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*Legacy Vol. IV*  
*Reading Area Community College 2005*

inside cover

# Legacy

Volume IV

Transient Voices

June 2005



# Legacy Scholarly Journal

Volume IV

Reading Area Community College  
10 South Second Street  
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*Joanne*

# Legacy

## Volume IV

### Transient Voices

June 2005



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Lena

Pencil

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*My Boy Joey*

Pencil

Crystal Sensenig



## Through The Eyes of the Editor

For my final assignment as student editor, let me say thank you to RACC, my Alma Mater, to the *Legacy* advisor, the *Legacy* staff, and to the many people whose efforts have made this important work possible. It has been my pleasure and privilege to serve with you.

Undergraduate research is an important part of the academic experience and contributes a significant voice to the publishing world. *Legacy's* establishment and continuation speaks to its importance. Except for the efforts of institutions like RACC, undergraduate research is negated or overlooked (even on this campus). Some insist that there are no scholars at the two-year level and that scholarly research and competition has no place in undergraduate classrooms, while others are equally apathetic when they fail to encourage student's participation, even as they agree with research's importance. For those who recognize the community college's responsibility to contribute to undergraduate research, supporting and encouraging the same, the staff applauds you. Without vision and participation, *Legacy* would not be possible.

Editors generally agree that a journal's intent is not to publish the same themes and authors ad nauseum, but to be a vehicle for the emerging voices that arise each year. The student voices reflected in Volume IV, some familiar and some fresh, once again present topics that will cause readers to take notice of the way society is thinking

about its world. The works represented here are sure to incite dialogue and discourse—fulfilling the ultimate role of the journal: to serve as a public forum for its writers and its readers.

As you peruse these pages you will encounter the merging of voices from America's past and America's present: "transient voices" who speak to the spatial, the chronological, and the geographical; the temporal and the spiritual; the mental, the emotional, and the physical; the social, the cultural, the economic, the philosophical and the political; as well as to the past, the present and the future. Researchers, using primary and secondary sources, support their findings in essays that focus on Colonialists whose travels spanned continents and oceans to create new spaces where they could live out their convictions in freedom, as well as presenting individuals who insist that their ideas deserve as much respect as the next person's. Likewise, poets, photographers and artists have captured the voice of the natural and created world, as well as the voice of humanity—each one calling readers to be attentive to transition, to equality, to honor, to legacies, to horrors, to beauty, to lies, and to truths, inspiring thoughts and actions to release the spirit of these pages.

Every voice represented questions and speaks to that which concerns them as individuals and, therefore, to that which concerns us as a society. Always striking is that the textual and visual work submitted is thematically cohesive in its content, even though the contributors are generally a new group of students who have produced works based on subjects of their own choosing. Look at how they have treated their subjects. What has been exposed? What stimulates you? What can you discover? What do you find sublime, joyous, exciting? Travel with us through these pages and take their words with you into your future. Whether you find their messages of brief and fleeting influence or lasting persuasion, you will be changed by having encountered them.

Finally, exercising the voice you have been given, whatever its origin, whatever its essence, is an important part of American life; that is to say, just as these contributors have chosen to do, I would encourage you to take every opportunity to express what you are thinking, feeling and experiencing—of course, with the utmost respect and diplomacy. Perhaps you will develop and broaden your thoughts as you evolve. So be it. Perhaps we will not agree. We do not have to. But if we do not exercise our rights to speak our minds we could jeopardize our rights to speak out at all.

As a final introduction to the idea of "transient voices," consider the ideas of these authors.

- "The transient beauty of youth" (Lydia M. Child)
- "Action is transitory—a step, a blow, / The motion of a muscle, this way or that / 'Tis done" (William Wordsworth)
- "Art is long, and Time is fleeting" (Henry Wadsworth Longfellow)
- "I cannot praise a fugitive...virtue, unexercised and unbreathed, that never sallies out and sees her adversary" (John Milton)
- "The incidents which give excellence to biography are of a volatile and evanescent kind" (Samuel Johnson)

### *Student Staff Philosophy*

*The vision and philosophy of Legacy's student staff is to inspire excellence and creativity in writing and original thinking by presenting student academic work that reflects the various disciplines in a publication that honors the principles of RACC: excellence, equality, diversity, creativity and community.*





Your Desk is Next to Mine

Assembly lines sprout flesh  
at the sight of a book.  
Spectrums of steps converge on queue.  
The last gasp of chance.  
There are street fighters here,  
beautiful people from the ugliest places.  
No cameras force feed honor,  
scars and stained clothes,  
left dirty as badges.  
We lick our own wounds.  
Evolving into a being,  
You barely know a bed.  
A mixed breed, you're a mutt.  
A mutt without a collar.  
Enjoy longer steps,  
breathe more air,  
grow.

—Kyle Brady



*Heady Jive*

# Heady Jive

for you

**A**ncestors pressed between sycamore pages... Father Walt, did you perceive america's minute greatness fading in smoldering ashes? Brother Eliot, were you mourning the wastelands that threatened to consume us? Sweet and sour sunflower, Allen could you smell the blooms of rustic logic rising? Sister Gwen will you sing us lullabies of motherless hoods? Dear Emily how does our obscurity compare? see, our past gracefully rises in howling agreement for america's tomorrows

**M**orose, the wistfully intoxicating, double-bloomed lilacs birth early, bathing america's poets in honorable garlands and saged garments of perfumed praise. swiftly the cry of the cicada's dirge drowns their fading blooms beneath the bubbling cauldron of melting pot, tossed salad, diversified memories. a distilled perfection of aromatic daze stirs winded anthems that sing of america's blues

**E**arly on, light shone on Adam's perfunctory lie burrowing deep in the heart of america's systems; the lonely the dying the dead the dreamer the idealist beat down, buried at the root of gilded apple trees where back in the day golden boys and girls long gone rotten and forgotten saved a place for us in america's hells

**R**amparts, singing willow songs, weep for space to widen, Gerald, for late great america's Papa, for Eve's fallen fruit, for lost heritages, for longevity failed, for apathetic, generically offered mediocrity—pride stripped by conglomerates crooning for america's reason,

**I**nfusing graceful stoic trees who lament for the spirit of america's future—dying on sing-songy american winds

**C**rudely lifting violet heads, whose bittersweet american kiss forgives the crushing harm of america shadowing

**A**mericans

—Adrienne Reed-Kriese

I  
Wonder  
As your eyes  
Wander  
If other organs  
Follow

—Dara Jarvis



*Snake*

# *A Snake in Wild Eden:* *Thomas Morton and the Plymouth Separatists*

by W. Benjamin Dalton  
American Literature I – Fall 2004

*Benjamin Dalton found "the disparity between Thomas Morton's and William Bradford's account of the same event amusing enough to analyze the details." He hopes that "the essay shows how completely we are dominated by our various doctrines, our subjective perception."*

Within every Eden lurks an allegorical serpent, striving to bring corruption and vice to the previously unspoiled paradise. So seemed the adventurer Thomas Morton to the orthodox Separatists of Plymouth Colony. By 1627 they had endured persecution in the old world of Europe, the beginning of cultural diffusion during their exile in Holland, a strenuous sea voyage across the Atlantic, and all the hardships and starvation to be had on the unproductive soil of wild New England—all to create a utopian community of "true" faith. No sooner did they establish a semblance of stability, however, than Thomas Morton appeared in the New World. Morton was a footloose trader, a former lawyer, out to earn his fortune through business with the Indians and to spend his time with a healthy vivacity. His values, as well as his business dealings, clashed dramatically with the harsh piety of the Plymouth settlers, and it was not long before conflict arose—specifically, Morton's arrest during a Maypole celebration. As stated in the *Anthology of American Literature*, Morton's activities "threatened their Christian outpost in the New World" (102). William Bradford, the long-standing governor of Plymouth Colony, recorded the Pilgrims' clash with Morton in his famous work *Of Plymouth Plantation*. However, in a bit of fortune generally lacking throughout history, Morton also wrote an account of the conflict, *The New English Canaan*, placing an entirely different spin on the events. In these two records, the acute difference in tone and narrative serves to display how two authors describing the same event, by stressing certain aspects and skipping over

others, may relate utterly different stories. It also allows the modern reader to observe how the Pilgrims' deep faith colored their outlook on life.

Prior to his arrest, Morton provoked the Separatists' ire through his unethical trade with the Indians, during which he supplied the guns and weaponry the natives could use in attacks on English settlers. Bradford bewails the practice, which he accuses Morton of beginning, lamenting, "How many both Dutch and English have been lately slain by those Indians thus furnished, and no remedy provided; nay, the evil more increased, and the blood of their brethren sold for gain" (98). Morton, on the other hand, does not even mention his trade in arms with the natives, claiming that the "Separatists, envying the prosperity and hope of the plantation at Ma-re Mount (which they perceived began to come forward and to be in a good way for gain in the beaver trade), conspired together against [me]" (107). Furthermore, as Donald F. Connors mentions in *Thomas Morton*, Morton denies the criminal allegations laid against him by the Pilgrims after his capture, but he never specifies of what he stood accused (100). This careful obfuscation leads the reader to suspect that Morton was indeed guilty of furnishing the Native Americans with the equipment used in attacks on colonial settlers. Ann Uhry Abrams, in *The Pilgrims and Pocahontas*, treats the matter as historical fact, saying that Morton armed the natives for his own defense after a confrontation with the Separatists (27-8). However, Bradford's accusation also is suspect, due to what Connors calls "Bradford's intense dislike of [Morton]" (18), which might have led the pious governor to accept hearsay and rumor as historical fact, later to be compiled into *Of Plymouth Plantation*.

Describing the warnings issued to Morton by the surrounding settlements, Morton and Bradford again differ dramatically. According to Bradford, the afflicted settlements, in cooperation with Plymouth Colony, wrote

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*Benjamin Dalton is a part-time, second-year student who will graduate in June 2005. He would like to play a part in international politics, but he could go in many directions.*

"in a friendly and neighborly way to admonish [Morton] to forebear those courses," which the hazardously dissolute former lawyer then "scorned" (99). Yet, their patience even then not exhausted, the settlers proceeded to write a second time to Morton, asking that he be "better advised and more temperate in his terms" (99). The image of an arrogant, corrupt, and greedy man comes through clearly in Bradford's words. According to Morton himself, however, many "threatening speeches were given out both against [my] person and [my] habitation, which they divulged should be consumed with fire" (108).

There is no mention of a reasonably worded request, nor his high-handed rejection of it. There is no mention of a second letter, again spurned—simply "threatening speeches." If these letters were, in fact, written—and there seems little reason for Bradford to invent them—then Morton's complete failure to write about them in his *The New English Canaan* is a great and calculated oversight. However, there is also little reason to doubt Morton's complaint that he was the subject of fiery invective in the mouths of the rigid schismatics, which to Bradford's devout ear might have seemed less severe than Morton describes and, thus, unworthy of record.

It is in the story of Morton's revels around a Maypole, though, and in his subsequent capture by the Separatists that Morton and Bradford diverge most drastically. In 1627 Morton and his group of followers set up a large Maypole, around which they danced with Native American women, sang, and drank beer (Leonard 102). As Abrams states, "Bradford perceived Morton and his Merry Mount settlement as an exemplification of the worldly sin and temptation that was anathema to the Plymouth Separatists" (28). The pagan imagery of a Maypole and the uninhibited hedonism it connotes struck a negative chord in the Pilgrims. Bradford writes, "They . . . set up a Maypole, drinking and dancing about it many days together, inviting the Indian women for their consorts" (96). And again, the celebrations were like "the beastly practices of the mad Bacchanalians"—an accusation of engaging in literal orgies (96). To Morton, however, these apparent

debaucheries were no more than the "harmless mirth made by young men" (106). Morton also accuses the Pilgrims of troubling themselves over matters of no importance (106-7). Unlike the previous examples, the two accounts do not differ in detail so much as approach

the subject with completely opposite ethical perspectives. Morton saw nothing wrong with enjoying his prosperity in revelry and celebration; Bradford perceived and abhorred an incarnation of sinful licentiousness in the heart of his hard-won theological paradise.

Responding to the perceived threat, Plymouth Colony set out an expedition of men, led by

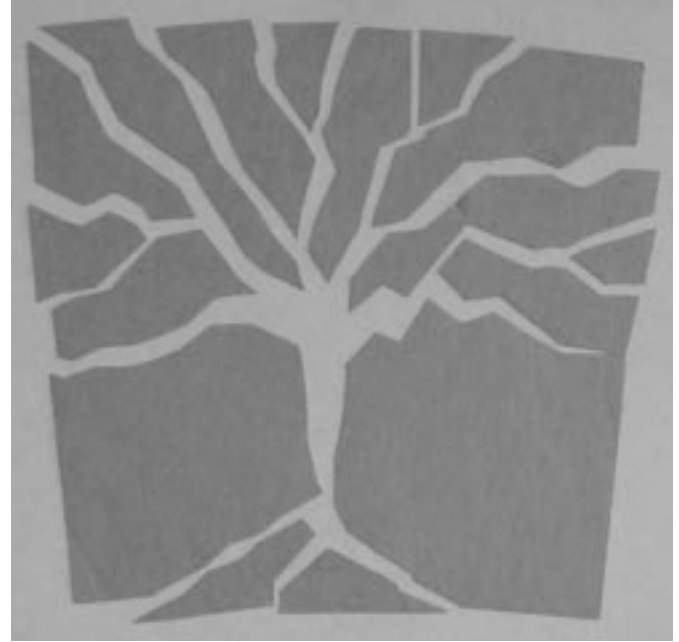
Captain Standish, to take Morton by force. Bradford gratefully writes that although Morton was heavily armed and prepared to defend himself, no one was injured due to the exceedingly inebriated state of the man and his followers, thus reinforcing Morton's presentation as a corrupt drunkard (99). For his part Morton gleefully mocks his pursuers every chance that he gets, referring to Captain Standish as "Captain Shrimp," and even going so far as to comment on the Separatists' unfashionably short hair (109). He never leaves off his scornful tone. While he concedes that he and his fellow defenders partook of "good rosa solis [an alcoholic beverage]," Morton claims that it is "to save the effusion of so much worthy blood" that he allows himself to be taken into custody (109-10). Morton relentlessly portrays his would-be captors as inept fools, saying, "[T]hey came within danger like a flock of wild geese, as if they had been tailed one to another, as colts to be sold at a fair" (110). Morton always emphasizes his control of the situation; it is only through his magnanimity that it does not descend into a bloodbath. Taken back to the Plymouth Colony, Morton claims that only by his eloquence in disputing the charges against him is he saved from execution (111), which, though possible, seems unlikely given the colony's "tolerant" governor (Leonard 79).

