about three thousand private Montessori schools. The number may be increasing, but very slowly. Furthermore in the Montessori system, a student has constant help from a teacher. But what happens when the student graduates and is left with little or no guidance? The result depends greatly on the methods of the teacher in the classroom. A teacher at the elementary and secondary levels who exposes students to creative methods of time management, decision-making, and study skills along with the text book material will prepare a student for active participation in the "Real World." However, a teacher who "spoon feeds" students text

book material is preparing them only to conform with the worst aspects of a competitive society. The Montessori system is a step in the right direction, but it has not solved all the problems of conformity in education.

James Herndon and Frank Ramirez, two eighth grade teachers, took the next step. They realized that one of the biggest problems with school is the restriction that the rules place upon the students. Therefore, they decided to give the students freedom to leave the room, to talk, and to choose what to do and what not to do. Having been restricted up until eighth grade, the students were at first dubious about this freedom and tended to exploit the situation. Most of the students would spend class time wandering the halls with their Permanent Hall Pass and generally abused the privileges they were given. When they were all in the classroom, the students often complained about not having anything to do. When something was suggested, they just said they did not want to do that! Very little got accomplished. So what went wrong with this idea? As Mr. Herndon said in his book *How to Survive in Your Native Land*:

Why should [teachers] have assumed that the kids would want to do a lot of stuff that [teachers wouldn't] want to do, wouldn't even do of [their] own free will? It sounds nonsensical, put that way. Yet, that is the assumption under which ... almost all teachers operate, and it is idiotic. (Does a math teacher go home at night and do a few magic squares? Does the English teacher go home and analyze sentences? Does the reading teacher turn off the TV and drill herself on syllables and Reading Comprehension?)

It seems like such a simple idea! Is it so amazing that students don't want to do the work assigned to them when most of the teachers would not want to do the work themselves? That is why the idea of Mr. Hernandez and Mr. Ramirez failed. What is the solution to this problem? If the teachers don't give the students work to do, what is the point of going to school?

Instead of the teachers always assigning seemingly arbitrary work, what if students were asked what work they *wanted* to do? Admittedly, some students would respond with nothing. But if you started this practice in the early grades, students would be brought up with it and would not try to exploit it. If you don't believe that first graders can decide on their own school curriculum, then consider this: isn't "why" the most basic question asked by all children? Children are naturally inquisitive and want to learn about the world. When I was in elementary school, I was interested in dinosaurs, mythology, and space. And even these ideas can be the basis for a curriculum. For example, the study of dinosaurs would include information on geology, biology, paleontology, and many other sciences; mythology would touch upon ancient cultures; and space technology would involve a whole range of historical and technological issues. The information would have to be simplified for elementary students, but it could work as a general curriculum.

A good example of this is the English class for which this very paper was written. In that class, the students decided what was to be studied. We chose two of the four units. We provided some of the text for the unit on the educational system and much of the discussion throughout the course was based on our own personal experiences. I know that the class held my attention better than any other English class I've ever had. This example at the college level is not to say that we can neglect the basic information that needs to be taught in elementary and secondary school. If we let the kids choose *all* of the material then such things like simple math and reading may be neglected. Some things will always have to be decided by the teacher. However, even basic information can be learned through the use of games. This is in keeping with the spirit of Herndon's observations since whatever the teacher wants a student to do, the teacher must also be willing to do. Thus to test vocabulary and spelling, the class can play Scrabble. Monopoly can teach mathematics and banking. Chess teaches planning and decision making. Any number of "games" can be used as teaching tools; all you need is a little imagination.

A teacher in an elementary class like the one I propose would have to be careful that they do not take full control of the curriculum away from the students. It has been the practice for too long that the teacher must run a class as an authoritarian ruler runs a kingdom. Only when the students creatively participate in their own learning will schools reach their full potential.

Now, draw another house. This time, use crayons, markers, paints, clay, cardboard, wood, leaves, sticks, sunlight, rainbows, and the twinkling of stars to construct it. Don't let yourself be restricted by the preconceived facts. Don't conform to your teacher's idea of a house. Use your imagination.

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Scene on the Campus



You owe it to your roommate to be well dressed. The Freshman with the glasses is wearing a district check tweed sports jacket in a three-button notched lapel single-breasted model with patch pockets and side vents. The trousers are a dark grey flannel, and the crew-neck sweater is of a natural colored cashmere. That's a crew hat, of course!

The Junior in the center wears a double-breasted camel's hair polo coat with half belt and large patch pockets.

The Senior is wearing a thin striped double-breasted



The shirts are a candy-striped broadcloth with a striped sailor tie, and a solid bamboo yellow with a brown polka dot tie.



For sports wear and warmth, woolen hose go well with crepe-soled suede shoes. Left is a sport coat of camel-colored polo cloth with fleece, pockets, and belt of sheepskin leather.



You're always safe with campaign striped chain back suspenders. If you prefer a belt grey is the latest shade.

Midnight blue, as right, is still most popular for formal wear.



ALSTAD



The Life and Times of Billy Taoist

JOHN CRAUN

Billy Taoist woke up on a beautiful Saturday morning. Billy is my character, so today he will be doing whatever I want him to do. My short relationship with Billy has already caused me considerable consternation. Since the moment I invented him he has been bugging me with questions. "All right, you invented me, and I am a Taoist," he said. "So what am I supposed to do? What do Taoists do?" "I don't know," I responded, "but it seems like they do a lot of not acting."

"Not acting?"

"Yeah."

"So you invented me to not do stuff?"

"Yes," I replied. "Somehow Taoists get stuff done by not acting."

"But . . ."

"Hey, don't look at me. I didn't write the books."

I decided that it was time to end this discussion. Billy was beginning to get on my nerves with all his pesky questions about Taoism and what he is going to do in this paper. There is nothing worse than getting off on the wrong foot with a character that you have to spend a whole paper with. So I decided that it was in Billy's best interest that he should be off doing or not-doing whatever Taoists do lest I should terminate him before he got out of the first paragraph. So I pushed him out the door. He had only gone a few steps when I remembered.

"Oh yeah, Billy, you don't have any feelings."

"No feelings?"

"That's right. No Feelings."

Billy looked puzzled and I suddenly felt sorry for him. Being a Taoist is no easy task. "Billy," I said, "you are a practitioner of an ineffable philosophy, but you know what, we are in this together." Billy didn't look very reassured. "OK then. Where am I going," he asked.

"To class." I said.

"But it is Saturday."

"No it's not, It is Tuesday."

"I guess it's Tuesday then." Billy conceded.

And with that, he dutifully left for school.

It was a beautiful sunny day, and as Billy walked happily to school I realized that he did not walk happily. He walked ambivalently, without feeling. To Billy there is no happiness or unhappiness. They are one, they are all, they are nothing. So Billy continued on to class, perceiving this Tuesday clearly, for what it was, because he had no feelings about it. Then I realized that Billy wasn't going to class. Taoists don't believe that there is any value in worldly knowledge, so what use would they have for school. "Surely there must be some value in education," Billy piped up. "It endows us with knowledge of ourselves and our world, and more importantly, it helps us to develop critical thinking skills." "How would you know Billy," I retorted. "You are just a character. You've never even been to school. Hell, I just invented you an hour ago." Billy humbly replied "Oh yeah, sorry about that." I had to admit that it was a good question though. In fact, it is one of my foremost difficulties with Taoism.

We come from a tradition of thinking that is in love with reason and logic. If you don't understand something; learn more about it. If you are not sure what to do, weigh your options and make the most reasonable decision. In contrast, a Taoist might say: "if you don't understand, stop trying to understand." Only then will you see clearly. If you are not sure what to do, stop aiming to do. Adopt a stance of non-action, and decisions will cease to exist. Taoists believe in fundamental unity and they mistrust anything that tries to impose divisions and distinctions on this unity. For this reason Taoists are critical of language and our systems of knowledge and perception which depend on distinctions. Chuang Tzu questions language by saying (Chuang Tzu, 34), "Words are not just wind. Words have something to say. But what if what they have to say is not fixed, then do they really say something?" Taoists believe that our accumulation of knowledge and experience only inhibits our ability to see clearly. In chapter 48 of the *Tao Te Ching*, Lao Tzu says "Those who work at their studies increase day after day; Those who have heard the Tao decrease day after day. They decrease and decrease till they get to the point where they do nothing. They do nothing and yet there is nothing left undone" (Lao Tzu, 17). Hard has meaning because we understand soft. We have felt soft, thus we can conceptualize hard as non-soft (or vice versa) and as such it has meaning to us. Taoists would have no use for just hardness. An object is what it is. It has a certain feel to it, but it is not just this or that. I think that the Taoist ideal of perception is to perceive the world like you were just born into it. What would a stone feel like if you had no previous sensual experience to judge it by? The recapturing of the lost innocence of the child is a theme of Taoism. Regressive unlearning is advocated as the way to get back to our core being.

"Hey, what about me. I thought this was a story about me." It was Billy. I had nearly forgotten about him. Actually I just realized that Billy didn't say that. He is a Taoist and Taoists don't care about worldly fame or what others think about them. So it didn't matter to Billy whether I remembered about him or not, but I felt kind of

responsible for him anyway since I created him. What do you do with a Taoist? I decided that it was time for some drama in Billy's life.

As Billy crossed the street the distant wail of a fire engine penetrated his consciousness. A moment later his nostrils caught the scent of smoke. He looked up and determined that it was coming from a building around the corner to his left. Billy broke into a run. In a moment he was on the scene of a terrible fire which was consuming an apartment complex. A frantic woman ran to him and desperately pulled at his arm. Through her hysterical sobbing he could barely make out the words "My baby is in there." Billy looked into the menacing flames of the roaring fire and set his jaw in steely determination. "I'm going in," he said.

"Now just hold on a second." The unwelcome voice of Billy interrupted me. "Can't you see that this is a dramatically intense moment," I said tersely. "Don't bother me."

"But I'm not going in there."

"Oh yes you are," I replied. "You are going to save that lady's baby and be a hero."

"Why would I do that?"