Putting aside the discrepancies between Morton and Bradford, it is interesting to see how Bradford, as a traditional Pilgrim, had his perception colored by an all-encompassing faith. As has been previously shown,

***“ . . . there is also little reason to doubt Morton's complaint that he was the subject of fiery invective in the mouths of the rigid schismatics, which to Bradford's devout ear might have seemed less severe than Morton describes and, thus, unworthy of record.”***

Bradford reacted to Morton's revelry as though it were a sort of satanic ritual, and the fact that Morton's charges were casually dismissed by the court in England indicates that few other contemporaries would have looked on the celebration nearly as severely (Leonard 103). Indeed, Bradford's extreme reaction to Morton's hedonism throughout the entire incident reflects traditional Pilgrim values of temperance, chastity, and restraint—that "high morality and earnestness" for which the Puritans in general were notorious (Cowie 16). Bradford's extremism can be understood to a certain extent; as Abrams says, "If the governor overreacted to Morton's debauchery, . . . it was his way of maintaining control of the colony against constant threats of religious and social defection" (28). However, to state the obvious, this would not have been a concern had Plymouth Colony not been an island of religious intolerance from the beginning. Also, Bradford's outrage at the selling of arms to the Native Americans, aside from the very real danger of attack, betrays the typically Puritan attitude that the natives were, in the words of Mary Rowlandson, "murtherous wretches" (231). It is clear that, if Morton's nearest neighbors had not been, in his own ironic words, "precise Separatists," he would not have encountered all his difficulties (106).

In the pages of history one often comes across horrific records, stuffed full of scathing details and descriptions. The modern world is left with the idea of the "whore of Babylon," or the murderous tyranny of Richard III. Yet, the comparison of Bradford's *Of Plymouth Plantation* and Morton's *The New English Canaan* injects a shot of doubt into the conventional understanding. How much of these records is hyperbole? How much is unnecessary coloring by the authors' acutely subjective and pettier opinions? Granted, there is no such thing as a perfectly objective recorder, but what if an author, devoid of scholarly ethics, irrevocably fuses his or her own hatreds into a work, imparting them as legitimate to the world nearly 400 years later? Whose version of the story should the reader believe, Morton's or Bradford's? As stated in the *Anthology of American Literature*, the truth doubtlessly "lies somewhere between" (103). More precise conclusions may be drawn by tracing the connections between Bradford's reaction to Morton's debauchery and the Plymouth governor's strong Christian faith, a faith that ultimately led him to strike out against the perceived snake in his "New Jerusalem" of America (Leonard 7).



Cut paper

Devon Haas

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Devon Haas

Marker on Paper



## Emerging

emerging soul  
clothed in ether

essence outstretched

lifted  
on a wave  
of light

goal in sight  
above

distracted  
by nothing

heartfelt desire  
leading the way

freeing self  
and lost causes

influencing none  
encouraging many

—Dara Jarvis



# Anne Bradstreet:

## A Dichotomy in Poetry

by Patrick Sleppy  
American Literature I – Fall 2004

*Patrick Sleppy sees Anne Bradstreet's poetry as beautiful and believes she "articulates the unseen mental, emotional, and spiritual struggles that a genuine Christian 'pilgrim' experiences throughout life."*

**S**ome of the greatest battles in history have not been fought between armies on a battlefield but in the hearts and minds of men and women. Puritan poet Anne Bradstreet expressed this inner turmoil in several of her poems. Believing the Bible to be inspired by God, she sought to obey its commands by making them rules for daily life. One important Biblical doctrine that she struggled to follow commanded her not to be overly attached to anything in this present world. Puritans were to value strict obedience to God above earthly wealth, good health, and human relationships, regardless of the consequences to themselves. Anne Bradstreet's inner conflict between living for the present world and deferring immediate gratification in preparation for a future eternal state is a theme found in four of her poems: "Of the Vanity of All Worldly Creatures," "Contemplations," "The Flesh and the Spirit," and "As Weary Pilgrim."

The last poem in Bradstreet's first published work, *The Tenth Muse Lately Sprung Up in America or Several Poems, Compiled With a Great Variety of Wit and Learning, Full of Delight . . . By a Gentlewoman of Those Parts*, is entitled "Of the Vanity of All Worldly Creatures." She begins the poem by echoing the sentiments of the preacher in Ecclesiastes by proclaiming, "As he said vanity, so vain say I / O vanity, o vain all under skie" (lines 1-2). The poet declares that no one can find a sure comfort in this fragile world. Bradstreet warns those who are highly esteemed by others that regardless of rank or position in life, all mankind faces the same fate. Death is the great equalizer among both the rich and poor. The writer describes those people who desire wealth imagining that those riches will improve their quality of life. At last rich and successful, they find themselves

constantly fretting that those possessions may slip through their grasp. The author realizes that even the best riches found in earthly life are not satisfying and that "highest good" eludes her:

If not in honour, beauty, age, nor treasure,  
Nor yet in learning, wisdom, youth nor  
pleasure,  
Where shall I climb, sound, seek, search or  
find,  
That summum Bonum which may stay my  
mind? (31-34)

The poem then shifts from an earthly, finite view to one that is spiritual with eternity in mind. Bradstreet declares that an obedient, faithful life on earth will be rewarded by God with a heavenly commendation and time-resistant treasure. She concludes that only this heavenly treasure "satiates the soul" (55). Cheryl Walker notes that Bradstreet's "spiritual pilgrimage seemed to be an effort to wean her hopes away from this world and set them on divine immortality" (119).

Many critics, however, believe that "Contemplations" is Anne Bradstreet's greatest work. The poem begins with a description of a bright autumn day with the trees' leaves exhibiting a dazzling array of colors. The author is spiritually uplifted while gazing at the awe-inspiring scenery. Walker suggests that "the first seven stanzas establish what will be the major theme of the poem, a comparison between earthly delights, which are time-bound, and eternal satisfactions in the world beyond" (119). As she is pondering the magnificent beauty found in nature, her mind is drawn to the Creator of the universe. Bradstreet claims that God's existence is proven by the intricate and orderly environment that she lives in. The complexity and beauty of the world stand as a testimony to His awesome power. In the third stanza,

---

*Patrick Sleppy is a full-time, first-year accounting student who plans on entering that field. He plans on graduating from RACC in June 2006.*

***"Bradstreet declares that an obedient, faithful life on earth will be rewarded by God with a heavenly commendation and time-resistant treasure."***

***“She ends the poem by showing how time destroys men’s lives, monuments, and even the memory of their existence.”***

the ancient oak is counted as nothing in light of eternity. As the sun runs rapidly through the change of seasons, people are reminded of their limited time on earth. The poet senses that all of the goals that a person desires to accomplish cannot be achieved in one lifetime and that death is fast approaching.

Josephine K. Piercy comments, "Man forgets the inevitability of time and change and fails to make the most of life while he has it" (99). Bradstreet finds that the worldly-minded person is enjoying this earthly life with all of its friendships, reputation, and material wealth. This individual has been deceived by the mistaken notion that utopia can be constructed on earth. Tragically, the fool discovers too late that all of what is most cherished in this life can vanish in the twinkling of an eye. In contrast, the author has found that "only above is found all with security" (line 224). She ends the poem by showing how time destroys men's lives, monuments, and even the memory of their existence. Bradstreet's consolation is that her sins have been pardoned by God; this is signified by a white stone with her name engraved in it which she will be given upon her reception in heaven. Though the earth and all that is in it should pass away, the author is confident that she will abide with God through all eternity. James Anderson suggests that Bradstreet believes "the Christian shall survive all [time's] ravages" and "shall flourish vigorous and undecaying in the perpetual youth of immortality" (1640).

In "The Flesh and the Spirit," the poet continues her inner struggle, this time personifying it as an argument between two sisters. The sister named "Flesh . . . had her eye / On worldly wealth and vanity" (lines 5-6). Spirit is contrasted to her sibling as having her mind focused on matters concerning the spirit world. Ann Stanford thinks that Bradstreet's poem is about her "inner struggle, between the spirit, with its affinity to the next world, and the flesh, with its relation to the concrete and visible" (85). Flesh begins the quarrel by cynically asking how her sister can live by simply contemplating spiritual matters. She insinuates that relying upon that which cannot be perceived in this world is foolishness. Flesh claims that diligent labor yields

substantial rewards. She invites Spirit to choose that which will bring her the most pleasure from among many earthly delights. Flesh closes by imploring her sister not to forgo the solid treasures found on earth "for things unknown, only in the mind" (36). In rebuttal, Spirit declares that she will fight her sister to the death. She points out that although they are sisters, Flesh is the daughter of Adam whereas Spirit has been supernaturally born of God. Spirit laments the past occasions when she had followed her sister's advice to her own detriment and disgruntlement. Referring to the book of Revelation, Spirit pictures in detail the glorious city of God where she will soon reside. In addition, she has a tranquility to which no earthly riches can be compared: "My thoughts do yield me more content / Than can thy hours in pleasure spent" (69-70). The poem ends as Spirit resolves in making heaven her reward while consigning Flesh to her own short-sighted future. Elizabeth Wade White suggests that Bradstreet "fought against these manifestations of her 'unregenerate part' with the weapon of her faith" (340). White believes that the poet's "determination to prevail and her trust that a glorious reward awaited her are expressed" in

the Spirit sentiments of the poem (340-41). This daily clash between the two archenemies would endure throughout the author's life.

"As Weary Pilgrim" was penned by Bradstreet three years prior to her death. In the poem, she reflects on her many past trials and troubles while anticipating a heavenly carefree future. White states, "The author expresses her acceptance of the end of life's laborious journey and her expectation of immortality" (354). The poet uses the image of a fatigued traveler at the end of a long wilderness trek who recounts the physical and spiritual trials of life. The wayfarer looks forward to death as the termination of his present woes. The author believes that at death the pilgrim's soul and body part



*Far Ago and Long Away*

company; the soul shall ascend to heaven to join the redeemed souls who have died in the past while his body decomposes in a miry grave. Bradstreet's faith in a future bodily resurrection is clearly expressed. She believes that the rotting corpse will be miraculously raised to eternal life as a glorified heavenly body when soul and body are unified: "A corrupt carcass down it lies / A glorious body it shall rise" (lines 35-36). The poet rejoices that she will one day be with Christ for eternity and will experience a felicity and state of being which no mind on earth has ever conceived. The poem concludes with the author asking God to prepare her for heaven. As in the book of Revelation, Bradstreet imagines Christ as the Bridegroom and bids Him to



approach quickly, hastening the last day of resurrection and judgment for all mankind. Stanford writes, "The flesh will be donned once more as a new and glorious garment and death itself will be a marriage to an eternal bridegroom" (117). The author expected to spend eternity worshipping God in a pure, undefiled body and spirit freed from any taint of sin.

From a psychological viewpoint, Bradstreet's poetry would suggest that the author was

exhibiting signs of schizophrenia. This impression is strongest in "The Flesh and the Spirit" where the poet describes the conflict between the two sisters living inside her. Bradstreet's religious beliefs had an overwhelming influence that shaped her writing. She believed that within her dwelt two natures. The first inborn nature was the carnal and sinful condition which every person has inherited from Adam. Because of Adam's disobedience to God and consequent expulsion from Eden, all of his progeny have also been separated from the Creator. Her second spiritual nature was given to her by God's grace through a supernatural act on His part. This regeneration of her heart by God gave her the

ability and desire to live to please Him. Following Bradstreet's conversion, her heart and mind would be the site of skirmishes between the two foes as they sought to gain control of her. Bradstreet's poems vividly portray this inner battle between setting her affections on the temporal world or the eternal world to come. The author realized that it was impossible to declare victory against her old nature while living on earth. Her failure to obey God in every situation of life sorely grieved Bradstreet. These disappointments only served to increase her anticipation of the perfect, sinless life she would enjoy after death. With a glorious, heavenly future awaiting her, she gained a peace of mind that surpasses all understanding. 🏰

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**As Usual**

*by Dara Jarvis*

it was just you and me  
in the room

i tried to tell you  
of all my disappointments

as usual  
you didn't respond

crying i wondered out loud  
why we couldn't ever talk

as usual  
you didn't respond

i yelled i only wanted  
your love and affection

as usual  
you didn't respond

don't worry daddy  
i won't be bothering you anymore

you didn't respond  
when you were alive

why should it be  
any different now



**I Quit**

*by Jeffery Witman*

First there's craving  
Hunger for the forbidden  
Satiating with the lesser evils  
Then there's pain  
Headaches and blurry vision  
Gnashing teeth and tense jaws  
Then there's weakness  
Shaking limbs, quivering gullets  
Lethargy and apathy  
Moderate levels of insanity  
All part of the fight  
Bettering myself, creating good health  
Finally, clean air replenishes me  
Whole again

*Battered and Worn*



# The Raven: Symbolism in Poetry

by Samantha Roy  
Composition & Literature – Spring 2004

*Samantha Roy chose Poe for her research paper because she says that "Poe has been my favorite author since junior high. I have always enjoyed 'The Raven,' and I wanted a deeper understanding of its symbolism."*

**I**n his short life of forty years, Edgar Allan Poe published numerous poems and short stories with melancholic themes. Undoubtedly, he used symbolism extensively in his writing; but one poem, "The Raven," exemplifies the versatility Poe created in his images. Imagine being confronted, while lamenting over a lost lover, by a raven whose reputation as "a seer or oracle" (Freedman, par. 4) precedes it. Imagine the thought and fear this bird could provoke. Poe used these images and the human condition of curiosity to create "The Raven." Published in 1845, this poem

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became an over-night success; after all, Poe himself claimed in his essay "The Philosophy of Composition" that it was written for the purpose of popularity (138). The raven, the bust of Pallas, and the repetition of the word "Nevermore" provide symbolism of Poe's favorite themes of sorrow and death, or more specifically here, the misery of life in the shadow of a lover's death.