Well, he had me there. Why would a Taoist do anything? Their actions are not motivated by desire, empathy, love, anger, expectation, or ego. They have no feelings. This Taoist concept is a difficult one to understand because it is neither the suppression or denial of feelings nor is it numbness, or total lack of feelings in an empirical sense. I would submit that it is more like an indifference to feelings. Chuang Tzu helps to clarify the matter when he says "When I talk about having no feelings, I mean that a man doesn't allow likes or dislikes to get in and do him harm. He just lets things be the way they are and doesn't try to help life along" (Chuang Tzu, 72). Throughout Taoism there is a recurrent idea that when we take an interest in, impose upon, or try to change events, even with noble intention, we always end up muddling and corrupting the situation. Why? Because the instant we have feelings or desires we lose our ability to perceive clearly. In chapter 1 of the *Tao Te Ching*, Lao-Tzu says "those constantly with desires, by this means will see only that which they yearn for and seek" (Lao Tzu, 53). When we do not perceive clearly, we cannot act in the best way. So Billy would not care about being a hero. It seems that he would not save the girl because he empathized with her mom, or with her own pain. He also would not act out of desire to prevent death, because it is the natural way of things. So what would he do?

Since I am not a Taoist I can't stand the idea of a baby perishing in flames, even if the baby is just a character I made up. So Billy saved the baby. Now I can sleep at night, but this question of what a Taoist would do, or how he/she would act persists. Act without acting, take actions but do not possess them—these elusive concepts are crucial to Taoism, but what do they mean? If our model of action is perception, processing/reasoning, and then action; what then is the model advocated by Taoism? "I think I might have a plausible explanation," It was Billy. Slightly annoyed by his impudence I snapped "well lets hear it then." "I think that the Taoist wants us to bypass the processing/reasoning stage," Billy said. "This is because," he went on to

say, "it is in this stage that we involve our feelings and desires. It seems to me that the Taoist wants us to have a direct link between perception and action. I think that the underlying assumption is that if we could only see with true clarity, our course of action would be evident and would naturally follow—requiring no thought." I was quite impressed with Billy's insight, and amazed at the similarity of his thoughts to my own on the matter. "You know Billy," I said, "you are pretty perceptive for a fictional character." "Ahhh," he retorted with a smile, "but am I the character or are you the character? Are you writing or being written about? Are you dreaming or are you awake?" I decided that whether I was the writer or the character, the dream or the dreamer, it was time to end this paper. It is important to know when to stop.

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Germany, France, and Politics in the Reformation

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While the religious beliefs were the same, the Reformation had different effects in Germany and in France. In order to understand these differences, we must take into account the political structures and motivations of the two countries prior to and during this religious crisis. There are rather substantial contrasts between the two countries.

Germany constituted the bulk of the Holy Roman Empire. On the eve of the Reformation, it was a disunited, array of small, autonomous states, cities, and territories. The emperor, as supreme ruler, was indisputable overlord but, in fact, his power was greatly limited and his ability to enforce his authority was severely constrained. Instead power was focused farther down the political hierarchy at the level of prince, territorial parliament, and localized communal governance. By the early 16th century this power began to generally shift in a direction peculiarly favorable to the territorial rulers. Princely ambition began to soar. The princes were increasingly able to bolster their authority at the expense of the emperor and also at the expense of the smaller, local parliaments. These local institutions had been dominated by the territorial communes and the interests of the lesser nobility, peasants, and, in the cities, the burgers. During this period many princes extended and consolidated their authority through administrative centralization: "The council, at once the supreme administrative body and the high court of justice in the principality, became the key unit of effective central government, its members appointed exclusively by the princes and responsible only to him" (Rice and Grafton 1994, 130). In addition, the princes pushed for uniform territorial law that first diminished, and then eradicated the old communal rights and privileges. Local village laws and customs were subordinated to the new predominance of princely territorial law. "Slowly but relentlessly, the expansive territorial legislation pressed against the borders of villages' self-government" (Blickle 1997, 25). The influence of the princes were on the rise. And, with this, the kind of authority that had been traditionally dispersed across the labyrinthine disunity of the Empire could now be consolidated and structured, and states on the order of the western monarchies could form (Rice and Grafton 1994, 128-131).

The situation in France was quite different. By the early and mid-16th century power was concentrated in the institution and person of the monarch. People owed allegiance to the king and, ultimately, all authority was derived from the king. The crown provided the impetus for the centralization and unification of the realm. Its influence was dominant in the Church. The crown had nearly complete control over taxation, finance, military affairs and foreign policy, and administration (Rice and Grafton 1994, 111-124).

No longer were the king's officers excluded from the fiefs of powerful vassals. Royal justice touched directly, if not exclusively, each of the king's subjects. For the first time, effective political power was largely concentrated in the hands of the king and his officers instead of being fragmented among a multitude of spiritual and temporal lords (Rice and Grafton 1994, 116).

The monarch dominated, however his control was not complete. Underneath this mantle of superior royal authority lay a precarious balance of factions and conflict amongst the nobility. The French court had been plagued by a build-up of factions since the end of the reign of Francis I. As long as royal power remained stable, strong, and effective enough, conflict among the nobility and the independence of provincial and local governors were checked and relative domestic peace and security could be maintained. For a long while this reality did hold, but massive, unprecedented change and disruption was soon to come (Knecht 1996, 15-19).

Such were the political settings in Germany and in France at the outset of the religious crises of the 16th century. The political backdrop of the two countries and the differences between them are quite important in understanding how the impending religious upheaval and conflict affected the politics in each country. So it is now that we must turn to this process of religious change and disruption itself in order to delineate this connection and to gain a fuller, comparative picture of the Protestant Reformation's political impact in Germany and France.

Disruption and religious transformation came to Germany first. In 1519, Martin Luther posted his ninety-five theses against the sale of indulgences on his church door in Wittenberg. This caused a stir across a large portion of the country. Soon, Luther's influence became widespread and Protestant inclinations emerged in many areas. Other reformers appeared, following Luther's initiative. "Lutheranism" early on appealed to the peasants and other actors at the lower orders of the political hierarchy. They are the ones who responded most eagerly to Luther and the other reformers, and were the first to follow their leadership. Lutheranism galvanized the masses' profoundest needs and interests and, in the face of deteriorating status, it inspired and encouraged their increasingly active appetite for political, economic, and social betterment (Rice and Grafton 1994, 180-181). It was not

... unusual for peasants to associate their economic and social demands with evangelical zeal and millenarian expectations, or to justify them by scriptural texts. Lutheranism, that is, did not cause the armed and revolutionary outburst of some three hundred peasants, miners, artisans, journeymen, and disaffected knights against their lords; on the other hand, Luther's intransigence concerning the gospel clearly magnetized them (Rice and Grafton 1994, 180).

Luther's concepts of 'justification by faith alone' (Rice and Grafton 1994, 165) and the 'priesthood of all believers' (Rice and Grafton 1994, 157) helped mobilize rebellions since the masses were soon to equate Christian spiritual equality with secular political equality. The zeal of the masses was translated into a desire for the destruction of unjust and overbearing papal and monastic religious overlordship and unjust and overbearing princely secular overlordship. These desires were openly revealed, for example, in "The Twelve Articles of the Upper Swabian Peasants," a document of grievances composed in 1525. Its authors described these articles as "[t]he just and fundamental chief articles of all peasants and subjects of ecclesiastical and secular authorities in which they consider themselves aggrieved." It was a political tract that explicitly called for greater rights and privileges, such as the congregational, communal election of pastors and the abolishment of severe, unrighteous serfdom and servitude. This authority was to be transferred from the rulers to the masses (Scott and Scribner 1991, 253). Peasant actions combined both the political and religious. And in very little time, this led to violence.

France did not escape the influence of this German Reformation. "The contagion, as they liked to call it . . . sprang up in disconnected places spontaneously and found support in most social groups. After 1536 it was found in almost every province" (Knecht 1996, 2). Nevertheless, there was less support for it in France than there was in Germany. However in the 1550's, Protestantism, now under the influence and direction of Calvin, became a significant force in France. Conversions multiplied and Protestant teachings popularized the Reformation as it did in Germany. However, unlike in Germany, the overwhelming majority of converts were nobles, bourgeois, and urban elite, not peasants. There was to be no document of popular grievances in France. Many nobles and other disaffected Frenchmen were disappointed by the current political and social situation, many were likely to consider other options. Calvinism may have answered a spiritual need or provided an outlet for nobles dissatisfied with the current uncertainties of power and prosperity in the French court and a political hierarchy dominated by king, church, and faction. Or it did both. There was a certain obvious appeal for both sides – noble and Calvinist Church – in joining together. Disaffected nobles could expect a sanctuary and a new and burgeoning source of meaning and power in Protestantism; the Calvinist Church could count on more protection from persecution and much needed security because of the converted nobles (Knecht 1996, 87). Whatever the reasons, there was a strong

mutual attraction and many went over to the new faith. Persecuted Protestants and noble converts fled to and congregated in Geneva where they took refuge and trained under the guidance of Calvin himself. Many of these refugees returned to France as missionaries and religious organizers. Farel, a Frenchman and important Calvinist leader, "...turned Neuchatel into a base for an evangelical offensive against his own country" (Knecht 1996, 3). Faced with persecution at home, French Calvinism needed the outside support so that it could survive the hostile political and religious climate in France. "A central direction, regarding both doctrine and church organization, was urgently needed to give cohesion and discipline to the new communities in France, and Calvin's Geneva set about providing it" (Knecht 1996, 6).

In Germany, the Reformation initially mobilized multitudes of peasants, pushing them to organize their demands, quite directly and openly, for religious and political change. The Reformation in France caused a traditionally oppressed lot of Protestants, led by nobles, to gather their strength and ensure their survival somewhat covertly, outside the country. In Germany, Lutheranism and the reaction it engendered in the peasants quickly became an overwhelming force that had to be dealt with. In France, the situation was the opposite: initially, the absence of religious toleration and the monolithic nature of a centralized monarchy drove many Protestants into exile where they received support from a non-national, foreign institution and organization, the Calvinist Church, in Geneva. In both cases, tension built as Protestants gained in strength and influence. In turn, violence, an intensification of persecution, and war was to come to both countries, albeit in different forms and with different consequences.