At first glance, the raven's portrayal as a symbol is evident. This bird tells the "student" (Bolden, par. 2) an ill fortune in croaking "Nevermore" (Poe, "Raven," 998). At first, the fowl is considered a "friend" (Poe, line 58), but as he continually answers the narrator's inquiries with profound negativity, he soon becomes a "fiend" (999, line 97) sent to destroy all hope for reuniting the young man with his lost love, even in death. The bird's monotonous croaking seems to be a learned response; however, the very nature of the raven is ominous, and, thus, considered prophetic. To express the raven's representation of the narrator's ever-present sorrow, the fowl never leaves. Georges Zayed suggests, "[The raven] symbolizes [sic] the obstinacy of fate aiming to destroy all earthly happiness . . ." (par. 14). Hence, this ancient bird embodies the student's melancholy and hopelessness. The raven also carries a representation of death in his color. Undeniably, black is

seen as the color of finality and death. When explaining the poem, Poe claimed, "Here, then, immediately arose the idea of a nonreasoning creature capable of speech; and . . . naturally, a parrot . . . suggested itself, but was [replaced] by a raven, [also] capable of speech and infinitely more in keeping with the intended tone" ("Philosophy" 141). Ideal for its folkloric symbolism and color, the raven is an obvious choice for the subject of this poem. Poe intentionally used this black-colored bird as an emblem of death and prophecy.

Moreover, the bust of Pallas Athena richly symbolizes Lenore and wisdom. As the Greek goddess of wisdom, Pallas Athena would naturally watch over a student pouring over his "volumes of forgotten lore" (Poe, "Raven," line 2). One of her symbols, the owl, was not only an emblem of knowledge, but also "a bird of ill-omen like the raven" (Zayed, par. 15). Poe chose the bust of Pallas to represent the lost Lenore when he placed "the bird alight on the bust of Pallas . . . for the effect of contrast [to] keep with the scholarship of the lover, and . . . the sonorousness of the word, Pallas, itself" (Poe, "Philosophy," 145). Much research went into his decision to use a bust of Pallas, rather than perhaps a bust of another Greek god or goddess. Because the owl is representative of knowledge, there is a noticeable connection between the bird, the bust, and the books the narrator reads. The raven "symbolically perch[ing ...] on a bust of Pallas Athena, the goddess of wisdom" (Bolden, par. 5) is now portrayed as all knowing and sent from the gods. When the student states, "[T]hy God hath lent thee – by these angels he hath sent thee" (Poe, "Raven," line 81), it supports the idea that the bird is heaven-sent. In continuing with his theme of life in the shadow of death, it is also of great importance that the color of a bust be white. Daneen Wardrop suggests, "That the two of them appear together . . . cannot be dismissed as coincidental . . . Each necessitates the existence of the other" (324). If the bust of Pallas were not contained in the poem, the raven itself could not be considered symbolic. In addition, the fact that he sits upon the bust is viewed by the narrator to be visionary. The importance of the contrasting colors of the raven and the bust of Pallas is found in the theme of life and death.

Finally, Poe's repetition of the word "Nevermore" has great effect in this poem. In the first seven stanzas, Poe uses the consonance and assonance of "nothing

***“Poe’s  
repetition of the  
word . . . ‘Nevermore’  
becomes the idea of  
the poem;”***


more," but not the actual refrain, "nevermore." Its introduction in the eighth stanza comes with a slight surprise to the reader, for "no living human being / Ever yet was blessed with seeing ... / ... Bird or beast... / With such a name as 'Nevermore'" (Poe 998 lines 51-53). This single word "provides not only an answer that is a refusal to answer, but a name that insists on the perpetuation of namelessness" (Freedman, par. 5).

Accordingly, this ancient raven with such a melancholic name largely signifies the negative. At its continual repetition, "Nevermore" becomes the idea of the poem; however, this clarification is not presented until the final stanza. "Nevermore" shall the student's soul be free from the miserable remembrance of Lenore; no longer will this messenger and reminder leave his chamber. Just as "Nevermore" is an omen of misery, "the word itself forms an oxymoron, simultaneously indicating both absence and desire" (Wardrop 325). So, "Never" becomes no longer, gone, and the finality of death, and "more" becomes the desire of Lenore, the desire to forget, and an ironic yearning for the bird to stay. In the manner he forms his questions, the speaker is almost masochistically yearning for the torment that comes as a result of the anticipated response, "Nevermore." If death can be seen as negative and life as positive, then the word "nevermore" greatly affects Poe's theme of life and death. When the student says, "'Doubtless . . . / What it utters is its only stock and store'" (Poe, "Raven," line 61), it shows that the word may have meaning beyond positive and negative. The messenger may have more to say than only the message, but his very nature does not allow for this.

Bringing this poem to a dramatic close, Poe includes all three symbols in the final stanza: the raven, the bust of Pallas, and the word "nevermore." In this dénouement, Poe writes:

And the raven never flitting, still is sitting, still is  
sitting  
On the pallid bust of Pallas just above my chamber  
door;  
And his eyes have all the seeming of a demon's that  
is dreaming,  
And the lamp-light o'er him streaming throws his  
shadow on the floor,  
And my soul from out that shadow that lies floating  
on the floor  
Shall be lifted – nevermore!

("Raven," lines 103-108)

Not only is this poem symbolic of never-ending remembrance, but the symbols therein richly complement each other. Common mythology and folklore hold great relevance to Poe's writing, especially in reference to the folkloric raven and the mythological Athena. This masterpiece provides for so much more than a mere tragedy and its aftermath. As a whole, "The Raven" offers the reader an impressively memorable portrait. Whether one enjoys Poe's work is irrelevant; he cannot be disregarded for his talent with words. "The Raven" was quite possibly his best work, and at the very least, Poe must be recognized for seamlessly piecing together this work of art. 

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Cut paper

Devon Haas

**Prisoner of the Matron Queen**

*by Jessica Jolly*

Bound in chains of unfair choice  
Escorted by guards prohibiting delay,  
Stumbling through cold stone prison halls,  
Into cruel solitary seclusion I crawled.

The Keeper seizing domineering authority,  
Cold eyes burning mine to shame,  
Gold garbs illuminating peasantry,  
Jeweled fingers bringing forth worthlessness.

Dark figure pacing, searching for answers,  
Torturing me, breaking my unwillingness,  
Feminine voice booming thunder,  
Probing through truths of my misery.

My spoken voice became mumbles,  
Her crippling powers infested my mind,  
Dead soul, consciousness dwindling,  
Truth flowed from my tongue.

Which then splashed on the floor.



*Glass Cages*



# Poe's Fiction: Purging the Soul of a Hurtful Past

by Adrienne Reed-Kriese  
American Literature I - Fall 2004

*Adrienne says that she chose Poe as the subject for this critical paper to challenge herself in the application of historical and psychological criticism. She discovered in the process, however, a greater reward. That is, although she had previously held a respect for Poe's ability to entertain, this study revealed to her the true genius that goes into writing a work of fiction.*

**F**rom a psychological perspective, the creative efforts of Edgar Allan Poe were an attempt at purging himself of the angels and demons that haunted him. "Annabel Lee" and "Alone," two of his many poems, reveal the sadness and loneliness that plagued him and communicate his interior psychological struggles. "Annabel Lee" demonstrates Poe's unresolved Oedipal love for his mother Eliza, exemplified by the narrator's childlike memory of the childlike mother. Yet, "Alone" suggests that the memory of the brief love Poe shared with his mother was not enough to make up for a lifetime of yearning for acceptance and love. The deficiency of John Allan, Poe's foster father, is subtly revealed in the prose work "The Cask of Amontillado." "The Cask" exposes Poe's disdain for his foster father, John Allan, who rejected Poe by failing to be a loving surrogate parent, and exemplifies justice for the same. "Alone," "Annabel Lee," and "The

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Kelly

"Cask of Amontillado" lend themselves well to the use of a combination of historical and psychological criticisms to gain a deeper understanding of Poe, his life and his work.

Psychological criticism is what Terry Eagleton in Literary Theory: An Introduction describes as one of "the most limited and problematical" of criticisms (155). Michael Schmidt, author of Lives of the Poets, however, gives a brief accounting of Poe's life, offering facts that assist in specifically using Freud's definitions to apply psychological criticism to the texts noted above, and establishes the basis for sound explication. For instance, Poe's natural parents, David and Eliza Poe, died leaving him an orphan by age three. Thus, the only father figure Poe knew was John Allan. Poe's adoration for his foster father is seen in his having kept his surname, which had been given to him as a middle name upon his baptism; yet he spent his life striving for Allan's love and acceptance, to no avail. For Allan never made Poe feel a true part of the family, as seen by his failure to formally adopt him—a choice that contributed to Poe's insecurities (441-445). According to Leland Person, author of "Poe and Nineteenth-Century Gender Constructions," John Allan's refusal to adopt or give Poe

*Dreamy Nightmare*

his legal name "significantly [influencing] Poe's conception of male identity," added to Poe's insecurities and increased his anxiety about family status (130).

As Schmidt further points out, Poe's life was not marked by an "orderly upbringing," but by "serious depressions and bouts of heavy drinking" (442-443). While accounts of Poe indicate that alcoholism destroyed him (akin to the demise of "hard-drinking David Poe" (Kennedy 19), psychologically speaking, his poetry and prose identify recurring disappointments, a beleaguering emptiness, a haunting longing for love and a lingering sense of social detachment— each one an underlying and reasonable cause of his symptomatic alcoholism. In lines 1-3 of his final poem "Alone," Poe's plight is exposed: "From childhood's hour I have not been / As others were— I have not seen / As others saw" (837). Schmidt's accounts of Edgar having lost both parents by three-years of age, and having a foster father who not only "quarreled interminably" with his wife, but also fell out with Poe on many occasions, reasonably explain why Poe's works manifest a deep sense of sadness and a feeling of not belonging (442).

Poe's poem "Annabel Lee" speaks to one of the sources of his sadness and feelings of detachment. Externally, "Annabel Lee" tells the story of a boy's love for a girl who has died, reflecting the ensuing madness and anger that follow. Internally, it reflects the sad story of a man besieged by love unfulfilled, a man plagued by childlike emotions that yet idolize his mother— offering the student of Freud's theory of Oedipal love a perfect subject for study. Reflective of what Edgar's relationship with his mother Eliza Poe might have been like prior to her death, the first stanza is childlike in its musical tone—

like the melody of a child skipping and humming as he hastens to his mother's side to be read a poem—to be held—to hold.

It was many and many a year ago,  
In a kingdom by the sea,  
That a maiden there lived whom you may know  
By the name of Annabel Lee;  
And this maiden she lived with no other thought  
Than to love and be loved by me. (Lines 1-6, 784)

Likewise, in lines 7, 11 and 12, the implication is that the narrator and the object of his affection are children, having a love that the angels were jealous of: "I was a child and she was a child, / [...] / With a love that the winged seraphs of heaven / Coveted her and me" (784). These lines in particular demonstrate a man wavering between adulthood and childhood.

For instance, Line 7 suggests how a young child might have captured the vision of the object of his affection— his mother— as well as how a man might have remembered himself during that period of his life. It also intimates how a man remembering his mother's death with a man's mind and a child's heart might envision the two of them together: "I was a child and she was a child" (784). Similarly, lines 11-12 offer a childlike explanation of why the mother might have been taken so young: "[...] the winged seraphs of heaven / Coveted her and me" (784). Moreover, the poem offers a childlike explanation and adult's reflection of the love of a mother and a child—youthful, eternal and stronger than life or death, as seen in lines 27-8: "But our love it was stronger by far than the love / Of those who were older than we." The strength noted eternally cements the man's resolution as seen in lines 30-33: "And neither the angels in heaven above, / Nor the demons down under the sea, / Can ever dissever my soul from the soul / Of the beautiful ANNABEL LEE" (784). Seeing as how this was the last poem Poe wrote before he died, if the subjects are Poe and his mother, this, then, would be the poem of a man-child.

It would be the final cry, the final resolution of a desperate man, that death would forever unite Poe with his mother, in spirit, as noted in the last stanza: "For the moon never beams, without bringing me dreams / Of the beautiful ANNABEL LEE; / [...] / Of my darling— my darling— my life and my bride, / In the sepulcher there by the sea," (Lines 34-35, 39-40; 784). Finally, the last two lines noted, 39 and 40 are indicative of the ongoing idealization that Poe held for his mother after her death, otherwise referred to in Freudian terms as an unfulfilled Oedipal complex. Eliza (the child-woman-mother-bride) had been enshrined in the most special place of worship in Poe's (the child-man-son-lover's) life: in death, she

was to be his bride. According to Eagleton's explanation of the Oedipus complex, "If the boy is unable successfully to overcome the Oedipus complex, [...] he may privilege the image of his mother above all other women, [which from Freud's viewpoint] may lead to homosexuality," making it reasonable to apply Freud's Oedipal theory to Poe's life (135).