In Germany, the revolutionary activity of the peasants led to large-scale rebellion. War with the princes ensued, culminating in the German Peasant's War of 1525. But the peasants were quickly and thoroughly defeated. "Virtually without exception princes and nobles, secular and lay, Catholic and Lutheran, combined to crush the peasants" (Rice and Grafton 1994, 183). Political motives prevailed and the princes set about reestablishing order and control. The rulers reasserted their authority and suppressed the radical forces of revolution. If religious change was to come, it was to come on the princes' terms.

In France, as the number of Calvinists grew and their activities accelerated, persecution of Protestants increased, as did religious friction. The crown became more aware of the Calvinist minority and all the troubles associated with it. The combination of these factors led to more frequent royal and Catholic condemnation and political suppression of the Protestants. The monarchy hardened its position and edicts were passed that forbade Protestant worship and made death the only penalty for it. Heresy became very well defined and both royal and ecclesiastical courts were granted much power in prosecuting heretics. The crown identified Calvinism with sedition and insurrection. Henry II called Protestants "...disturbers of the public peace and enemies of the tranquility and union of Christians" (Knecht 1996, 9).

Protestantism, in general, came to be regarded as "a religion for rebels" (Knecht

1996, 3). In Germany, secular, political motives predominated and rulers did not hesitate to destroy unrest and rebellion and the princes moved to crush the peasants. In France, Catholic reactionary forces, including the monarch, moved to crush Protestant growth and dissent. In both cases these events were hardly surprising. Throughout Europe at this time, most rulers shared the notion "... that the security of the body politic demanded religious as well as temporal obedience, religious as well as secular loyalty and uniformity" (Rice and Grafton 1994, 189). Hence the legitimate crackdown on rebellious peasants in Germany and on Protestants in France. Religious change became politicized in both countries. Here the similarity ends: conditions in Germany following these conservative political reactions were brought relatively quickly under control; in France they were to dramatically worsen before the crown was able to reassert its authority.

In Germany, Lutheranism became a matter for the princes. The peasants were smashed, but Protestantism did not die. On the contrary, Luther's influence continued to grow in strength and appeal. Many German nobles and princes converted and took up the Protestant cause. These conversions, along with the aftermath of the defeat of the peasants, had two political consequences: princes were able to consolidate their authority in both religious and political matters, and, later, war between Protestant princes and Catholic princes allied with the imperial forces of the emperor. The princes had defeated the peasants and, at the same time, further increased their autonomy from the Empire. Within their territories, they assumed practically full control of all state and ecclesiastical matters. The state church became a territorial church managed secularly by the ruling prince and subject solely to his authority. Princely triumph and political predominance led to princely appropriation of religious change.

To speak of the 'state's takeover of the Reformation' [as this phenomenon has been called] ... is to refer to that relatively complicated, gradual process by which the Protestant Reformation was accommodated to the territorial princes' interests. The territorial state and its representatives successfully tried to emphasize the Protestant reformers' theology, but even more so their ethics, in order to make their own authority more secure" (Blickle 1997, 91).

The peasants were to suffer politically and socially as a result. The Lutheran Church became "a state church dependent on the secular ruler, profoundly conservative, its membership drawn primarily from the upper and middle classes" (Rice and Grafton 1994, 183). Yet the same was true of states that remained Catholic: princely power was strengthened and the church became a secularized concern of princely authority (Rice and Grafton 1994, 194-195). And, here too, those at the lower orders of the political hierarchy would suffer as a result.

The second consequence of large-scale Protestant princely conversion was war with imperial Catholic forces. The Emperor Charles V, having along with Catholic

councils and the Papacy already condemned Protestantism, invaded Germany. He could not do otherwise, for he could not tolerate or risk a further disintegration of the empire and of his own power and prestige. To oppose him, the Protestant princes formed a military alliance. War ensued and Charles did eventually triumph. But he had lost politically, for by this point, Protestants and Catholics were well beyond reconciliation, and reassertion of imperial, Hapsburg domination was resisted virtually everywhere. "The independent power of the princes disarmed Charles' hostility to Luther and to the Reformation; and the princes preferences, not the emperor's, determined in the end the religious geography of Germany" (Rice and Grafton 1994, 193).

In France, there were no such relatively speedy and distinct wars. Rather, there was a long, drawn-out civil war between an organized, consolidated, and militarized Calvinist front, under the command of several important Protestant French nobles, and forces of the Catholic majority, particularly the monarch and those under the leadership of the powerful Guise family. A number of powerful nobles joined the Calvinist ranks. Soon, groups of Protestants organized militarily. A mostly united and well-organized Calvinist Church supplemented this and, suddenly, Protestantism was a superior, capable, and threatening force. "The Huguenots were no longer content to pray for release from persecution: they intended to put pressure on the king and his court. In 1561 they began sending agents to foreign powers" (Knecht 1996, 10). These important connections allowed Protestants to increase their agitation for more open expression of their religion. They gained influence at court and, in 1559, were behind a plot to remove the Guises from power (Knecht 1996, 20-27). All this helped spark a violent Catholic counterattack and, eventually, intense civil war. Soon both sides gathered arms, "a great fear was sweeping the kingdom" (Knecht 1996, 32), and "zeal gave way to more aggressive feelings: churches were seized and fighting ensued" (Knecht 1996, 32). All attempts at reconciliation failed in the end. The fighting that began in 1562 persisted intermittently for the next thirty-five years. Without either side winning a clear victory, unlike Germany, unending frustration, hatred, and estrangement prevailed. The initial conflicts only inflamed the situation. Politically, this meant chaos. Partly because of the hardening of the Catholic and Protestant positions, the monarch lost control over the situation. The murder of the Protestant leader Coligny, ordered by the King, ignited the massacres of St. Bartholomew's Day. Thousands of Protestants were slaughtered in Paris and elsewhere in the kingdom (Knecht 1996, 42-51). This monarchical blunder was devastating, for it sowed more the seeds of political disorder, escalating the religious generated death and destruction. The massacres did not solve the problem, nor did they prove a final victory for Catholicism over Protestantism. Though the majority of the Calvinist leadership was annihilated during the slaughter, Calvinism did not disappear as a political force. In the aftermath of St. Bartholomew's Day, and partly as a reaction to it, the remaining Protestants organized their own republic within the country (Knecht 1996, 52-55). This was a radical, unprecedented political event:

"The new state was revolutionary, since the federal assembly or Estates-General appointed the Protector, who exercised power...which hitherto had belonged exclusively to the king of France" (Knecht 1996, 54). To counter this, and out of massive resentment towards Protestantism and increasing frustration with the king's repeated attempts at conciliation and toleration of the Calvinists, the revolutionary, ultra-Catholic League was formed. It was a political and military association, outside the authority of the monarch, and later in conflict with it. It was dedicated to the preservation of the ancient Catholic rights and preeminence and to the destruction of Protestantism in general (Knecht 1996, 61-76). Eventually, the increasingly independent authority and isolation of these three alienated forces—Protestantism, the Catholic League, and the monarch—gave way to a sort of three way war between them (Knecht 1996, 64-72). This triangular struggle highlights the extent to which disorder, intractability, and fragmentation had won the day.

The ultimate political outcomes of the Reformation, and the change and wars inspired by it, differed significantly between Germany and France. The Peace of Augsburg of 1555 ended the wars in Germany. This settlement was quite unprecedented, for it legitimized Lutheranism and recognized a new, permanent religious and political order in Germany composed of both Catholic and Lutheran states. As such, it acknowledged the independence and preeminence of the princes. "Princely 'liberty' was victorious in religion and in politics, and for the first time in the history of western Europe, secular law recognized two religious confessions" (Rice and Grafton 1994, 196). Within this new framework, the princes possessed the right to decide on and order the religious affairs of their territory. Princely sovereignty was further strengthened and the rulers' religious preferences became absolutely binding on their subjects (Rice and Grafton 1994, 196).

In France, the Edict of Nantes of 1598 ended the religious civil wars and created some semblance of a religious and political settlement. It provided Calvinists a larger, though still limited, measure of religious toleration and military and political independence, but not a full equality. Protestants still faced censorship, repression, and severe restrictions on political activity. They could only worship in selected places and their 'republic' was disbanded. "At best the Edict made the Huguenots a privileged group within the realm, but as compared with many other such estates (e.g. nobility or clergy) they depended heavily on royal favor and remained on the margins of traditional French society" (Knecht 1996, 81). With this, the monarchy reasserted its power and a relatively strong king was again to rule. The kinds of forces that permanently divided Germany politically and religiously did not prevail in France.

In summary, the nature of the German political structure was conducive to the success of religious transformation whereas the French one hindered it. Success meant the extent to which religious change was established and made secure. In Germany, the absence of widespread, effective imperial power abetted the dispersal of authority across a large and diverse set of actors and institutions. In France, the power and authority of the monarch was effective, widespread, and centrifugal forces were sup-

pressed. Dynamic forces of change, such as the religious and political disruptions inspired by the actions and teachings the Protestants, ultimately, were not forced into opposition and confrontation with the leading, major political, institutional, and societal forces in Germany while they were in France. Religious transformation would be more plausible in the face of a weak emperor, as in Germany, than a strong king, as in France. Because power, independence, and authority were dispersed and already well established throughout Germany, religious change was likely as well to become dispersed and established fairly easily. In France, however, because authority and independence apart from the king's was greatly limited, religious change was likely to be more difficult and less easily established as long as the king remained relatively powerful and Catholic. The Reformation did mobilize the prevailing sources of potential political conflict in both countries. In Germany, growing princely ambition and authority were to clash with massive peasant dissatisfaction and imperial power was to clash with Protestant princely power. And in France, the increasing disaffection of nobles in the Calvinist camp was to collide with the interests of royal authority and the fiercely loyal Catholic majority of the population. In Germany, the provocation of these religious-inspired conflicts did produce death and war, but in the end gave way to the successful political establishment of Lutheran states. In France, death and war prevailed for a long time. But in the end, Protestantism did not prevail there, nor did Protestants obtain complete religious and political freedom and independence. In the end, the monarchy regained some measure of its strength.