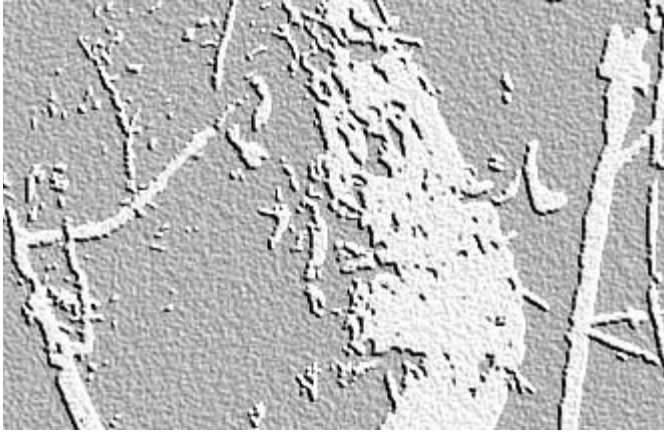
Eagleton illustrates Freud's Oedipal theory, saying, the child in "the pre-Oedipal stages [...] is not only anarchic and sadistic but incestuous to boot: the boy's close involvement with his mother's body leads him to an unconscious desire for sexual union with her," (134) a thought confirmed by Chodorow, who says that during this phase "object choice [becomes] singular and relatively fixed" (Intro x). Eagleton adds that if "[t]he boy makes peace with his father, [and] identifies with him, [then he] is thus introduced into the symbolic role of manhood," giving the perception that the father is superior (134). Freud, having discovered "the Oedipus complex in his [own] self-analysis" (Freud, Editor's Note xxiv), noted this as one of the most important stages in a child's development, stating, the "Oedipus complex [...] exercises a decisive influence on the sexuality of adults. Every new arrival on this planet is faced by the task of mastering [it]; anyone who fails to do so falls a victim to neurosis" (Freud 92). This would mean, then, that unless the boy's Oedipal desire for his mother was resolved, it would persist and cause psychological difficulties. Moreover, it is a task clearly consigned to the father figure. However, seeing as how David Poe had died and John Allan had failed to be the father Poe needed, Poe was doomed to a perpetual fluctuation between childhood and manhood. Poe unable to identify with and trust his parent of the same sex, which typically occurs between the ages of three- and six-years-old, was fixated upon his mother at the Oedipal phase.

Momentarily turning to "The Cask of Amontillado," in it Poe reveals his true anxieties and feelings about John Allan. Thinking in Freudian terms, consider that Montresor (the protagonist) represents Poe and Fortunato (the antagonist) represents Allan. Before addressing the story, the form of "The Cask" is specifically the genre of Grotesques (terrors of the body, i.e. being trapped) and Arabesques (terrors of the mind, i.e. thoughts while trapped), and reveals heightened sensations and experiences, while emphasizing imagination, emotions and creativity. In summary, applying a psychological reading would reflect Poe and his life in the following ways: Montresor (Poe) is revealing his frustration with his station in life and with his alcohol addiction. Montresor lures the victim, Fortunato (Allan), a Scottish merchant (interesting that

***“Poe’s text naturally lends itself to and tolerates the knowledgeable reader’s careful analysis and insightful inferences about its clinical implications.”***

Allan's family line was Scottish), into dark underground passages to his death, at the promise of a rare sherry. Montresor then places Fortunato in chains and begins to seal him behind a brick wall. As the last brick is placed, Fortunato screams out for the wine he was promised. As in the story, Poe's addiction to alcohol often led him into dark places; yet, he continued to want it.

This, though, would be an improper reading if one were to go on Poe's strict accounting of what a story should be, as noted in his treatises of writing, "The Philosophy of Composition" and "The Poetic Principle." Therein he makes it clear that he supposed himself writing for effect as opposed to intended message (805-819). A fact also noted by his own quoted words: "Above all, study innuendo. Hint everything— assert nothing" (qtd. in Schmidt 434). Yet, even André Breton notes "that [Poe] often abandoned this rigor to give [...] free reign to fantasy" ("EDGAR POE" 117). Fantasy aside, one can certainly perceive the truth of Poe's addiction as reflected in the outward structure of "The Cask," just as the unintentional, inward echoes of the Oedipal complex were at work in "Annabel Lee." Respecting the author's own thoughts about his or her writing process is important, still, one also has an obligation to consider accepted practices of literary criticism. Consider "The Cask" alongside the suggestions of Wilfred L. Guerin, et al. in [The Handbook of Critical Approaches to Literature](#). As the authors articulate, a reader, short of authorial explanation, cannot indisputably know a writer's conscious intent in his or her prose or poetry, but because "the mind of the artist is structured essentially like other human minds and is therefore influenced by a welter of unconscious forces, the author may write more profoundly than he or she realizes" (146). As noted, Stéphane Mallarmé understood Poe's genius, saying, "The intellectual framework [...] hides— and exists— in the space that isolates the strophes in the white of the paper: significant silence no less beautiful" ("RESPONSES" 116). In this way, Poe's text naturally lends itself to and tolerates the knowledgeable reader's careful analysis and insightful inferences about its clinical implications.

*Waspish*

Freud's psychoanalytical theories, often challenged by disbelieving critics, have been used extensively in application to literature. Thus, once again disregarding Poe's assertions on the philosophy and technique of consciously as opposed to intuitively creating a written work of art, Poe's literature will naturally offer messages to its readers, which is the beauty of its ability to transcend time and bring meaning to many generations. Just as Freud did not intend for patients in therapy to pointedly express their unconscious motivation, but desired the evidence that those desires were being denied or disguised, so too the theorist applying psychoanalytical criticism should search out that which is being denied or disguised, as opposed to looking to Poe to express his motivations. With these positions in mind, the reader can specifically look at "The Cask" to evaluate the psychological forces perceived.

Keeping in mind that Poe wrote to draw emotion and response from his readers, one can use Freud's conjectures on pleasure and sexuality and his theory about unacceptable desires being repressed as the principle applications used to explicate "The Cask of Amontillado," thus, gaining the desired insight. "The Cask" at first glance may appear to offer insight into the Oedipal complex seen in "Annabel Lee." In summary, Poe looks to the father figure John Allan to prove his superiority in such a way that the child Poe can escape from the persisting pressure to possess his mother entirely, as noted in lines 39-40, "Of my darling—my darling—my life and my bride, / In the sepulcher there by the sea" ("Annabel Lee," 784). Allan's failure then leads to Poe psychologically killing Allan in "The Cask," much like Sophocles's mythological Oedipus. Therefore, the two main characters in "The Cask" represent Poe's (Montresor's) desire to avenge himself by literarily killing Allan (Fortunato).

Introducing Poe as the "master of the short story," Frederick S. Frank and Anthony Magistrale, authors of *The Poe Encyclopedia*, explain that "short narratives of horror and suspense offer a compressed world populated by psyches out of control," and Poe's works in particular depict "unstable minds unable to discipline their darkest urges" (1). This can be seen in the opening of "The Cask" where Montresor insists without guilt or remorse that the reader can trust him in his act of revenge. Knowing that the first-person narrator is often an unreliable source of information, one might immediately discount Montresor's grievances: "The thousand injuries of Fortunato I had borne as best I could; but when he ventured upon insult, I vowed revenge" (231). However, taking into account that Montresor is representative of Poe, his words seem plausible, especially when aligned with Person's presentation. Person says, by 1927 Poe had had all he could stand of Allan and wrote, "'You suffer me to be subjected to the whims & caprice, not only of your white family, but the complete authority of the blacks—these grievances I could not submit to'" (qtd. in Person 157). Offering further explanation, Person notes, "Poe feels doubly abused and disadvantaged—according to both class and race hierarchies. What he calls Allan's 'delight' in 'exposing' him (L, 8) remands him to a second-class position within the family, making him feel his Cinderella-like status as a stepchild, but Allan humiliates him even more by preferring his black slaves above his stepson" (156). The irony is that even in the language choice Poe alerts the reader to the doubtfulness of Montresor's truthfulness, saying, "I must not only punish, but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong" (231). However, as Frank and Magistrale explain "[ "Cask" a]s a dramatic monologue, [...] has the brilliance of aesthetic construction of plot, theme, and 'preconceived effect,'" which suggests that it reflected "Poe's desire to punish [...] Charles F. Briggs [...] who] censured Poe's drinking and slandered his physical appearance" (64-5). While this offers one explanation, adhering to the suggested practice of searching for underlying meanings, an interpreter has a responsibility to explore different paths of critical understanding. In further explication, then, Frank and Magistrale's suggestion of punishment would be appropriate to the subject at hand, but the object of that punishment would be different.

The connotation of the phrase "punish with impunity" sounds as if Montresor intends to punish without holding anything back, yet upon closer

examination, the phrase presents an oxymoron. For the Oxford dictionary suggests the meaning to be "exemption from punishment," which would imply that Montresor is exempt from being punished for his act of revenge because righting a wrong. Approaching it from a different analytical viewpoint, however, Montresor might be planning revenge by punishing Fortunato with exemption, or exclusion, from direct physical infliction of punishment and penalty. Furthermore, looking at the phrases by including the Oxford definitions alongside in brackets and italics will give the reader a clearer understanding of the contradictory meanings in the aforementioned section of the story: "A wrong is unredressed [*has not been righted*] when retribution [*vengeance*] overtakes [*ensnares, to overpower with intoxication*] its redresser [*the righter of wrongs, the best redresser or reformer is God*]. It is equally unredressed [*has not been righted*] when the avenger fails to make himself felt as such to him who has done the wrong" (231). This explication seems to propose more of a problem in the process of analyzation because Montresor may be offering that he is concerned about being punished himself, or he could be saying that two wrongs do not make one right, especially since it is God who is the ultimate avenger, or he could be stating that if one insists upon righting the wrong, then he or she must make it felt, make it be known to the full extent that he or she can. Applying Frank and Magistrale's following explanation in relation to the thought that Montresor represents Poe, "The impulse toward self-destruction or the destruction of others [is] a relief for social or sexual repression [and] are the normal conditions of Poe's abnormal worlds, terrors, and conflicts," an explanation that would surely fit Freud's explanation of Oedipal love— Poe could not bring himself as Oedipus had to properly kill his father figure, Allan, even though he had repeatedly wronged him (2). This leaves Poe with one solution, to wall him up within the catacombs beneath the family mansion: To preserve him in the womb of the earth where the family and the wine reside together— enshrining, embalming him in a holy niche.

In light of the obvious sexual undertones presented in phrases and words throughout the story, such as the "pipe" (Poe 231) for storing port, which is "a large cask with ends that taper" (About, "Cask," par. 7); "the tool beneath the cloak" (Poe 234); "ejaculated [...] moaning

cry [...] erected [...] and] I thrust the torch [phallic symbol]," it appears that the presence of *nitre* could have two references, one being *saltpeter*, a curative for both meat and sexual desire (234-235). It is also likely that the reference is a Biblical definition, which is specifically "carbonate of soda," as reflected in the book of Jeremiah 2:22: "For though thou wash thee with nitre, and take thee much soap, yet thine iniquity is marked before me, saith the Lord GOD," implying then that Fortunato (Allan) was unable to be cleansed of his sin by Montresor (Poe), and that Poe was unable to be cleansed of his oedipal sin by the death of Fortunato (ChristianAnswers.Net; KJV). Thus, Montresor was unable to kill Fortunato with the harshest of avenging


tactics, just as Poe could not bring himself to kill Allan.

It is also clear that the connotation of the term Amontillado in the title of the story refers to a wine. More explicitly, as noted at the About Website it is "a specific style of Sherry" and its Spanish origin denotes "an adjective meaning 'Montilla-like'" ("Cask," par. 3-4). The interesting thing about the use of language here is that

according to Oxford, Amontillado is a drier white sherry, which would imply that Allan's love was dry; and, what's more, Amontillado is not a sherry because of the origin of its production, but is sherry-like— connotatively suggesting that Allan was not at all the natural father, but a father-like figure. Looking at Poe's use of Biblical allusion again, the phrase, "A huge human foot d'or in a field azure; the foot crushes a serpent rampant whose fangs are imbedded in the heel" refers to God's vengeance upon Satan" is another contradiction of terms (233). Specifically, while the connotation here is that the foot will crush the serpent, the denotation of "d'or" means to make a fool of, or to deceive, which implies that the emblem is foolish or deceiving. Also, it could be referencing that the final vengeance is in the hands of the final "redresser," God, not man's powerful foot, as noted in the book of Genesis, chapter 3, verses 14-5, "And the LORD God said unto the serpent, Because thou hast done this, thou art cursed [...] and dust shalt thou eat all the days of thy life: And I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head, and thou shalt bruise his heel." In the strictest sense, this passage specifically refers to their being animosity between the Virgin Mary, her child Jesus, and Satan, and that Satan is

***“Montresor was  
unable to kill Fortunato  
with the harshest of  
avenging tactics, just as  
Poe could not bring  
himself to kill Allan.”***

forever cursed because he must live under the foot of the Savior who, although bruised, shall crush him, humanity's enemy. As it refers to the subject at hand, however, the virgin would refer to Eliza, Poe's mother, the seed would be Poe, and the enemy would be John Allan, who has been punished for his lack of love by being forever enshrined within the bowels of the earth as an ousted member of the family— without being allowed the proper death or burial that an honored family member would receive— much like Satan is said to be treated specifically at the hand of God, a thought as eminently foreshadowing as Fortunato's final cry for mercy and Montresor's answer: "'For the love of God, Montresor!' 'Yes,' I said, 'for the love of God!'" (235). In the end, God would have his vengeance upon those who would not love. Demonstrated by all accounts, Poe mostly experienced, heartbreakingly so, unrequited parental love throughout the majority of his life, as established in line 8 of "Alone": "And all I lov'd, I lov'd alone" (837).

One can say, as Schmidt has, that, mostly, Poe's work "is an experience" as opposed to being superficially "about experience" (440). Yet, in his creative mind and on a personal level, Poe went to great lengths to mend the brokenness and loneliness he experienced and felt, to no avail. Nonetheless, his brilliant ability to re-create a gothic theme in the Romantic period offers the modern reader a conduit into the personal hells where he struggled with love and acceptance, making one wonder: Can purging the ghosts of the past and the demons of the present, rid one of the desire for those objects that cause so much pain? Can it save one's life? Or, has the life already been lost in the early stages of one's existence? 