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Bataille and Nietzsche: The Immortality of Ecstasy

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Georges Bataille and Friedrich Nietzsche believed in ecstasy, in wild liberation, in the uselessness of society's dictations, and in disappointment. Though they were writing nearly one hundred years apart, their philosophical theories and desires are remarkably alike. By comparing these two theorists, I show the similarities and differences, their the grand failures and the liberating successes.

Similarities in Philosophies

Both felt deeply that their lives were more than they seemed – Bataille that the fleeting moments of ecstasy were only a glimpse of how life was truly meant to be and Nietzsche that ecstasy was constantly lurking beneath the surface, waiting to be discovered and gloried in. Ecstasy, the elusive, overpowering joyfulness, is what they were both searching for, though they called it by different names. Anything that provoked such strong feelings and had the potential for losing oneself entirely, even if only for a moment, qualified as ecstasy.

For Bataille, it was raw ecstasy, driven by intense sexual pleasure, religious dementia, or sadistic cruelty. Bataille may have wanted to suspend himself in this state forever, but he knew that he was unable to do so. Nietzsche believed that joy could be derived from Dionysian liberation – the wild, dark, silent passion of abandoning what one thinks one should do and obeying one's desires. Displacing communication and "morals," this state could be obtained by laughter, also a form of letting go. He, too, knew that he could not stay in this state forever.

Bataille wanted to defy social norms, to live exactly as he felt would satisfy him. In doing this, he intentionally set out to "enjoy" things that he knew that the majority of the population considered wrong. The thrill in defying society seemed to outweigh the actual pleasure derived from the event. Bataille himself describes an orgy that he participated in:

The one I was at (took part in) last night was as crude as you might imagine, I followed the example of the worst, out of simplicity. In the middle of an

uproar, of falling bodies, I'm silent and affectionate, not hostile. To me, the sight's horrible (but more horrible still are the rationalizations and tricks people resort to to protect themselves from such disgusting things, to distance themselves from their inevitable needs) (1961, 13).

The fact that something was shocking seemed to be the qualifying factor for Bataille to enjoy it. He wanted to break away from traditions and define his own way of living, but all he could only was by denigrate those very traditions; he did not create his own. And always, no matter what height of ecstasy Bataille achieved, there was always a return to the abyss of guilt. Nonetheless Bataille was disgusted by those who were not honest with themselves. He thought that the orgy was "horrible" but not nearly as horrible as the people who would judge that it was disgusting and not admit that they really wanted to try it themselves.

Nietzsche similarly valued self-honesty. He hated pretenses; people should act as they feel is right, not simply do what someone tells them to. He did not even want his followers to follow him if they were not honestly excited by their thoughts. Echoes were useless to him – he wanted only real thoughts. In *Beyond Good and Evil*, Nietzsche says:

Why make a principle of what you yourselves are and must be? – The truth of it is, however, quite different: while you rapturously pose as delivering the canon of your laws from nature, you want something quite the reverse of that, you strange actors and self-deceivers! (1990, 476).

The evil of self-deception was that you can fool all of the people all of the time, but where would that leave you? Accepting who you are and using this to the best of your ability is a much more enticing than conforming to society's mold. While society may say, "This is the way to lead a good and happy life," only your Dionysian instincts will truly bring happiness.

Losing Oneself

Both Bataille and Nietzsche wanted to lose themselves. Their methods differed slightly; Bataille wanted to get out of himself in ecstasy, – getting up and away, before being plunged back down into guilt, Nietzsche wanted to go into the dark, silent Dionysian passion which may also lead into the faults of communication. Nietzsche wanted to get away from the self that others thought he should be and glory in the self that he knew existed.

Bataille's steps of the "Cycle of Swimming Through Time" (1961, 92) exemplify the steps of leaving and returning to oneself. The steps are:

- a1) real concerns;
- a2) action (productive expense of energy);
- a3) rest;

- b1) anguish;
- b2) partial, explosive loss of self . . . (unproductive expenditure, religious dementia, but categories of religion and action intermixed — eroticism is something else — laughter reaches divine innocence . . .);
- b3) rest, etc.

This is a very confusing cycle because the steps do not appear progressive. However, I believe that the cycle is continuous and perpetual, starting at *a1* and returning to it. In part *b* the steps of the cycle seem elevated. The steps in part *a* of the cycle is more external while the part *b* turns inward. To show how this cycle works, I use religious dementia, one of Bataille's methods for achieving ecstasy, and follow it through these six steps.

a1) The real concern is be the fear of sinning, of knowing that you are a sinner, and the fear of eternal punishment because of that inescapable fact.

a2) The real action could be taken in a church or in any sort of religious community that expresses the same concerns. The action is searching for and trying solutions that may move one toward salvation.

a3) The rest may represent a gathering of strength in silence and stillness, where action is no longer being taken but anguish has not yet infiltrated.

b1) The anguish is the knowledge that you are not saved (the indirect feeling that you cannot do anything to help yourself) and that you cannot save yourself or anyone that you love.

b2) The "unproductive expenditure [of energy]" is the useless, fanatical, joyous letting go of anguish and fears in the throes of dementia.

b3) The second rest may be another gathering of strength; basking in the glory of the recent ecstasy and preparing for the onslaught of another cycle. The self is returned to and eventually a new real concern will emerge.

Bataille himself believed that religious ecstasy was just as powerful as sexual ecstasy, saying:

Whatever the religious tradition from which mystical trance is derived, it exhausts itself by exceeding being. Taken at a fever pitch, the fire within relentlessly consumes whatever gives people and things their stable appearance — whatever gives them confidence, whatever acts as a support. Little by little, desire lifts the mystic to such utter ruin and expenditure that the life of that person becomes more or less a solar brightness (Bataille 1992, 31).

The anguish that the religious believer experiences consumes the concerns and the actions and explodes in religious fervor and ecstasy. This state, however, cannot be maintained, and eventually the ecstasy fades and is lost in the face of yet another real concern.

That this is a cycle demonstrates that ceaseless ecstasy. Cycles are perpetual; the constant rise and fall represents the anguish and the ecstasy. The cycle moves from

the external to the internal; anguish is an impotent emotion without real resolution. Anguish creates paralyzing inaction; action occurs first but fails to hold back the anguish. Nothing can take away the anguish; the individual has to let it go but eventually, inevitably it returns.

Bataille also said:

Chance is an effect of gambling. This effect can never come to rest. Wagered again and again, chance is a *misunderstanding* of anguish (to the extent that anguish is a desire for rest, for satisfaction). This impulse leads to the only real end of anguish – the absence of an answer. It's an impulse that can never overcome anguish, for in order to be chance and nothing other than chance, the movement of chance has to *desire* that anguish will subsist and chance remain wagered (1961, 75).

Anguish can never truly be overcome, although it can be assuaged with temporary rest. Chance, the force which bounces life from one incident to another, is nothing more than an indirect means of different occurrences.

Nietzsche had a different method of letting go. He believed that people created the world because they had no way of dealing with their lives if their creation was nothing but a disorganized accident. The rules and structures of this logic were personal; they depended on what each individual created to explain him or herself. To let go, all you had to do was abandon those rules, accept the disorganized accident, and live exactly as you want to.

Nietzsche draws a parallel to scientists who, in the mid 1880s, were rather suspicious of the "modern" technology that they did not understand. The world these scientists had created did not extend to the new ideas and, therefore, the new ideas did not exist. Although regression to the science of an earlier time is not necessarily the right idea, the fact that they wanted to get away from what people were telling them to believe is important. Nietzsche saw this as a step toward intellectual liberation; the denial of echoing and the escape from dependence on the dictates of society.

In this, it seems to me, we ought to acknowledge that these skeptical anti-realists and knowledge-microscopists of today are in the right: the instinct which makes them recoil from the *modern* reality stands unrefuted – what do we care about the retrograde bypaths they choose! The essential thing about them is *not* that they want to go "back," but that they want to – get *away*. A little strength, soaring, courage, artistic power *more*, and they would want to go *up and away* – and not back! (Nietzsche 1990, 41).

Nietzsche wants to go forward (up and away!) fearlessly and enjoy what is ahead to the fullest. He does not like the scientists who are trapped in their personal limita-

tions. There is no point in looking back on what has already been done, but there is also no need to hop on the "modern" bandwagon simply because it is there. The goal instead is to get away—not where someone tells you that you should be, but rather where you want to fly to. Looking back and to others is futile.

Another expression of stark honesty can be found in both Bataille's and Nietzsche's views of the flaws in human nature. Even though Nietzsche believed that people imagined their own worlds, no one imagines themselves as perfect if they do not match the "morals" of society. Nietzsche disapproved of anyone who thought that they were fooling the world into thinking that they were something better than what they really were. He was extremely scornful of people who wanted to make others think that they had a personal revelation and felt the need to return to nature and live according to nature's rules, pure and undemanding. He said,

You want to live 'according to nature?' O you noble Stoics, what fraudulent words! Think of a being such as nature is, prodigal beyond measure, indifferent beyond measure, without aims or intentions, without mercy or justice, at once fruitful and barren and uncertain . . . To live—is that not precisely wanting to be other than this nature? Is living not valuating, preferring, being unjust, being limited, wanting to be different? (Nietzsche 1990, 39).

Such people are not thinking for themselves—they are only echoing what they think are worthy ambitions. They are denying how they really think and feel, and saying, parrot-like, what the world would like to hear. If someone was truly satisfied by returning to nature, he or she would have every right to glory in the new experiences. However, as Nietzsche pointed out, such a person would not make false, superficial claims. The obvious contradictions imply a lack of thought—which indicates a lack of individuality and sincerity.

Bataille also disapproves of this intellectual and emotional dishonesty. He wants to glorify the cracks of human nature. If your personal nature is satisfied by an orgy, then by all means indulge yourself. If not, find the thing that will satisfy you (transport you to a fleeting moment of ecstasy), and, if the common majority do not approve, do it anyway. The worst mistake would be to deny that you ever had the urge or the desire to commit a societal "crime."

Denying yourself would be the worst thing that you could do. Instead of being satisfied, you may find yourself lying awake in frustration because you are intent on covering over the cracks in your nature. Bataille knows that the cracks in your nature will be there regardless of what covering you put over them, like a poorly patched hole in the roof. Continuing to repair the roof still won't fix the leak. Instead Bataille would say leave it alone, let the sun shine in and the rain too. At least you would be alive and able to feel it.

Morals, and a Lack Thereof

Neither Bataille nor Nietzsche were very fond of society's morality. Bataille thought that one should compose one's own set of morals, because only by listening to yourself could you know how you were supposed to live. Listening and responding to the traditional morals set by religion or society would be as bad as denying yourself the sort of pleasure that satisfied you most simply because it was considered "wrong". If you lived according to your own morals, you would constantly be searching for what felt right and what was worth pursuing. This might not be relaxing or mindless, as others' morals are, but it would be living as you thought you should.

Make no mistake. The morality you hear—which is the one I'm teaching—is the most difficult. It won't let you attain either sleep or satisfaction . . . What I ask of you is hell's purity. Or if you will, a child's. This purity won't include a promise of reciprocity, and you won't be bound by obligation. *Coming from yourself* you'll hear a voice leading you to your fate. It's the voice of desire, not desirable *persons* (Bataille 1961, 160).

Bataille's reasoning also explained why he was so overwhelmed with guilt. The "guilt" that accompanied existence was, for him, inescapable. That was why he sought ecstasy—to lift him up and out of himself—so that he did not need to think of his own morals and did not need to dwell on his decisions. Bataille did not want to be in control. Instead, he wanted to rise up on the wave of ecstasy and let it carry him where it would. He knew, too, that this wave would inevitably come crashing down and this added to his despair. However, he still believed that he could achieve ecstasy, despite the fact that he derived it from external factors.

Nietzsche also believed that ecstasy could only come from oneself. He had little use for morals in general since he thought that they were an invention of the weak. A weak, useless person will cry out that it is wrong for someone to hit him and take his money and that society or God will surely punish him for his actions. If the weak man was a strong man who hit other people and took their money, he would have no need for morals himself, and therefore, they would not exist for him. Morals are made in self-defense, and perhaps, protect those who cannot protect themselves.

However, Nietzsche still believed that if people took full responsibility for themselves, accepted their strengths and weaknesses and not blame any shortcomings or deficiencies on anyone but themselves, then morals would not exist. Nietzsche said, "Morality now led nowhere. This realization could drive one to anguish, ecstasy, madness or dereliction, yet it constituted the supreme moral experience, 'the disarming freedom of meaninglessness and an empty glory'" (cited in Bataille 1992, x).

This realization could be related to the moment of loss of self in Bataille's Cycle of Time. Affecting everyone in different ways, this ecstasy would change lives forever. Some would succumb to perpetual anguish and never be able to change their lives or their feelings. The strong would achieve this ecstasy and live with it. (But this is

impossible, people create the world they live in and this creation includes morals, abandoning them is as impossible as abandoning the world.)

Madness and dereliction are choices of the weak, but everyone would experience the amazing freedom that comes with the loss of all morals and responsibilities. Once people realize that they are actually in control and that there is nothing left to control. This loss of control can also be termed "letting go" which returns again and again to ecstasy. If you cannot control it, you may as well do your best to enjoy it. If you have no way of influencing the outcome, you may as well try to satisfy yourself. If you cannot touch the steering wheel, you may as well enjoy the ride.

Nietzsche also said, "Morality simply is weariness" (cited in Bataille 1992, 30). When there is no one stronger than everyone else, there is no one to keep everyone in line. Therefore, threats of physical and eternal punishment keep everyone from living as Nietzsche thinks they should. For if everyone did exactly as they wanted to because they had nothing to lose, a chaotic society would emerge. Such a society could not last as the fighting from such chaos would grow tiresome. Morals would have to be invented so that society could rest.

Language and Its Repercussions

Bataille and Nietzsche recognize language as a necessary evil. Once something has been spoken, it becomes defined and is no longer an escape from the self. This limits the ecstasy, which thrives on boundlessness. There are no words past a certain point; be it sexual pleasure, religious dementia, or a fascination with cruelty. Thoughts and feelings can be expressed simply by knowing the other person, not through words that could easily be interpreted in countless different ways. However, communication like this is only possible on rare, intense occasions. Therefore, it is impractical for everyday use. Consequently, people need a common, understandable, language.

Bataille thinks that communication is inherently evil because the purest form of communication – prayer – only occurred at the crucifixion. The only way that God could talk to his people, to actually get their attention so that they listened to Him, was through great suffering. Communication in its purest form is corrupt, therefore every other form of communication degenerates from there. Bataille said:

In the elevation upon a cross, humankind attains a summit of evil. But it's exactly from having attained it that humanity ceases being separate from God. So clearly the "communication" of human beings is guaranteed by evil. Without evil, human existence would turn upon itself, would be enclosed as a zone of independence. And indeed an absence of "communication"—empty loneliness—would certainly be the greater evil (1992, 18).

Communication cannot help but go along with sexual pleasure and ecstasy—it is the communication of two bodies as opposed to the unsatisfactory satisfaction of one body with itself. Life without communication would be devoid of meaning, one

would have to live in a vacuum. But a life that contains communication must also contain suffering. This suffering must be part of life; it is the anguish that leads to the loss of self.

When two people communicate, they are leaving themselves vulnerable to misunderstandings as well as risking their very individuality. Bataille sees communication as a brave step toward uniting two people (other than sexually); but it cannot operate unless the two are willing to take the ultimate risk.

[communication] requires individuals whose separate existence in themselves is risked, placed at the limit of death and nothingness; the moral summit is the moment of risk taking . . . , being suspended in the beyond of oneself, at the limit of nothingness" (Bataille 1992, 18).

This moment of risk taking, being poised at the brink of nothingness and staring into the abyss, could also be a moment of ecstasy.

Nietzsche believed that language is necessary, though inadequate. To truly express oneself, a person must find his/her ecstasy in dark Dionysian passion. This ecstasy is personal and completely understood until it is spoken. Once categories cease, enjoyment begins. This is also reflected in his arguments against self-deception. Once you drop your pretenses and stop repeating words that other people have said, then you begin to express yourself. Ecstasy may be the same for some people, but once it is defined and put into words, it may no longer be recognizable.

One creates one's world. Nietzsche said, "One should not understand the compulsion to construct concepts, species, forms, purposes, laws ('a world of identical cases') as if they enabled us to fix the *real world*; but as a compulsion to arrange a world for ourselves in which our existence is made possible" (Nehamas 1985, 95). Life would be intolerable if we did not make it tolerable, and languages is one of the devices we use to do so. Without language, we would have no way of expressing what we think is the right way to live and, therefore, would have no way of knowing what to do.

Nietzsche accepted this as a way of life, but does not want people to think that they are truly communicating. Just because they impose their own standards upon the world, to make it more tolerable to them, does not mean that they are in any way representing the real world. As long as the line between what is real and what people think is real remains clear, language is acceptable.

Human Nature

Bataille and Nietzsche believed in accepting their nature as it was; reveling in the flaws and rejoicing in the blessings. However, Nietzsche seemed much more cheerful with regard to his life in general, while Bataille seemed to swing from ecstasy to depression with little provocation. Nietzsche had faith that he could get back to his ecstasy, while Bataille merely yearned for more ecstasy all of the time—rather like an addict who cannot control his cravings.

Bataille depended on external forces to drive him to ecstasy, whether it was a woman, religious faith, or cruelty. He admitted, "I enter ecstasy looking for the manifest or obvious, for a nature that isn't arguable and is given in advance. . . . What might finally be the object of my knowing answers the question of my anguish" (Bataille 1961, 75). He was searching for the answers to his ecstasy outside of himself because he could not supply them. This limitation meant that he needed to communicate, with someone or something, to achieve this ecstasy, and there were inherent faults in communication.

Perhaps that is why he was depressed so often; when the stimulus was removed, he had no way of carrying over the ecstasy and had to wait until he could find another. He felt out of time and place and, therefore, wanted to leave himself as often as possible. He expressed these sentiments, saying:

Each being is given a place in the world's arrangement (animal instinct and human customs) and each uses time in the appropriate mode. Not me, though—"my" time is normally a gaping wound, it gapes for me like a wound. Sometimes incapable of doing anything, sometimes rushing around—ignorant about where work begins, where it ends. Anxious, panicky, confused: unfocused. And yet, *I know better*. The anguish, though, is latent in me, and it flows out in the form of feverishness, impatience, and avarice (the stupid fear of *wasting my time*) (Bataille 1961, 97).

This again shows Bataille's cycle and why he knows and fears the loss of ecstasy and the return of reality/guilt. Even when he is in ecstasy, he knows that the anguish is waiting for the moment he returns, to attack and drain him. Though he may view death as the ultimate, total communication, Bataille does not really want to die. He wants to live and experience all that he can, the sin lies in the wasting time. Time that could be used for thinking, discovering, loving or countless other productive things is lost forever once it is killed by confusion or a lack of focus.

Nietzsche seemed more content with his nature than Bataille. He knew that, without any particular effort or external force, there was a Dionysian satisfaction waiting for him. He could reach it without working, or suffering, or feeling "guilty". This gives Nietzsche his air of security that Bataille never seemed to possess. Nietzsche stated, "I can't recall efforts, there's no trace of struggle in my life, and I'm the opposite of heroic natures. My experience knows nothing at all about what it means to 'will' a thing or work at it ambitiously or relate it to some 'goal' or realization or desire" (cited in Bataille 1992, 35).

He is happy with his nature and does not feel threatened by the passage of time. His ecstasy seems to possess a timelessness that permits him to enjoy it at will. However, he too knows that he cannot be suspended in ecstasy forever. As he spoke through Zarathustra, "You higher Man, learn this, learn that joy wants eternity, joy wants the eternity of all things, *wants deep, deep, deep eternity!*" (Nietzsche 1961, 332). Nietzsche

knows that he cannot maintain it forever, and comes crashing down with Bataille.

Nietzsche also believed in the power of sexual pleasure. He did not consider it a sin, because that was the morality of a weak society. Like Bataille, he thought that if it made two people intensely happy, it was worthwhile. Man himself had imposed the taboo upon sexual activity, which Nietzsche did not understand.