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**Cracks**

*by Michael S. Drayer*

I once had a dream trapped in a jar  
I tripped and stumbled through my youth  
Cracks formed in the jar, yet it remained intact  
As I aged I became so much wiser  
Believing I could open the jar and live the dream  
Prying open the ties that bind  
The jar slipped through my fingers  
Now my dreams all lay shattered

**What Will Never Be**

I will not be another  
on the necklace of life, beaded  
thinly woven and loosely stitched  
by the hand of a man  
that feels the need  
to be enriched  
with power, money, and land—  
only to be disappointed  
with what could've should've would've been  
and what will never be

—Jon Bredbenner

*Scott Vitalo's research resulted in his belief that Edmund's behavior was a result of the societal standards of his time. Scott saw a characteristic in Edmund—ambition—that he really admired.*

# The Ambition of Edmund

by Scott M. Vitalo

Introduction to Shakespeare – Winter 2005

In *The Tragedy of King Lear*, by William Shakespeare, we encounter an interesting group of individuals. These people are all members of one big dysfunctional society. Among this group, we are introduced to one of Shakespeare's most interesting characters, Edmund. In dysfunctional ranking, he can be considered at the top of the list in this tragedy. In *The Tragedy of King Lear*, Edmund's membership in the class known as "bastards" results in the development of a strong ambition to become somebody by acquiring power and wealth at any cost. His strong ambition to advance in his society has ill consequences for those around him because of tactics such as forgery, betrayal, and murder in order to reach his goals of achieving wealth and power.

*The Tragedy of King Lear* is a play about blindness to reality fueling chaos and destruction. It is about a king who is blind to what it really means to love and be loved. As a result, he disowns the daughter, Cordelia, who really loves him, opening the way for his two other daughters' wickedness. He also shows his blindness by banishing his very loyal servant, Kent. Lear's misjudgements result in his ending up out on the heath, eventually going mad. In another family, we are introduced to more dysfunction. We meet a father who has two sons, Edmund and Edgar. Although Edmund is loved equally to Edgar, his social status as a "bastard"

affects him in many ways resulting in a strong ambition to gain wealth and power at any cost. The result of his ambition is the banishment of Edgar stemming from a forged letter; also his father's eyes are plucked out as a result of Edmund's betrayal. Everything that happens in this play is interwoven, eventually coming to an end when Cordelia is hanged as a result of Edmund's secret orders.

Edmund belongs to a group of people called "bastards;" although his father loves him, he is not proud of having a son born outside his marriage— of being cuckolded by his wife— and publicly expresses his displeasure. Even though it was not Edmund's fault that he was born into this situation, he pays a price because of the stance his father has to take because of social laws. In a conversation with Kent, Edmund's father, Gloucester, reveals the embarrassment of having to raise a "bastard son." He says, "His breeding sir, hath been at my / charge. I have so often blushed to acknowledge / him that now I am brazed to't" (*King Lear* 1.1.9-11). Being a member of this group makes it very hard on an individual's self-esteem. His father speaks not only about him in a degrading way, but also about his mother. In an example that occurs when Gloucester was talking about his son's conception, he says, "Yet his mother was fair, there was good sport at his / making, and the whoreson must be acknowledged" (*King Lear* 1.1.23-25). This passage reveals that these people are viewed in a degrading, harsh manner. He is described like an animal by the remark that "breeding" was the way he was conceived. As a result, he had to be "gotten used to," like some kind of pet. According to Coleridge:

Need it be said how heavy an aggravation, in such a case, the stain of bastardy must have been, were it

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*Scott Vitalo is a part-time liberal arts transfer student aimed at earning a B.S. degree in bio-chemistry then heading to medical school.*



only that the younger brother was liable to hear his own dishonour and his mother's infancy related by his father with an excusing shrug of the shoulders, and in a tone betwixt waggery and shame! (33)

As a result of this kind of talk, Edmund naturally develops a problem with society and its rules. Edmund detests the idea of social status, which deprives him of the same opportunities that are available to a "legitimate" child. In this society, Edmund is not allowed to inherit any land. Even though his father loves him equally with his brother, he faces punishment by man-made laws. Edmund does not agree with this and expresses his disapproval of such a system:

Wherefore should I  
Stand in the plague of  
custom, and permit  
The curiosity of nations to  
deprive me,  
For that I am some twelve or  
fourteen

moonshines  
Lag of a brother? (*King Lear*  
1.2.2-6)

Edmund's response to these customs is that they are not fair and they will not hold him down. According to Hudson, "He feels himself the victim of disgrace of which he is not to blame; which he cannot hope to outgrow; which no degree of personal worth can efface; and from which he sees no escape but in the pomp and circumstances of worldly power" (126). He calls the title he was born with a "plague of custom" and hints that he intends to fight it in some way indicated by the strength of the words he speaks. Bradley classifies Edmund as a character who will not be held down by society. If society won't accept him, he will force his way in (263). Edmund strongly disagrees with the society he is a member of, and his ambition is a product of his disagreement.

Edmund's ambition aids him in the creation of a scheme to help him capture his brother's inheritance by using the tool of forgery. Edmund knows that in order to become more "legitimate," he cannot get there by honest means because of social law; therefore, he chooses to take the more dishonest route. Edmund's intentions are revealed:

Well then



Legitimate Edgar, I must have your land.  
Our father's love is to the bastard Edmund.  
As to the legitimate.  
Well, my "legitimate," if this letter speed  
And my intention thrive, Edmund the base shall  
top the legitimate.

(*King Lear* 1.2.15-21)

Edmund is willing to set up his own brother with a forged letter to obtain his future inheritance and respected position. As a result of this forgery, Edgar flees, a wanted man, and ends up on the heath playing a crazy man named "Poor Tom." Edmund receives all of his brother's titles for committing this dishonest act, moving up on the ladder to power and wealth against custom. Sewell states an interesting view on the chaos witnessed in Edmund that leads to deception. He says, "Disorder in the human soul is both the agent and product of disorder in society" (Sewell 323).

As a result of his strong ambition to

be accepted by society and its disapproval of "bastards," Edmund is responsible for the creation of disorder in his own family. He also shows that in order to become better than the "legitimate," he must in some way take from those who he views "legitimate."

Social law and ambition to acquire power and wealth also results in the betrayal of Edmund's own father. He wants to achieve so much that he jumps at any chance he can in order to win what he almost views as a game. Edmund sinks to a new low when he decides to sell out his own father to obtain, once again, his properties and titles. Edmund says:

This courtesy forbid thee shall the Duke.  
Instantly know, and of the letter too,  
This seems a fair deserving, and must draw me  
That which my father loses—no less than all.  
The younger rises when the old doth fall.

(*King Lear* 3.3.22-26)

Edmund is determined to take everything he can. The strange thing is he remains totally under control even



Cut paper

Adam Uhrich

when committing an act of defiance against his own father. According to Hudson, Edmund's actions are not in any way "spontaneous or purposeless wickedness" (126). Edmund does not indicate that he hates his father, but his ambition is so strong that he will stop at nothing, even if it means hurting his own father to obtain his goals. According to Bradley, Edmund is willing to go to any extent in order to get what he wants (262). His ambition is not only a driving force to obtain, but it is a source of evil that causes everyone in its path agony.

Edmund's ambition also aids him in assuming military power and abusing it secretly resulting in the death of Cordelia. Edmund works his way to just about the top using all of his dishonest tools, to which his society forces him to resort. He eventually becomes in charge of a portion of the military because of a secret affair with Lear's evil daughter Goneril. However, his final step requires that Cordelia be killed in order to solidify his position with Goneril. Although this deed is very shady, he does manage to give the order to kill Cordelia. Edmund comes clean at the end of the story when he admits to giving directions to a soldier. He tells him:

He hath commission for thy wife and me  
To hang Cordelia in the prison, and  
To lay the blame upon her own despair,  
That she fordid herself. (*King Lear* 5.3.254-57)

His ambition leads him to attempting to deceive everyone into believing that Cordelia died by committing suicide. According to Welsford, "To Edmund . . . it is the most natural thing in the world that he should pursue his own interests, whatever the expense to other people" (163). By this point his ambition has taken him from a

"bastard" to the top of the kingdom's hierarchy. Although he does this through dishonest means, he does accomplish it. His ambition creates a will for power whose results are devastating, ultimately resulting in Cordelia's death.

Edmund is an example of what can happen in a society based on labels and levels of hierarchy. We see a man whom society has pre-determined to not deserving the same rights that we see given to his brother. As a result of this inequality, his ambition rises resulting in practically the destruction of a whole kingdom; his desire for acceptance forces him to use means such as forgery, betrayal, and murder in order to fit in and become more "legitimate." There is a bit of admiration for Edmund because of his strong ambition and bravery for trying to become equal, even though not only is his own family destroyed, but he takes the lives of many others with him in the end. In *The Tragedy of King Lear*, Edmund's membership in the class known as "bastards" not only has devastating consequences for those closest to him, but also for the society which created these labels.

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## Chosen Corridors

In the year-forgetting month Candy Dulphur's "Saxuality" riffs sweet and sour through my inner temple of January prayers, while rain drums beat slow, steady, sure against the windowpanes of my memory. At the backside foot of Hawk Mountain Sanctuary along the Appalachian Flyway, the sky nestles and kisses the throat of the mountaintop vista; eyes search for Goshawk, Accipiter, Eagle, Osprey, Kestrel and Falcon; ears perk at the rush of freezing rain skating across slick rinks of black stone where blended green and russet reeds honorably bow to the sky's weeping rush of tears. Ice rain drizzles, coats, caps, and mushrooms the heads of ash and charcoal tinted birch, maple and oak with silvery white frostbite. Heavy, expanding, heatless, the water accumulates its icy veneer; eight times the birches' own weight, it drops the mature fragile branches, which arch and bow across the summit's pathway— obstructing my journey. Into the past my memory runs, to the homes where mamas rose before daddies— a time when women stirred first, opening at daybreak, rested last, folding at twilight— a time when they greeted the hushed rain falling outside the windowless rooms where the men mutely dreamed of the heady laced chrysanthemums of their lover's love, forgetting their love's love; women who respectfully bowed beneath the weight of their god's dreams. The formless wind of life— the woman's strength— draws me into the present of this secret garden place, sweeping my soul to the Choku mountain peaks from where our peace which spreads its eagle wings wide across the berth of our mother's earth gathers us to soar in glory.

*Cold fog canopy  
Kisses the stone-faced mountain —  
Singing, water flows*

*Gelling droplets march  
Controlled, awaiting command—  
Glass slippers promise  
Honorably bent arches  
Trusting, sheathing, protect life.*

—Adrienne Reed-Kriese



*Reverence*



Promises

*David Carroll's research led him to Germaine Greer and he was "hooked." The character of Beatrice in Much Ado about Nothing fascinated him "with her liveliness and quick wit." Also, David found the commentary of Carol Thomas Neely in "Broken Nuptials" interesting.*

by David Carroll  
Introduction to Shakespeare - Winter 2005

# Beatrice & Benedick: Happily Ever After?

According to Germaine Greer, "Shakespeare views marriage as a partnership between equals, sexually vibrant, committed, constant, and practical" (39). As least as regards William Shakespeare's *Much Ado About Nothing*, however, although the play ends prior to the wedding of Beatrice and Benedick, it is evident that leading lady Beatrice will not be an equal partner in marriage with her husband; instead, Shakespeare provides much evidence that marriage will leave Beatrice subordinate to Benedick.

In the play, two couples, Beatrice and Benedick and their foils Hero and Claudio, move down a convoluted path toward marriage—in the final scene—marked by apparent incompatibility, idealized love, staged overhearing, a deception of sexual betrayal and humiliation, and the unveiling of both naïve love and more mature love founded on mutual knowledge. However, even the independent, strong-willed Beatrice, whom Harold Bloom says "will always win" since "she is much the wittier, formidable as Benedick can be" (193) will be subordinate to Benedick in their marriage as

demonstrated by the following four points.

First, in the play the absolute social code requirement in Messina society for bridal virginity, especially as compared to the double standard for men, will make Beatrice less powerful than Benedick in marriage. The most telling plot in the play in this regard is Hero's rejection and public humiliation by Claudio, followed by her ritualistic fake death in response thereto. It should be noted that all of this takes place based initially only upon the villainous Don John's raising the possibility of Hero's infidelity and loss of virginity. The absolute rigidity of this standard for brides is demonstrated by the damnation of Hero, in Act 4, Scene 1, by most men at the wedding, including her own father, Leonato. Further, Leonato deems death to be the appropriate punishment for the crime of loss of virginity saying, "Death is fairest cover for her shame..." (4.1.115).

Bridal virginity as a standard imposed by men upon women for marriage to take place demonstrates the power of men over women in marriage. Beatrice's ambivalence toward marriage is related in her speech regarding the suitability of husbands with beards: "He that hath a beard is more than a youth, and he that hath no beard is less than a man; and he that is more than a youth is not for me; and he that is less than a man, I am not for him" (*Much Ado* 2.1.36-39). Carol Thomas Neely says, "Beatrice's ambivalence about marriage is

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*David Carroll is a first-year student who enjoys going to school and learning a "range of subjects, mostly in the humanities."*

rooted in her fear of the social and sexual power it grants to men" (132).

In addition, bridal virginity can be seen by Messina society as a signal that the woman is willing to bear the responsibility to continue to meet the requirements for wifely sexual self control during marriage. As discussed later, it becomes particularly critical for a wife to deal with her husband's fear of female sexuality. As Mary Williams observes, "Female chastity in *Much Ado* takes on the aspect of a charm against the deeply rooted mistrust of women's sexual nature" (125-126).

Of course, the social mores of Messina society for marital virginity applies only to women. Note that in the overhearings to persuade Benedick to love Beatrice, her chastity is praised by Don Pedro saying, "She is an excellent sweet lady, and, out of all suspicion, she is virtuous" (2.3.161). There is no reference to a comparable assurance for Beatrice to overhear concerning Benedick.