"Christianity gave Eros a poison to drink—he did not die of it, to be sure, but degenerated into vice" (Nietzsche 1990, 494). Society labeled an enjoyable behavior as wrong, and everyone had to suffer as a result. Everyone was taught that their enjoyment of sex was a flaw in their nature and should be denied. This is a good evidence for Nietzsche's argument that morals were created for the convenience of a few.

Both Bataille and Nietzsche love laughter. Bataille finds escape in laughter, he said, "If the laughter is violent enough, there'll be no limiting it" (Bataille 1961, 17). He found that laughter could act as a stepping-stone to ecstasy, it could join two people in contact. Laughter is communication that cannot be tainted, because there are no words to confuse or debase it.

Nietzsche finds wisdom in laughter; it is learning to let go. He spoke through Zarathustra,

So learn to laugh beyond yourselves! Lift up your hearts, you fine dancers, high! higher! and do not forget to laugh well! This laughter's crown, this rose-wreath crown: to you, my brothers, do I throw this crown! I have canonized laughter; you Higher Men, learn—to laugh!" (Nietzsche 1961, 306).

His goal, as always, was to learn to love what you have, and when you are brave enough to laugh, you are brave enough to enjoy living.

I have compared the philosophies of Bataille and Nietzsche in terms of their overall approach, their ideas concerning time, morals, language, and human nature. Their analyses are very similar; each strives for ecstasy, satisfaction, and completion in every way possible. Both had very clear ideas about what would make them happy and neither one cared for what society thought, except perhaps Bataille when he wanted to shock people. Bataille, the tortured and ecstatic, found solace in Nietzsche, the strong, isolated, and happy.

"He who fights with monsters should look to it that he himself does not become a monster. And then when you gaze long into an abyss the abyss also gazes at you" (Nietzsche 1990, 493).

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*"Is it strange when Lehigh starts playing
Lafayette should be filled with fears;
As the Team goes plunging onward,
And the stands ring out with cheers?"*



Paradise Garden: Howard Finster's Visionary Environment

VANESSA PHILLIPS

I took the pieces you threw away
and put them together by night and day,
washed by rain, dried by sun,
a million pieces all in one.

Poem for the Garden, Howard Finster.

Introduction

Visionary folk or outsider art is one of the most exciting areas in contemporary art. The variety of artists is phenomenal. For this reason, it is quite difficult to categorize the artists or the artwork. As a working definition of outsider art in this paper, I like the following (Swislow):

Creative works – paintings, drawings, sculptures, assemblages, and idiosyncratic gardens and other outdoor constructions – by people who have had little or no formal training in art and who produce (or at least began by producing) art without regard to the mainstream art world's recognition, marketplace or definitions. These are people who make art for themselves or their immediate community, often without recognizing themselves as artists until some collector or expert comes along to inform that what they are doing is making art.

The Rev. Howard Finster of Pennville, Georgia, falls into this definition. Finster began creating his visionary folk art environment in the 1970s, at the age of sixty, after God called on him to "paint sacred art" (Girardot, 1986, 7). What Finster began as a "Plant Farm Museum" was given the name "Paradise Garden" by the many visitors to his environment. I will discuss Finster's Paradise Garden, but first it is necessary to examine the life of the artist.

A former Baptist minister, the Reverend Howard Finster was born in Alabama on December 2, 1916. Currently, he lives in Summerville, Georgia, after relocating there

from Pennville, and before that Trion, Georgia. As one of thirteen children growing up in a "rural churchgoing community with an agricultural economy," Finster learned to be resourceful from an early age (Turner, 6). A self-styled "man of visions" and "stranger from another world," Finster's first vision came at the age of three. He claims his recently deceased sister came down from heaven while he was scared and looking for his mother in the family tomato patch (Turner, 14). Finster became a born again Christian during a Methodist revival meeting at the age of thirteen. Two years later, he describes how "the voice of God said to my soul, I am calling you to preach the Gospel" (Turner, 14). At sixteen, he finally began to preach as a Baptist (after resisting it at first), and for the next forty years this was his primary career and passion (Turner, 20-21). Finster's occupations have been very diverse inasmuch as he had to work several jobs to support his family. His preaching career came first, but he also worked at a mill, as an auto mechanic, a lawn mower repairman, and a bicycle and clock maker at various times in his life (Turner, 23-51). He used the skills he learned from these jobs later as an artist. Finster even self-published a collection of original poems in 1945 (Turner, 39). It is evident that Finster, though he only made it through the sixth grade, is a highly industrious, resourceful man whose entire life has been inextricably tied to the Church. But what does this have to do with art?

At the age of sixty in 1976, Finster was summoned again by God who told him to "paint sacred art." This is how the story goes (Turner quoting Finster, 74),

One day I dipped my finger in some white paint and picked it up, and when I picked it up, it formed a face before I ever seen the face, and I turned around to look and see if I had too much paint and there were two eyes, a mouth, a nose, and everything. A whole face. My finger looked like a face. All it lacked was a little hair around it. And there was a feeling that come over me, a divine feeling that just come over me and said, "Paint sacred art." I said, "Lord, I can't paint. I don't have no education in that." So then I took a dollar bill out of my wallet and started posing on [copying] the picture of George Washington. Some kids were around watching me work and that was the first time I felt I was an artist.

At about the same time, Finster realized he was not getting through to his congregation in church services (Girardot, 29):

After 4,625 sermons, more than 400 funerals, and 200 weddings, he says that he conducted a survey at his church and discovered that no one actually listened or seemed to remember anything he had said during in his sermons. Having found a more effective visual and organic means to communicate his religious message, he retired as pastor.

The religious aspects of Finster's life are essential to understanding his work as an artist. In his words (Van Sickle, 42), "You don't have nothin' unless you have G-O-D, it's that plain simple." As a "man of visions," he is rather like a modern day shaman, connecting to a divine source and then relaying it to the people. As he says, "I don't care about the money. I'm not into it for fame, I'm here to do what I'm commissioned for. To get my message out from God" (Van Sickle, 42). As a messenger from God, he can also be looked at as a prophet who is truly touched by God in an incredible manner. He is indeed a very sincere and loving man, someone who is trying to help and save his fellow humans. In a world of increasing secularization, artists like Howard Finster, or anyone with firm religious convictions is seen as somewhat odd, backward, or primitive for their firm beliefs. Therefore he is viewed as a naive and unsophisticated person who does not understand reality. In this sense, he can be taken as an example of "Art Brut" or raw and primitive art so heralded by members of the Surrealist movement, especially Jean Dubuffet.

Paradise Garden

Finster's Paradise Garden in Pennville is not the first garden he devised. Back in Trion, Georgia he built a "Roadside Park Museum" around his house. The house was part home, part grocery store, built with cement and handmade blocks in the late 1940s (Patterson, 95). His first garden or museum was much smaller than Paradise Garden, but it included (Patterson, 99):

a little replica of the First Baptist Church there in Trion . . . a little square buildin', 'bout three or four foot high. And then I had a fourteen-foot castle in there that looked just like these castles I draw in my paintin's. And there was a little playhouse for the kids that had a round dome on top of it . . . And then I had a two-story buildin' there that was my exhibit on the inventions of mankind . . . So the bottom part o' the exhibit had a open exhibit in it, and the top part was my pigeon foundation. I kep' about sixty pigeons there, and they roosted up in the top part o' my exhibit house. And I built models of houses, and there was little streets goin' through there that you could walk on. . . .

Finster also mentions that he began going to the junkyard at this time to collect items to make the buildings in his garden/museum. By the time Finster moved to Pennville, he already had some experience in creating an artistic, religious environment which included animals and was free and open to the public. In Paradise Garden he expands on a lot of these themes. Finster also reinstalled some of the previous exhibits from his Plant Farm Museum into Paradise Garden. He worked on his first garden for ten years before running out of room. Subsequently, he moved to Pennville and began his new, greater venture (Patterson, 101).

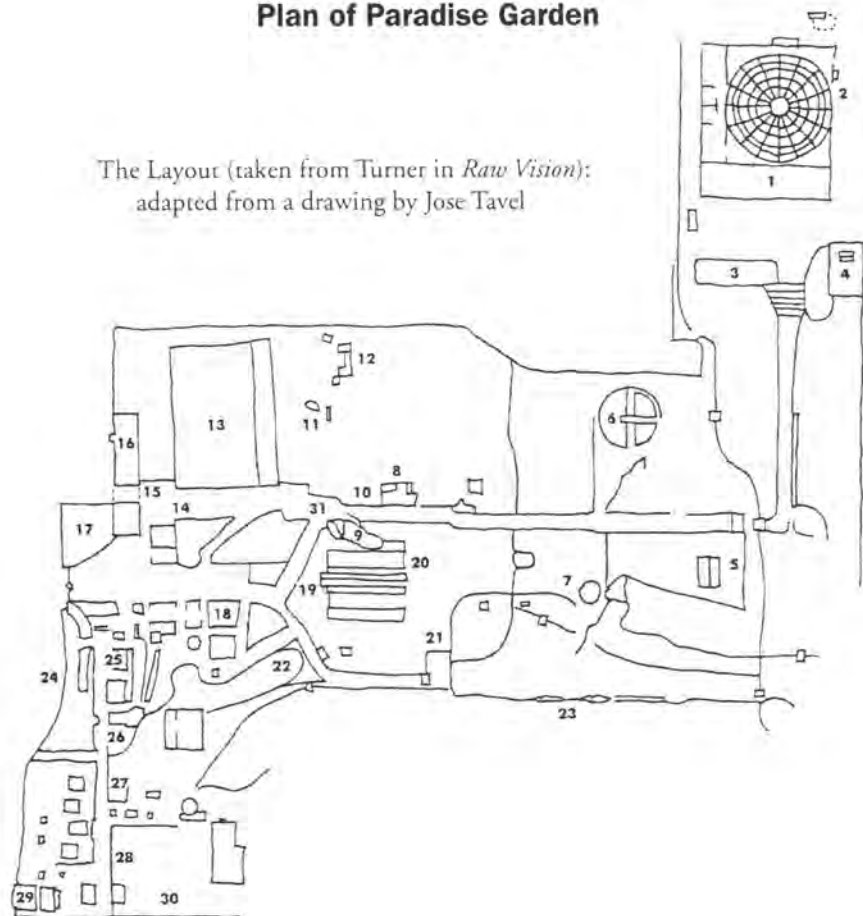
Initially, Finster had wanted to move his garden to the grounds of his church, but after his congregation found that idea unsuitable, he bought a house surrounded by two and a half acres of swampy land which he thought ideal for the garden he longed to create (Patterson, 102). Finster and his family moved to Pennville in 1961, and for the next decade and a half he spent much time working on his garden (originally conceived as a "Plant Farm Museum") filling in the swamp, making concrete walkways, and planting trees, plants, and shrubs to attract animals; then moving on to more elaborate creations, or conglomerations, of junk, cement mounds, the "inventions of mankind," words from the Bible, paintings on plywood – anything and everything, but all with a plan in mind (Girardot, 30). When asked why he decided to devote himself to such a monumental project, Finster replied, "It just come to me that the world started with a beautiful garden, so why not let it *end* with a beautiful garden?" Most of all he wanted "to show all the wonderful things o' God's creation, kinda like the Garden of Eden" (Beardsley, 77).