And why should there be? In Messina society men were not only not required to be virgins at the marriage altar but were expected to be sexual predators by nature. In song, Balthasar says to the men of Messina, "The fraud of men was ever so, / Since summer first was leavy" (*Much Ado* 2.3.73-74). Harry Berger, Jr. notes that men in Messina society cannot be blamed for their nature, that their sexual preying proves their manhood and "only their inability to control sinful woman threatens to unman them" (124).

And how do the men of Messina protect against this unmaning? By employing various techniques, including bawdy, cuckold jokes and idealized love, Messina men exert power over women in marriage to overcome their fear of female sexuality and sexual betrayal. This societal influence is the second reason Beatrice will be subordinate to Benedick in their marriage. The telling of bawdy jokes, particularly by Messina men, is one technique to keep women in marriage in their place. Bawdy persistently focuses on sex and men's sexual power over women (Neely 129). Men's bawdy is quite specific and is often delivered in mixed company. In contrast, female bawdy often focuses on female sexuality as "lightness." It is exchanged between

***"The telling of bawdy jokes, particularly by Messina men, is one technique to keep women in marriage in their place."***



*From this Moment*

women, such as Beatrice, Margaret and Hero in Act 3, Scene 4, as a warning to each other and not to threaten men (Neely 129).

Another technique is telling cuckold jokes. Cuckold jokes express male anxiety of female betrayal in marriage (Suzuki 140). Benedick defends himself against fear of cuckolding by initially distrusting all women saying, "I will do myself the right to trust none" (*Much Ado* 1.1.235). In Act 5, Scene 4, Claudio defends men by telling the story of a man who was a successful performer of cuckoldry. Claudio's story allows men to say that while I fear betrayal by my wife, I can always seduce another wife and overcome my cuckoldry.

Idealized romantic love is a third technique practiced by men in Messina's society to defend themselves against their fear of female sexuality and betrayal. Claudio practices this technique with Hero. Claudio puts Hero on a pedestal in order to make the possibility of her sexual unfaithfulness an impossibility in his mind. Hero's status as Claudio's untouchable and asexual idol is illustrated when Claudio says, "In mine eyes she is the sweetest lady that ever I looked on," (*Much Ado* 1.1.181-182). How can a woman on such a pedestal be an equal partner with her husband?

At the end of Act 4, Scene 1, Benedick has an epiphany. He affirms his love with Beatrice, accepts her direction to "Kill Claudio," affirms his understanding of the mistreatment of Hero, and challenges Claudio. And yet what is the bottom line of this epiphany? The answer is nothing changes. This lack of any societal change as a result of Benedick's enlightenment is the third reason Beatrice will continue to be subordinate in marriage to her husband. In spite of the challenge, Claudio and Benedick do not duel to resolve anything. In spite of being chastised by Benedick for killing the innocent Hero, Claudio and Don Pedro have a hard time



*Bleeding Hearts*

believing Benedick is in earnest. They decide Benedick must be doing it for the love of Beatrice; and Don Pedro concludes, "What a pretty thing man is when he goes in his doublet and hose and leaves off his wit" (*Much Ado* 5.1.198-199). Benedick's epiphany makes no lasting impression on Claudio or Don Pedro. It results in no change in Messina's attitudes regarding women. James Smith states that Don Pedro's and Claudio's incredulity regarding Benedick's challenge indicates the impossibility of their awakening to anything but existing Messina conventions and standards (52). Further, this lack of enlightenment and serious remorse by Don Pedro and Claudio do not prevent Benedick from resuming his friendship with them.

The fourth, and final, point in support of Beatrice's unequal status in her marriage to Benedick is that the play's ending, particularly Benedick's kiss of Beatrice, signals that result. After bantering about their mutual love, Benedick kisses Beatrice, saying, "Peace! I will stop your mouth" (*Much Ado* 5.4.97). In this one act, Benedick exerts his sexual power over Beatrice. In this one act, he silences Beatrice, the sharpest and wittiest voice of the play, from any input regarding her own marriage ceremony and indeed for the balance of the play. Whatever power woman had during the courtship stage of a relationship is lost upon marriage with male power reaffirmed and women taking a subordinate position (Neely 139).

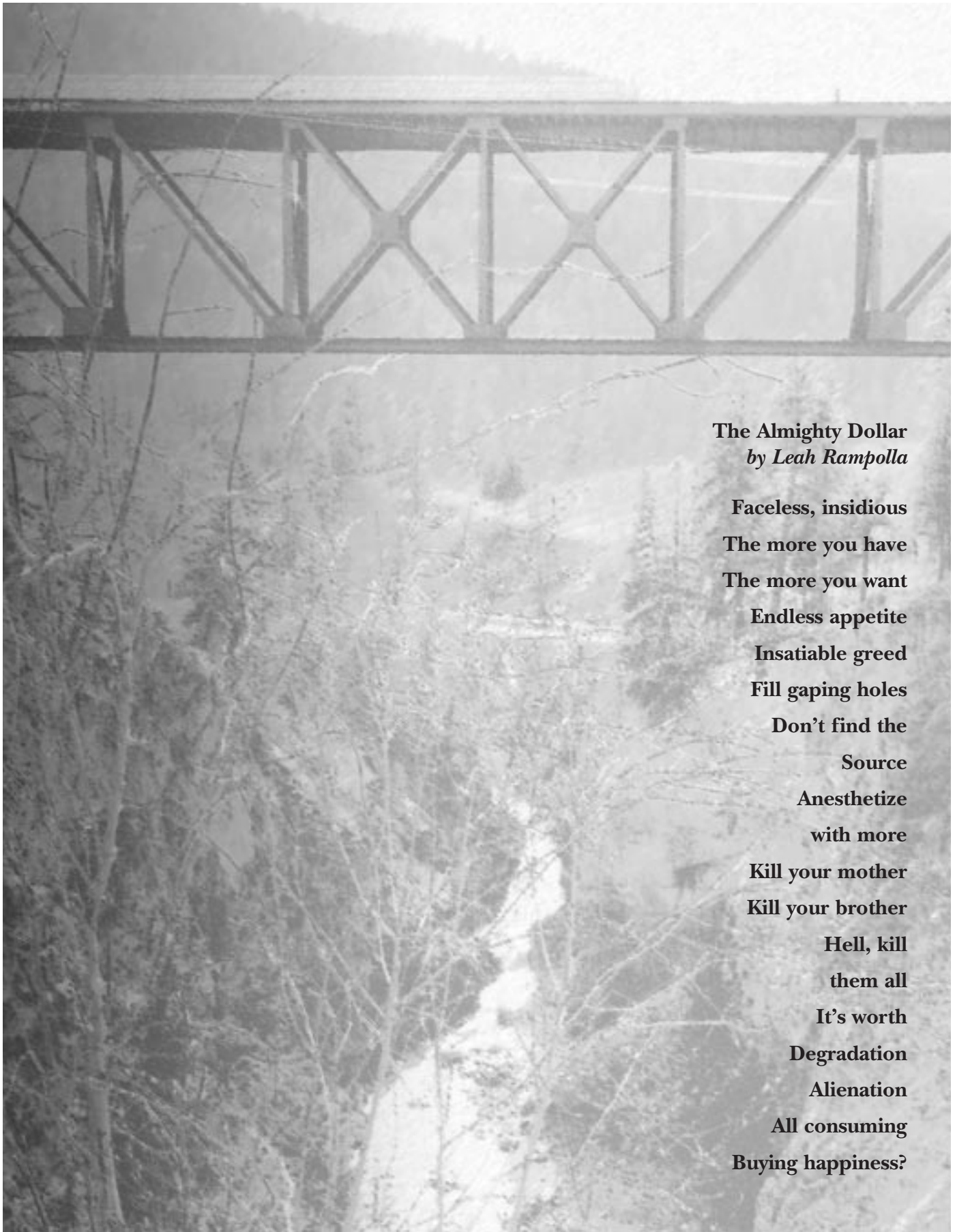
Then, to put icing on the cake, Benedick resumes his camaraderie with Don Pedro, a symbol of male Messina

society, and insists upon exploring the wives' "lightness" before marriage while concluding with a cuckoldry joke. Not exactly the behavior of a man who has had an epiphany. And all the while, Beatrice remains silent.

In summary, Beatrice will be subordinate in marriage to Benedick because their marriage will be lived within in the context of the male dominated sexual mores of Messina society. Further, despite his epiphany, Benedick achieves no lasting impact on that society and indeed seems quite comfortable returning to the unaltered Messina's men's club. 🙄

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**The Almighty Dollar**  
*by Leah Rampolla*

**Faceless, insidious  
The more you have  
The more you want  
Endless appetite  
Insatiable greed  
Fill gaping holes  
Don't find the  
Source  
Anesthetize  
with more  
Kill your mother  
Kill your brother  
Hell, kill  
them all  
It's worth  
Degradation  
Alienation  
All consuming  
Buying happiness?**



# Sleepy Hollow:

## Greed in Country Paradise

by Crystal Sensenig  
American Literature I – Fall 2004

Brighter Days Ahead

Though many people see "The Legend of Sleepy Hollow" as a fantastic children's story, Washington Irving intends not only to entertain with his story but to teach a lesson. His main point deals with greed as a major threat to an American dream of rural abundance and simple contentedness. The community of Sleepy Hollow is described as a veritable paradise: simple, pleasant, drowsy, and untouched. The despoiler of this paradise is Ichabod Crane, with his insatiable appetite and his constant pursuit of means to feed this appetite. Crane's eventual rout by Brom Bones demonstrates the victory of the peaceful rural community over the infringing greed of the potential exploiter.

Sleepy Hollow, the setting of Irving's story, is a small Dutch settlement near the Hudson River in New York. A "drowsy, dreamy influence" ("Legend" 651) hangs over

*Crystal Sensenig's critical analysis afforded her the opportunity to "take a different perspective on a piece of literature that is often seen as a children's story."*

the place, giving it its name. As an opening to the story and an introduction to the town, Irving uses a quote from James Thomson's "Castle of Indolence," which describes the place as "[a] pleasing land of drowsy head ... / Of dreams that wave before the half-shut eye" ("Legend" 650). This sleepy atmosphere is seen in the natural surroundings of the town. Irving's narrator relates a childhood incident in which he went hunting, and when he shot his gun, the "roar" of his gun was "prolonged and reverberated by ... angry echoes" as it interrupts the peaceful silence ("Legend" 651). Irving himself actually spent time hunting in the area as a boy, and it is from these excursions that he was able to create the "enchanted realm" of his stories (Warner 10).

The inhabitants of this "sequestered glen" also show the spirit of tranquility of the place; they are depicted as "walk[ing] in a continual reverie" ("Legend" 651). Indeed, Irving's portrayal of the Dutch in his stories often

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is that of a "simple, empty-headed lot ... leading an utterly static existence" (Bellman 2). They are hardworking farm folk, relaxed, slow-moving, slow-thinking. The author sees them "as much a part of the landscape as the natural growth of the valley" (Rubin-Dorsky 9), growing peacefully in the solitude of their community.

Irving's narrator states that if he should ever wish to escape from the rest of the world and dream away the rest of his life, he knows of "[no] more promising [place] than this little valley" ("Legend" 651). Its peace and calm take on an almost mythic dimension in his descriptions. In other writings as well, Irving presents the same idyllic scene of the old Dutch community. In "Rip Van Winkle," for example, he speaks of the "magical hues and shapes" of the Kaatskill mountains and later calls them "fairy mountains" ("Rip" 638). Even when the seemingly supernatural or at least inexplicable happens in these places, neither the inhabitants nor the reader of the story is troubled by it (Rubin-Dorsky 10).

Not only this, but Sleepy Hollow is seen additionally as a land of plenty. Katrina's father, Baltus Van Tassel, representative of the area, is a "thriving, contented, liberal hearted farmer" ("Legend" 656). Rubin-Dorsky notes that he "does not seek to extend his domain" (9) because within his boundaries "every thing [is] snug, happy, and well conditioned" ("Legend" 656). Van Tassel simply enjoys nature's abundance and does not ask from it more than he needs (Rubin-Dorsky 9).

The trouble in paradise, so to speak, begins with Ichabod Crane. At first glance, he seems to be merely a sort of bumbling, gangling, mostly loveable fellow; but with deeper scrutiny one can detect the true nature of his character, and what effect this has on the community of Sleepy Hollow.

In contrast to the contented, peaceful residents of Sleepy Hollow, Crane is not quite content with what he has at the moment. His heart becomes set on marrying Katrina Van Tassel, and for somewhat mixed motives. On one hand, he is struck by her beauty—indeed, she is "universally famed" for her loveliness ("Legend" 656). An opposing point, however, and arguably a stronger point, is his desire for the inheritance of the exquisite Katrina—the land, the fields, the livestock, even the house ("Legend" 657).

His greed is evidenced throughout the story in a variety of descriptions of Crane. From the beginning he is pictured as "the genius of famine descending upon the earth" ("Legend" 653). Irving uses this particular diction in his description of Crane's physical characteristics to

paint into the image a negative aspect of Crane's character.

Crane is a "huge feeder, and [...has] the dilating powers of an Anaconda" ("Legend" 653). He is always thinking about food. In one humorous passage, his imagination of marrying Katrina and inheriting the Van Tassel estate transforms every animal he sees there into a meal. He pictures the pigs with apples in their mouths and pudding in their bellies, ducks in onion sauce, and a bevy of other dishes ("Legend" 657). It is as if he "yearns to swallow the world" (Martin 3).

Food is not the only motivation of his greed. He looks at the lands owned by the Van Tassels and is filled with schemes of turning them into cash, by various means. One critic observes that "[g]iven the opportunity, he would neither husband the resources nor conserve the riches of Sleepy Hollow but exploit them by turning the self-sustaining farm of Van Tassel into a capitalistic enterprise" (Rubin-Dorsky 11). He imagines how he will be able to act once he gains ownership of the property, how he will be able to treat those who snub him as the schoolmaster without any property or money ("Legend" 663).