Some characteristics of the artists or makers of visionary environments (for there are many throughout the United States and all over the world) are that they are self-taught, often poor and uneducated, marginalized by race or ethnicity (African Americans or immigrants who speak little English), residents of remote communities, or elderly people who led difficult lives and were viewed as peculiar by their neighbors (Beardsley, 11-28). Finster certainly falls into some of these categories – that is, a retired, poor Southerner, without much schooling, who grew up on the edge of the Appalachian Mountains in Alabama and in rural Georgia. He was certainly viewed as peculiar by his neighbors. Another characteristic of folk art environments is that the initiation of these life-consuming projects often occurs after retirement or after a major traumatic experience (Volkersz, 8). Indeed, Finster had retired and, though not terribly traumatic, he did have unusual, epochal visions from God. Another motivation described by the art historian, Willem Volkersz, is the need to make something permanent and monumental, to tell one's story and to attain a form of life after death (Vokersz, 8).

Paradise Garden covers three acres of land with hundreds of individual creations in several media (Turner, 52). As the seasons change, so does the atmosphere of the garden, from lush and verdant in the summer, to a more stark, hard-edged environment in the winter. Like many other environments, it is part landscape, part architecture, part sculpture, and part painting (Beardsley, 7). It cannot be described as only one of these art-types. John Beardsley refers to visionary environments as "Gardens of Revelation." A "Garden of Revelation" indicates two important defining features of an environment: there is something special about a garden and something that is being revealed through it. As a garden, a visionary environment is a patch of land to cultivate, as well as a metaphor for paradise. One can take any personal, private meanings of life and share them with the whole world through a garden. Besides being a physical, tangible work of art, these gardens are also emotional, moral, and philosophical constructs. These environments are revelations of

Plan of Paradise Garden

The Layout (taken from Turner in *Raw Vision*):
adapted from a drawing by Jose Tavel



- | | | |
|--------------------------------|--|---|
| 1. World's Folk Art Church | 13. Exhibition Gallery | 21. Serpent of the Wilderness |
| 2. Concrete Busts | 14. Painted Refrigerator | 22. Self-watering plants |
| 3. Garage/painted Cadillac | 15. Location where Finster had the vision to 'paint sacred art' | 23. Little River of Jordan |
| 4. Dog Pen | 16. Display building (formerly bike shop and television repair shop) | 24. Concrete Lion with the Lamb |
| 5. Noah's Barnyard | 17. First concrete wall, embedded with artifacts | 25. Honeycomb Mountain |
| 6. Bicycle Tower | 18. Bible House | 26. Coca-cola Bottle Pump House |
| 7. National Rose Tower | 19. Coin Man | 27. Windmill |
| 8. Bunk House | 20. Display building (inventions of mankind) | 28. Cement Mother and Child |
| 9. Concrete Giant's Shoe | | 29. Haul Shed (first piece in the Garden) |
| 10. Angel | | 30. Wire 'Display Tower' |
| 11. Tomb of the 'Unknown Body' | | 31. Concrete walkway, embedded with tools, etc. |
| 12. Shoe Room | | |

the human spirit and meditations on the act of revealing. What is revealed can be religious, patriotic, or philosophical in nature, or the revelation can honor the past, as a tribute to family or loved ones, or to signify brotherhood with others (Beardsley, 8-9). Finster blends notions of both God and country in Paradise Garden (Beardsley, 74). He has created an environment to interact with, a place where a visitor is drawn into its spirit and cannot remain a passive observer. An interesting technique is Finster's use of mirrors. Mirrors (or more accurately pieces of mirrors) are everywhere in the garden. Turner believes this use of mirrors puts the observer into the garden, as a reflected part of it (Turner, 91). Another remarkable aspect of Finster's creation is that he never wrote down any plans for his garden. He just did what came naturally to him; he describes it as following God's blueprint for the garden (Cardinal, 12). There is little clarity of design, no symmetry or axes to work around, and every piece is given the same amount of emphasis (Beardsley, 11-12). Yet, when it comes to certain buildings, Finster's untrained architectural capabilities are astounding. Using the coarsest materials from the junkyard or from ruins of barns and houses, Finster is able to transform trash into something more, a work of art. This shows his resourcefulness and his ability to recycle waste. Constructions in the garden run from two story towers and buildings even higher. Many stone mounds show a careful attention to details. With such rapid shifts in scale, entering the garden can give one a feeling of dreamlike disorientation (Beardsley, 12). The combination of miniaturization and then gigantism, as well as the juxtaposition of the real and unreal adds to the otherworldly quality of the garden (Beardsley, 12). "Stepping into the garden one has the sensation of entering a fairy tale, a fantasy land created in the depths of an inspired imagination" (Peacock and Jenkins, 18). In this sense, Paradise Garden challenges our assumptions of everyday reality, as Surrealism does (Beardsley, 12).

Several categories of art exist in the garden representing different aspects of Finster's message. Three major ideas seem to be the motivation for Paradise Garden. First and foremost is Finster's religious message. For him the garden is an extension of his preaching. He wanted to put all the verses of the Bible in the garden so people could learn to repent and be saved by Jesus Christ. Second, Paradise Garden is a place where Finster can display the inventions of mankind. He wanted to collect at least one of every invention in the world because they do not get recognized; he even has a boy's tonsils in a glass jar embedded in cement as tribute to the invention of surgery (Turner, 56). "The reason I wanted to represent the inventions o' mankind is 'cause mankind is made in the image o' God, and that's why we keep creatin' and inventin' things (Beardsley, 77). The third motivation for Finster that I see is to present his personal life history. The garden is his artistic and spiritual center and is a testimony to his life and personal convictions (Girardot and Viera, 48). All of the artwork in the garden is a manifestation of one or more of his personal ideals. Six main art forms make up the artwork in Paradise Garden: cement mounds, buildings, towers, walkways, signs, and paintings (see the "Garden Layout").

1) Cement mounds

The cement mounds are some of the most interesting pieces in the garden to look at. Some are rather large, which Finster calls mountains, and some are smaller. But they all contain a myriad of things embedded in them. Included are glass and broken dishes, store-bought religious statues, cement butterflies, anything found in the dump – but they all come together in a cohesive, mesmerizing way. Some notable examples are the “Serpent in the Wilderness,” “The Stranger and the Child,” and the “Coin Man.” He makes an internal structure with televisions and wires or bricks and then pours cement over the top to form a mound shape. As Finster says (Peacock and Jenkins, 88), “I leave little holes in the cement where little animals and things could go in and hibernate, and it left an environment for ground squirrels, spiders, everything.” There is also “the penny sculpture, the guru of the garden: a five-foot-tall figurative statue made entirely out of pennies and cement that stands nobly next to an open mailbox containing a toy train” (Peacock and Jenkins, 88).

According to Beardsley (78),

The most prominent of Finster's cement creations . . . is about eight feet high, it is covered with bottles and shells, small religious statues, architectural fragments, cement animals and toadstools, even the extracted tonsils of a neighbor's boy, preserved in a jar of formaldehyde. . . . Eventually the back of the mound was embellished with biblical quotations and a large cross.

It is apparent that none of the art forms can be solely one thing; the divisions between different sorts of material and art are flexible and ever-changing in Howard Finster's hands.

2) Buildings

On the grounds of Paradise Garden are a number of buildings. The first one a visitor comes across upon entrance to the garden is a (Peacock and Jenkins, 12)

colorfully decorated house. Originally Finster's own home and later his painting studio, this structure is now known as the work house because it's used to sell various items of Finster art.

The pump house is a neat configuration of material. Finster built it out of cement walls with marble-filled Coca-Cola bottles and those “little magnesia blue glass bottles that you never see anymore.” As he says, “I started decorating with that beautiful blue glass around the bottles” (Finster in Peacock and Jenkins, 80). He built “The World's Folk Art Church” with only the plans in his mind. Hence, his creation of the Folk Art Church and other buildings in the garden is rather amazing. The largest structure in the garden, the church or chapel is a (Peacock and Jenkins, 12)

five-story tower, complete with steeple, which houses an assortment of books, articles, and photographs given to Finster over the years by friends and visitors to the garden. In addition to being a repository, it functions as a display gallery for Finster's art and artifacts.

The Folk Art Church is a converted church building he bought from a town resident. Each level of the church has sixteen sides. It is built at odd angles with a stacked steeple. He fashioned a domed roof and finished it in 1987 with a mirror-encrusted spire, capped by a toilet bowl cock on top of the church (Turner, 93-96).

3) Towers

The two towers in the garden are the Hubcap Tree and the Bicycle Tower. The Bicycle Tower is made out of leftover bicycle frames and material from when he used to fix bicycles. He says he would put them in a pile on his land (Peacock and Jenkins, 85):

Well, I never thought I would need the land where I was putting them, so they just kept growing and growing. Then I just had to do something with them, so I made big towers out of them. We raise food off them towers. One has grapes growing in it. Another beans.

4) Walkways

The walkways are some of the first things Finster laid down in the garden when he was filling in the swamp. They are embedded with tiles in a mosaic format. Moreover, the walkways show the history of the garden. When Finster decided to move ahead and construct the garden, he embedded his old tools in the ground as a testimony to his devotion to this new project. Visitors' names are also etched in the pavement.