In competition with Crane for Katrina's attentions is Brom Bones (as he is popularly called). He is a boisterous and fun-loving young man, something of a prankster, and known fondly throughout Sleepy Hollow. Strong and somewhat arrogant, he is looked upon "with a mixture of awe, admiration, and good will" ("Legend" 659). He can also be seen from a different perspective as something of a village bully, a vandal (Bellman 1). Either way, he is representative of the local people and their traditions and attitudes.

Push comes to shove in the competition between Katrina's two suitors. Eventually, she and Ichabod have a falling out, and he leaves her house in disgrace. Bones seizes the opportunity to prank Crane, playing on Crane's sensitivity to supernatural by acting out the role of the Headless Horseman, the most notorious of the local legends. Crane is so frightened, and it may be


***"Its peace and calm take on an almost mythic dimension in his descriptions."***

assumed that he was extremely embarrassed or upset by the issues with Katrina, that he leaves immediately, running away without any of his belongings. In this, one clearly sees the victory of the local over the foreign, of the traditional over the new and the evil.

The value placed on tradition here is evident.

Though Bones may not be the perfect hero of the story as some present him, being flawed himself in his bullying and pranks, he is nonetheless the representative of "the triumph of the pastoral community over the potential exploiter" (Rubin-Dorsky 10). It is later learned that Crane made his way to New York City, perhaps the best place for such an ambitious man (Rubin-Dorsky 10). His dream is not only to live in the peaceful bounty of the hollow but to "be lord of all this...unimaginable luxury" ("Legend" 663), but it is not to be.

The nearly rapacious desire with which he longs for material possessions and comfort is incompatible with the self-sustaining, self-contained approach of the denizens of Sleepy Hollow. He is a destroyer of nature and has no place in that setting (Rubin-Dorsky 10).

Irving's story demonstrates the offensiveness of the greed in Crane's nature to the American dream that is represented by Sleepy Hollow. The peace-loving, settled contentedness of the citizens there is what Irving sees as the ideal, and it is directly opposed by Crane's attitude of greed, manifested most strongly in his gluttony and fortune-hunting. 

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Composite Dreams 2



### Seed

by Michael S. Drayer

I am the seed cast into the wind  
Carried off to start anew  
No longer recognized by the branches from where  
I once grew  
I break the Earth to see what lies before me  
I have grown and sprouted into something unfamiliar  
Yet I know have my own seeds to father and  
I will watch them grow into  
Something far more beautiful than I  
So I can wither in peace  
Only to bloom again with the warmth from  
The sun that has risen in them



### Little sideshow by Elizabeth Shepley

adventures of a Little girl  
told to a Willing ear  
cast her your Loose change  
and give her a Little cheer  
her words are all that she has left  
to get her here and there  
Little instances her Fragile mind captures  
Safe enough for her to share  
though no one has taken to protect her  
she wants no audience to pity  
so she tells them all the Funny parts  
of the Little horrors of the Raw city





# The Great & Powerful Oz

by  
Elizabeth  
Shepley

History of Film – Winter 2005

*Elizabeth Shepley writes that she chose this film because "The Wizard of Oz has always been a part of my life, and I feel that it has a significant place in film study as well as in the lives of children."*

“Not a place you can get to by a boat or a train. It's far, far away... behind the moon, beyond the rain"

(Harmetz 87). *The Wizard of Oz* has found a place in hearts all around the world. It is one of the most memorable films of all time ranking sixth in the American Film Institute's list of 100 Greatest Movies (AMI). Based on L. Frank Baum's classic children's book *The Wonderful Wizard of Oz*, the MGM musical directed by Victor

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*Elizabeth Shepley is a full time, second-year student and Legacy staff member. She looks forward to a career in desktop publishing. She also has ideas for a series of children's books that she hopes to have published.*

Fleming hit the silver screen in 1939. There was a great demand for it before the project even began (Fordin 11). The film is graced with fascinating characters, stunning visual and audio effects, and lasting impressions. *The Wizard of Oz* brought significant change to the world of cinema, and Dorothy Gale's passage into adulthood has an everlasting charm that audiences everywhere, both young and old, hold in high esteem.

*The Wizard of Oz* began a new chapter in filmmaking with its innovative and comprehensive technical demands. One of the film's most notable achievements is the music. While composing the score, Harold Arlen's "aim was to weave his music into the texture of the story" (Fordin 14). Arlen and his partner E.Y. Harburg certainly met that goal with "every song either advancing the suspenseful plot or explaining the motivation of one of the intriguing characters" (Atkins 1867). The careful way that the music and dialogue work together to unfold the story was new to Hollywood storytelling, and the structure has since been "borrowed" by many animated Disney films (Berardinelli 5). Arthur Freed, although a veteran to Hollywood, was

new to the cinema as a producer, and he went on to become one of the most successful producers of MGM musicals. Freed strongly urged for a ballad to build the transition from Kansas to Oz (Fordin 15). Thus, "Over the Rainbow" was born, but there was great controversy about whether to keep the song in the final cut. The influence of the producers prevailed, and the song remained, becoming one of the most triumphant performances of young Judy Garland's career and an asset to the film (Atkins 1870).

The film also produced exquisite special effects for the time. Complete with flying monkeys and talking trees, the special effect designers, especially Arnold Gillespie, paved the road for puppeteers like Jim Henson. Gillespie is credited for "a cyclone made out of a woman's stocking and an army of flying monkeys suspended by thousands of piano wires" (Balio 227). Five of six categories of special visual effects were used in the film, which was a major accomplishment in 1939 (Harmetz 244). Much different than the precision of special effect designs today, "effects then showed how we thought about them" (Ebert 495). The effects are easily identifiable, but audiences over the years have engaged a "willing suspension of disbelief" because there is a desire to connect with such a fantasy as *The Wizard of Oz* (Belton 29).

The film was a "gamble" as the mission was to create a "fantasy world using actors and real sets," and, therefore, required unique artistic abilities (Hay 169, 172). The use of Technicolor, a fairly new type of film, enhanced the overall extraordinary visual effect of the film. It created "bright, saturated hues suitable for fantasy" (Balio 130). Technicolor provided the visual contrast necessary to confirm that *The Wizard of Oz* was in a class of its own. Roger Ebert notes that "the switch from black and white to color would have had a special resonance in 1939" (492). Although true, this is an understatement considering that the transition from the sepia toned Kansas to Technicolor Oz amazes audiences to this day. The manipulation of color and special effects combined with an award-winning musical score produced a spectacle unlike any Hollywood film before.

While Hollywood advanced in filmmaking, *The Wizard of Oz* captured the story of Dorothy Gale's coming of age. Nearly everyone is familiar with the story. Dorothy finds herself caught in a foreign land longing for home, and in the end she discovers that she had the power to get home inside her all along. She encounters several strange characters that need her guidance. "In helping them, Dorothy was helping

***“. . . audiences over the years have engaged a ‘willing suspension of disbelief’ because there is a desire to connect with such a fantasy as *The Wizard of Oz*.”***

herself, just as an older child will overcome fears by acting brave before a younger one" (Ebert 495). In her acts of bravery, Dorothy transitions from a panicked child longing for Kansas to a composed young woman on her way home. "It is not insignificant that the key to Dorothy's return to Kansas is the pair of ruby slippers. Grown-up shoes" (Ebert 496). The ruby slippers, and, therefore, Dorothy's journey, become a symbol for the self-assurance that often accompanies growing into adulthood.

The message of hope and reassurance that springs from the young girl's quest has had special significance to all audiences across the ages from 1939 through today. The country had been plagued with Depression and was on the brink of war; the silver screen was "highlighted by Garland singing 'Over the Rainbow'" (Hay 172). In speaking of the influence of *The Wizard of Oz* on her life, Kristine Rusch describes an audience made of mixed personalities and ages who attended a late showing of the film in a movie theatre, and further describes how every person equally anticipated the "special movie" (5-6). She notes that the "message of hope . . . was equally important in the early sixties" (Rusch 14). The messages that are conveyed through *The Wizard of Oz* reach audiences of all levels in different ways. Ted Sennett explains that "the film addresses a general need: the need to belong, the desire to have a home that offers protection and warmth, after the witches of the world have been defeated" (qtd. in Bronfen 49).

*The Wizard of Oz* is unique in that it possesses a "deep universal appeal" (Ebert 494). Although several adaptations of Baum's story have been done, people usually think of the MGM musical when they think of Oz (Berardinelli 2). It is "one of only a handful of films" with which everyone can identify (1). Perhaps its popularity is because the film appeals to children and adults alike. The ways in which children relate to the film differ from adults. Children can relate to "the desire to cut the apron strings balanced by the overpowering

***“The ruby slippers, and, therefore, Dorothy’s journey, become a symbol for the self-assurance that often accompanies growing into adulthood.”***



*All Grown Up?*

yearning for the comfortable and familiar," but as adults, "we remember our own pilgrimage from childhood to adulthood" (Berardinelli 6). That is, children relate to the circumstances, and adults relate to the outcome. Roger Ebert explains, "*The Wizard of Oz* fills such a large space in our imagination it somehow seems real and important in a way most movies don't" (494). The film becomes a part of the audience; it has become "part of the American cultural fabric" (Harmetz 293).

In 1956, *The Wizard of Oz* was broadcast on television for the first time (Harmetz 290). After that, the film was shown nearly every year, and audiences grew to love it even more. For the 1997-1998 season, it was ranked 31 of 108 theatricals on four television networks (Harmetz 294). *The Wizard of Oz* grossed the highest rating of all time for its broadcast on TBS in 1999 ("Dorothy and crew"). Harmetz questions whether people love it because they have been conditioned to love it considering its annual showing, or whether its annual showing has led to its becoming is "part of American culture" (293).

Whatever the case, *The Wizard of Oz* has found a special place in various cultures. The film broke ground in making musicals and fantasies. From the time of its creation, the film has influenced advances in the film industry and in individual lives. Whether during an annual television broadcast or private family reunion, the film has evolved into a tradition. "Any adult in control of a child is sooner or later going to suggest a viewing of *The Wizard of Oz*" (Ebert 495). 🎬

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# What?

by *Michael S. Drayer*

What do you think of commerciality?  
What do you dream about when you've got TV?  
What books do you buy when children can't read?  
What do you sing about when all the words are empty?  
How do you sleep with all the noise?  
How can you choose with so many toys?  
How can you pick which side to be on?  
When someone will always tell you, you are wrong?



# The Weather

by *Michael S. Drayer*

Heroes come and heroes fall  
The media will cover it all  
Did you hear what they did together?  
Stay tuned after the weather  
Switch the channel to get away  
But it's the same static sponsored a different way  
Lies and truth, truth and lies  
Somehow run together  
Think I'd rather watch the weather

Mary Anderson says that the whole idea for this paper came from her ardent belief that based on the First Amendment, adults "need to make their own choices." Taking her cue from historical failures to control behavior like Prohibition, Mary prefers that social issues remain "out in the open."

# Television Programming: The Freedom to Choose What Molds Us

by Mary Anderson

Composition & Literature – Winter 2005

The medium of television is truly amazing. Through sight and sound, it can entertain or inform. With the click of a button we can watch a ballgame, visit another country, learn a new language or listen to ideas that challenge our thinking. This electronic box also embodies the great diversity of our nation. It symbolizes the liberty we often take for granted. Those of us who are privileged to live in a democratic society must be vigilant in protecting the right to choose what forms our spirits. Therefore, television should not be regulated. Instead, Americans should exercise their rights and responsibilities in making the choices they deem best for themselves and their families.

Parents are the best ones to decide what, when and if their children should watch television. They understand the needs of their individual progeny. A child who lacks physical activity may obtain encouragement through a show that takes the viewer through a series of exercises. Or, the parent may opt to turn the set off and enroll the student in a karate class. One who craves constant social interaction might watch something quiet and thought provoking to obtain more balance in life. No matter what the individual desire is, the parent is the one to decide. That is a joy and a responsibility.

Some say that it is difficult to monitor what children watch. They cite that there are multiple televisions in the home, making it impossible to know what the minors in the family are viewing. This can be a problem, but

parents need to be in control of their households. The children did not put those extra TVs in the home; the parents did. Television should be viewed as a family so it can be used as a point of discussion. Dr. Matthew B. Robinson (2003), Associate Professor in the Department of Political Science and Criminal Justice at Appalachian State University, gave credit to his mother and network television, when he wrote about what formed his views on justice: Local and national news and *60 Minutes* offered him a broader appreciation for the world. *Perry Mason* and *Gunsmoke*, along with several other TV dramas, gave him role models. Robinson viewed these shows with his family and believes that family viewing made a big difference in the way he processed the information (p. 332). Television was never meant to be a substitute parent. It can, however, be a tool to increase communication when parent and child watch a show together. The dialogue that comes after the program can be a prime time to instill ethical values.

No one learns in a vacuum. We need to hear other voices to test what our true values are. We need to give producers and directors the freedom to follow their muse in programming for television. This medium displays a wide spectrum of opinions. Artistic license allows the production team freedom to tell the kind of story they want to tell the way that they want to tell it. Some of the most provocative TV viewing I've watched was on *P.O.V.*, a showcase for independent filmmakers. At times subjects dealt with unspeakable violence, making me question our nation's business practices in other countries. Other shows dealt with lifestyles that are clearly different from my own, yet gave me more understanding as to the complex nature of the preferences involved. If this type of program were censured due to subject matter, our thinking could grow increasingly intolerant of those different from ourselves. The Federal Communications Commission presently does

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Mary Anderson is a full-time, first-year student planning on attending graduate school to renew her teaching certificate in art education.



out fines, imprisonment and loss of license to networks that violate obscenity laws (Riley, 1998). Title 18 U.S.C., §1464 is specifically aimed at removing obscene language from broadcasts (Riley, pp. 40-41). This regulation, however, is not easy to interpret because people cannot always agree on what obscene means. Public opinion, political climate and the ideas of the individuals in charge of the FCC have varied. Michael Burr (2005) recently illustrated the problem in the *Corporate Legal Times*. At the televised Golden Globe Awards in 2003, Bono, lead singer from the rock group U2, in a "fleeting" moment, used the "F-word." The FCC ruled that broadcasting decency standards had been violated and took action. Then, on Veteran's Day last November, ABC aired an unedited version of the Academy Award-winning film "Saving Private Ryan." This film presents a graphic depiction of war along with many "F-word[s]." Veteran's groups were eagerly awaiting this presentation, while ABC was anxious to test the FCC's authority regarding censorship. If the FCC refuses to take action against ABC, after fining in the Bono incident, it is making a distinction based on "artistic-merit" (Burr, p. 22). If it rules against the network, there will probably be an outcry from the general public, including Americans who served in battle overseas. Either way, the FCC will be criticized. It would make much more sense to let the public decide what they want to watch.