5) Signs

The signs in the garden are usually Biblical quotations or Finster's own interpretation of the Bible (Peacock and Jenkins, 31):

The message is always the same, though it gets phrased in infinite ways: turn away from Satan and his evil and turn toward Jesus and the way of the Cross. Though the phrasing may vary from sign to sign, the expression is always dramatic, clear, and insistent.

By an eight-foot concrete shoe lies the sign from Ephesians 6:15, "Be shod with the preparation of the Gospel of peace" (Turner, 1989-90, 1). This is an example of one of the many quotes from the Bible in the garden.

6) Paintings

The earliest paintings are ornaments for the garden and not actual paintings. Later, as demands for Finster's art increased he began concentrating his time on prints, paintings, and small wooden cut-outs for people to buy and take with them. The "Guardian Angel" is one of the most famous paintings in the garden. It is "a large

cut-out painting of an angel suspended between two poles with the names of Finster's friends and family and of historical figures covering the wings." Typically, "they are cut out of wood with a jigsaw to form the outline of a figure" (Peacock and Jenkins, 18, 29). Cut-out paintings are everywhere in the garden, ranging from five feet square to two square inches. They represent a number of images from real or imagined animals to religious icons, Finster's friends, and other famous people from Elvis Presley to Shakespeare to Henry Ford (Peacock and Jenkins, 29).

Implications

The garden is now in much disrepair. Finster is in his eighties and his health is failing. One of the main reasons the garden was never finished is because after people "discovered" Finster he moved to painting and things he could sell. He even let people buy up parts of the garden to take away with them. His primary dilemma was whether to continue work on the garden or create paintings and cut-outs to get his work out to the world. Much of the work in Paradise Garden has been taken to the High Museum of Art in Atlanta, Georgia. His only true concern in life is to get God's word out to the most people. This is why becoming famous was a very positive experience. He feels that it did not corrupt him or his work. From his point of view, it gave him a better chance to publicize his message from God (Girardot, 7): "Howard Finster has become, given the testimony of various national publications and scholarly critics, 'one of the great twentieth century American naive painters' and 'one of the five contemporary artists shaping American art.'"

Yet, Finster has remained true to himself and his vision. Unfortunately, it seems that the heyday of Paradise Garden has passed. Finster himself surely does not have the energy, or the time, to really fix up and finish the garden. Once he is gone it is hard to tell what will become of his Paradise Garden. Nonetheless, the garden has been well documented from its conception through its twenty years of metamorphosis. And we are also able to hear Finster's voice on the subject. This is fortunate since some of the most significant visionary environments (for example, Watts Towers in Los Angeles) were found only after the death of the creator or after the environment was already in a state of disrepair. Finally, it is helpful to listen to Finster's own words on the destiny of the garden (Girardot and Viera, 50):

[Girardot & Viera]: What are your plans now for the Garden? Who's going to take care of things when you leave this world? [Howard Finster]: Well, I don't worry about the Garden. I told people that five years ago when they been askin' me that question all the time. When I'm crimated I won't have no more business here at this Garden, and God'll take care of it. If he took care of it while I'm alivin', he'll take care of it after I'm gone. I have to have a way of takin' care of the Garden now because it's a spectacle for the world. That's the foundation for my artwork. If people don't leave it here, this world not goin' to come to an end.

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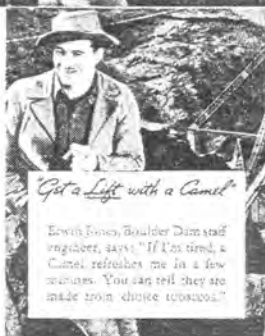
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Contributors

OLGA ARGEROS is from Athens, Greece. She is a sophomore and plans to major in Behavioral Neuroscience and Religion. Her goal in life is to go to medical school where she will meet her handsome, rich, Greek husband and make her mother happy.

REBEKAH BERRY is a junior with a double major in Economics and Asian studies. She is a College Scholar, a member of the running club, and the economics society. She enjoys softball, tennis and traveling, and is looking forward to spending her next fall semester in Australia.

TOM BIEROWSKI is a Teaching Fellow in the English Department at Lehigh University and is liable to soon scratch his head right off'n his shoulders trying to figure things out. In the meantime, much Henry Miller & Neil Young & Lou Reed & Jack Kerouac & star gazing—these have always worked. Playing the Ph.D. end-game and considering a name change to "Unguent."

PETER BULGER is a freshman in the business school just trying to get by at Lehigh. He enjoys partying, hanging out with his buds, and working out. While toiling through schoolwork, he often takes long breaks to reflect on "Deep Thoughts" by Doug Kahney.

DOREY COHEN can be found on a train to Venice, on a sailboat in the Caribbean, or skiing the Swiss Alps. Her passion is traveling, yet she settled down long enough to intern at The White House this past summer. A native of New York, she graduates in May with a double major in Political Science and Social Relations. Future plans include exploring foreign cultures.

JOHN CRAUN is a 6'1", 165 lb., senior English major and the fastest member of the English department. John hails from Newton, Iowa where he spent his formative years living happily amidst lots of sky. After graduation, John plans to join the professional motocross circuit, and work toward his other lifetime dream of starting a band that plays only 80s rock ballads.

PETER WARREN DEMATTEO is from Reading, PA. He is a sophomore and is majoring in chemical engineering. Pete is always finding interesting things to do. Pete enjoys drinking coffee, especially during class.

ASHLEY V. FEHER is a senior Mathematics and Economics major who is hopelessly addicted to television. She is from Alpine, NJ—a town with no mailboxes.

ALISON FREEMAN graduated in January of 1999 with an English major and a philosophy minor. She would like to thank Professor Bearn for introducing her to the philosophers who changed her life. Writing, driving, and being a waitress are three of her main sources of amusement.

DAVID GOLDFEDER, called the Incarnation of Chaos by some, is a freshman from Catasauqua, PA who plans on majoring in computer science. He enjoys reading, writing, music, poetry, and riding his bike during the summer. He is a member of the Marching '97, the Wind Ensemble, and the Symphonic Band. When not at a music rehearsal or doing Calculus homework, David can often be found chatting on the Internet or working on his web page. He hopes to grow up one day and still be as immature as he is now.

KIRK GIBSON is a Senior International Relations major, a Theta Delta Chi Brother, and an ROTC cadet. He enjoys watching the "Simpsons," drinking beer, and meeting as many people as possible. He has never before been recognized for any type of academic achievement until this publication, and is quite content with himself having done so. He attributes the paper's success and his new found enjoyment in critical thinking to the IR department, namely the visiting Professor, Patrice McMahon. One day Kirk would like to own a large chain of highly reputable automotive service centers. Until then he is content to be a member of the ROTC program and accept his commission as a Quartermaster Lieutenant in the United States Army.

ELSIE HAMEL is a senior English major. She retired after 29 years of employment at Lehigh University and plans to spend her "golden years" in free-lance writing, pursuing advanced degrees, traveling with her husband, and playing with her grandchildren. The inspiration for this paper originated in Dr. Fifer's class on British and Continental Literature.

KATHRYN LEONE is a senior psychology major going on to Law school in hopes of one day quieting the loud and the obnoxious.

CRAIG MICHEL is a senior, English major at Lehigh University. He transferred to Lehigh as a junior after graduating from Valley Forge Military College in 1997. He is currently the cadet battalion commander of Lehigh's Army ROTC program, and will be commissioned as an infantry officer in the United States Army this May.

ENZO MINICOZZI is a sophomore English major from Berkeley Heights, New Jersey. He enjoys reading books, writing poetry and fiction, and listening to music. He is also a big New York Ranger fan who plays hockey and soccer, the main source of his inspiration for writing.

VANESSA PHILLIPS is a senior Religion Studies major, Geology minor. Although her father keeps asking her if she wants to be a nun, she actually plans to study contemporary folk art in graduate school. Her personal cosmology is deeply rooted in jalapeno peppers, books, tea, national public radio, oddball individuals, wearing black, the willow tree, and the purple swirly part of the world.

MANDIRA RAY is from Voorhees, NJ. Mandy is a sophomore and has aspirations of becoming a doctor. She also has an interest in religion. When not studying for classes, Mandy enjoys talking with friends, listening to music, eating chocolate, and basically being a teenager.

NUANPRANG SNITBHAN is from Bangkok, Thailand. Both her parents attended Lehigh, and now she is a sophomore here. Better known as Prang to her friends, she loves anything that has to do with Hello Kitty.

CHRISTINE SPODNICK is a junior who has earned a B.A. in Music and is working towards a B.S. in Biology. She is currently president of University Productions, a tour guide, and a member of Kappa Alpha Theta. Her hobbies include playing the piano and eating ice cream. She aspires to attend veterinary school.

KRISTEN TODESCHINI is in her junior year of college and her first semester as an English major. Though she always has something to do, much of her imagined free time is spent insisting that her life should be a musical. While she has nearly mastered the song aspect of it all, the dancing is usually a half a beat off. She enjoys fixing things, rummaging through collections of stuff to find what few would have guessed to be the perfect mending piece. The most complete and coherent representation of her philosophy to date is the movie "Mary Poppins."

BRANDON J. WALLACE is a History and International Relations double major from New York City. In time away from pure academics and "officialdom," he enjoys exercising his imagination in the realms of religion, aesthetics, and baseball.

PETER AARON WEISMAN becomes whatever he is told. Will he learn to tell himself? If believing is seeing, he has never known which way to look. However, he has replaced the fear of death without the use of hocus-pocus or aspirations of becoming a life buried in a library. He knows that there is no resurrection after reading a book. In later years, he hopes to move far away from the suburbs and the post-industrial villages to live as exciting a life as possible.

A.J. WEISNER graduated from Lehigh in 1929 with a Bachelors of Art degree. He was a news editor for the *Brown and White* and was also the editor in chief of the original *Lehigh Review*. Upon graduation he worked for the Bergen Press of Bergen county NJ, and spent a short time as a hospital administrator. He is retired as of 1998.

What's in this issue:

Art,
Death,
Sex,
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too many Taoists,
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