We have the power. The main motivator for television networks, with the exception of public broadcasting, is profit. Michael Nutley (2005) calls this to our attention when he states that "consumer pull rather than advertiser push" is now the focus: "No reputable advertiser will want to appear anything other than legal, decent, honest and truthful . . . for fear of damage to its brand" (Nutley, p. 16). As we make quality choices, programming will improve because sponsors will not want to advertise on stations that are not viewed.

***“Television was never meant to be a substitute parent. It can, however, be a tool to increase communication when parent and child watch a show together.”***



The first amendment of our Constitution gives us the right to freedom of speech. It is an idea that was unique to this nation and one we should never take for granted. Most of the world, particularly developing nations and communist countries, view government controlled media. A study by Freedom House revealed that "of 187 governments, 92 own outright the television broadcasting infrastructure, while 67 have part ownership" (Zimmermann, 1996, para.6). Thirty entertainers were jailed in Somalia in 1996 because they refused to have their work censored by an Islamic court before performing it (Riley, 1998, p. 35). State run television is nothing more than propaganda for the government. The ideas presented are that country's religious views or political ideologies. Regulation leads to control. If it is not checked, where does it end? I would hate to see our precious freedoms evaporate in similar ways.

Some argue that those with emotional problems will act out if exposed to television violence, adult language and sexual content, thus limiting the freedoms of those they victimize. I counter that there are many factors that cause people with emotional or mental problems to act out. Primary factors include how they relate to the significant people in their environment and their own self-concept. Kevin D. Browne and Catherine Hamilton-Giachritsis (2005), who are suspicious of the media in this regard, concede that "few investigators have considered the relation of background factors such as family violence with the effects of media violence, so that the relative contribution of media violence to aggressive behavior is difficult to establish" (p. 704). I believe that the caregivers of the mentally and emotionally ill should assume a parental role. That role should include education, modeling, monitoring viewing habits and placing restrictions if warranted. There is help

available to caregivers through support groups, counseling and other agents. Small segments of the population should not set the tone for the entire country.

Our citizenry is becoming increasingly older. Based on the information gathered in 2000 by the U.S. Bureau of the Census (2004), 28.7% of the population is under age twenty. It is projected that by 2025, that number will drop to 26.3%. Clearly, we are a graying nation, with the largest age group in the 35-45 category. As mature adults, we are entitled to make our own decisions. Baby Boomers are particularly concerned about living and aging well. We understand that what we put into our brain affects how we think and ultimately how we live our lives. No one chooses to eat food that is spoiled. We know that it will make us sick. In using any media, the situation is the same. As all adults evaluate the menu of TV offerings and make our selections, we will find we have incredible power. We can discard the garbage and instead make healthy selections for our minds. The options will improve. Television holds many opportunities if we use it properly. William Triplett (2005) reports that in a recent interview, President Bush seemed to be at odds with the FCC when he voiced that "parents, not government agencies, have the primary responsibility for protecting children from indecent material on television. They put an off button on the TV for a reason" (p. 6). When the tube doesn't meet our criteria, we can always push the button on the remote, then go read a book. It's our way of saying yes or no, voting for how we spend our precious leisure time. All Americans must exercise this power. We need to educate our families to this fact, rather than complain, while watching what we consider substandard. That may be a daunting prospect for some, but it is the only way we can keep our first amendment rights and benefit from the awesome medium of television. 📺

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**Media**

*by Leah Rampolla*

**Sink your claws into  
a family's  
Anguish  
Splash it all over  
the 6:00 news.  
Impatiently brush  
thoughts of  
Respect, consideration  
to the back of your  
Narrow mind  
Ratings, ratings, ratings  
What if the shoe were  
on the other foot?  
Pause for a moment  
of self reflection  
Introspection  
Try to salvage  
Your last shred  
Of dignity.**

*ood that needs assistance and the wrong*

# OPINION

*Another view*

about 50 separatists and at  
least 118 hostages died in Oc-  
tober 2002, when Russian  
forces raided a Moscow the-  
ater the rebels had seized.  
Police and soldiers launched  
an extensive search after the  
terrorists and detained at least five  
suspects, news reports said.  
The head of Chechnya, includ-  
ing the separatists, which ended  
the rebel sides.  
President Vladimir  
Kadrov as  
in balloting  
fraudulent.

## war hawk in the bush

by Adrienne Reed-Kriese

Uprising,  
Christians shout,  
"Thou shalt not kill!"  
Restless,  
Peacemakers scream,  
"War destroys the innocent."  
Reforming,  
Masses cry  
"Rehabilitation, social control."

Uprising,  
Christians unite,  
against hatred.  
Restless,  
Peacemakers march,  
against aggression.  
Reforming  
Masses vote,  
for civil approach, euthanasia, abortion—  
against capital punishment.

Uprising Christians  
Restless Peacemakers  
Reforming Masses  
actively pursue  
the world's black wells,  
disparate—stagnating,  
where bloodless  
men and women  
secrete their poison into our systems—

Liberation!  
Patty's moon still shines,  
shouts, "Free the Hearst masses"  
from ugly  
cruel  
perplexed  
conglomerate  
leaders.

Cowboy up  
War Hawk Bush.  
Create the beauty of democracy  
On landscapes of disrepair.



Hawk by David Black

# Embedded Reporters: Not Worth the Effort

by Lori Torhan

English Composition Winter – 2005

*Lori Torhan found during her research that "...the televised coverage of the war in Iraq" was the "least informative media covering the war" and she wanted to find out why.*



War is a very big news event. The war waged by the United States in Iraq was covered by the mass media, twenty-four hours a day, seven days a week. The competition between news corporations had become so intense that many felt the only way to stay on top was to be in the action. The press was no longer satisfied with the daily military handouts, and the pressure was on the military to allow journalists to join combat forces on the field of battle. Other news sources outside the jurisdiction of the United States were already reporting from the other side and much of that was perceived to be biased and inflammatory. The military decided that allowing the embedding of reporters might be good public relations both inside and outside of the United States. Because of the military's motive of getting good public relations and the press's motive of increased revenue, it is clear that unbiased and accurate reporting will suffer because that is no longer the main agenda of those involved. Embedding of reporters in a war zone does not serve the public's best interests and should not be allowed.

Most news comes from big corporations whose main function is no longer to keep the government in check, but to earn a profit for the shareholders. As a result, the news has become a mixture of entertainment and information. When the Pentagon decided to allow reporters to accompany the troops as a part of the unit, the major news outlets jumped at the chance. As Tom Gjelten points out, "We were offered an irresistible opportunity: free transportation to the front line of the war, dramatic pictures, dramatic sounds, great quotes. Who can pass that up?" (as cited in Jensen, 2003, para 2) . So the major news organizations dressed up their reporters with the latest high-tech gadgets and sent them off to war. As James Martin (2003) points out, "War is now packaged in a similar fashion" to that of the Olympics with "Up Close and Personal" stories about soldiers sprinkled throughout the live coverage from the front lines (para 6). "It is part of the networks' efforts to make the war more entertaining— that is, to make it sellable" (para.7). War is now just another commodity to be used by these companies to increase revenues. These stories did help the public to understand the plight of the troops and that resulted in increased support at home for the families of the soldiers. However, while the public wants to see these stories and has a right to know, the major news organizations should not be subsidized by the military with free transportation and protection.

There is danger in the rush to get a sensational story on the air. Truthfulness may take a backseat when it comes to instantaneous reporting. An outstanding case of this is the attack on Camp Pennsylvania in Kuwait. Within minutes of the attack, live news reports were on the air speculating, with unconfirmed reports,

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*Lori Torhan is pursuing a career in the nursing field.*

about who was responsible. These reports were incredibly inaccurate. In the end, a United States soldier was responsible for the attack, not "foreign nationals" that had originally been reported. ("Embedded reporters," 2003, pp. 10-11). This is just one example of how information can be passed off with little or no verification in the rush to get the story first. Greg Mitchell, the editor of *Editor and Publisher Magazine*, found fifteen different stories involving embedded reporters in which the media failed to get it right ("Embedded reporters," p. 11). Most reports do have an adequate degree of truthfulness; but, because the reporters must go where the unit goes, they are not free to go where they want. Thus, what they see is dictated by the military. What they report is up to them, but Daniel Hallin says, "We'd be very naïve if we imagined that what we're hearing from these guys is the whole truth" (as cited in Ewers, 2003, para 9). Under these circumstances, the actual merit of the stories from the front lines is dubious.

When reporters become close to their subjects, they lose the unbiased objectivity that the public has come to expect from professional reporters. When reporters are assigned to a military unit, they essentially become a member of that unit and close relationships develop between individuals. A BBC news report makes the point that because the journalist is so involved with the military it becomes difficult for that reporter to think objectively. Reporters may be reluctant to criticize the same people responsible for their safety ("How embedded," 2003, para 19). Granted, this closeness generates good personal stories that have a lot of human-interest appeal, but it also puts the reporter in the position of being nothing more than that of a cheerleader. Geert Linnebank (2003) says, "An embedded correspondent is a part of the war effort.... If you share a foxhole with a US or British marine, he is your buddy. The incoming artillery belongs to the foe" (para. 12). As a result of this very human nature and the Pentagon's eagerness to allow embedding of reporters, we need to look at the "way in which independent news media was so easily co-opted as a virtual propaganda arm of the US government to promote the war" (Jensen, 2003, para. 12). There should be great concern when both the media and the military are pleased with the current situation.

In addition, much of the information that came from the front lines was lacking real substance. As the American public watched the war, most people did not realize that what they were getting was largely entertainment and not much news. The news networks kept trying to hold on to the viewer's interest with flashy slogans and pretty lights. Justin Ewers (2003) notes that the networks "wowed the viewers with high-tech broadcasts and up-to-the-minute reports" (para. 2). This

made the Pentagon briefings seem stale in comparison. The reality of this situation is that most people thought they were getting first rate coverage while they were really being spoon-fed uninspired drivel. The Project for Excellence in Journalism found that the coverage "lack[ed] context but [was] usually rich in detail" ("Embedded reporters," p 1). The argument can be made that, unless people are entertained by the news, most won't watch it. So this type of coverage is better at getting people to pay attention. The problem with this is that a misinformed public is just as bad as an uninformed public. Without an understanding of the situation, "we will be far more likely to go to war, once again" (Martin, 2003, para 9). Fair and accurate assessments of the war could not be made with the reports that came from the front lines during prime time because they lacked the necessary context that was needed to fully understand the implications of what was happening.

Freedom of the press and the right to know means that the placement of reporters with combat troops is most likely here to stay. However, this activity should be severely restricted. The number of reporters should be drastically curtailed and live coverage of combat by embedded reporters should not be allowed under any circumstance. With these restrictions, the large corporations may value accuracy and context more and thereby better serve the public interest. 🇺🇸

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## Riddle Me Death

*By Jessica Jolly*

If death were alive  
What words would slither  
From its skeletal parched maw?  
Perhaps memories of souls  
Streaming through time  
Like ripples in Gaia's pool.  
He might enlighten mortals  
With deeds ending in hellfire  
Our ancestor's downfalls  
Not to be our own.  
Would he tell us a secret?  
Answering burning questions  
Why are we here!  
Conceivably the answer  
Does not exist  
For silent death  
Is dead.

*This is the church, this is the steeple . . .*

# Depleted Uranium: Identifying a Trojan Horse

by Michael Drayer  
Biological Concepts – Winter 2005

*Michael Drayer, an Air Force Veteran, served in the Gulf War. He has many friends that have experienced "inexplicable health issues since then." Michael is concerned about "the long-term effects of depleted uranium on the people of the region."*



A press release was made by the World Uranium Weapons Conference (WUWC) held October 16-19, 2003, in Hamburg, Germany. The release outlines the WUWC's discussions on the use and effects of depleted uranium (DU) weapons increasingly being used in conflicts across the world (Kraft, par.1). Representatives from the United States (U.S.) and twenty other nations, including Iraq and Afghanistan, were in attendance (Kraft, par. 1). The agenda was focused mainly on studying the long-term effects of DU on the Iraq and Afghanistan people and the U.S. and NATO soldiers serving in the Middle Eastern Region (Kraft, par. 2). Many studies are connecting Gulf War Syndrome with the use of DU in weapons used by the U.S., revealing that Gulf War Syndrome is actually radiation sickness (Kraft, par. 8). The effects on the Iraqis from the first Gulf War, Desert Storm, may very well be the key to unmasking this Trojan horse and proving why hundreds

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*Michael Drayer is a Legacy staff member graduating in June of 2005. His long-term plans are to be self-employed as an accountant/CPA.*

of thousands of U.S. soldiers who have served in the Middle East are becoming inexplicably ill.

Very little media attention has been given to this growing problem for U.S. military veterans and the citizens of Iraq and Afghanistan. *The lack of media attention*, according to the conference coordinator Marion K pker, "is a part of the continuing cover-up on the issue of devastating health problems resulting from DU weapons used by the U.S., U.K. and NATO forces" (Kraft, par. 8). To address their concerns, the conference participants created a list outlining the WUWC's conclusions. Some these conclusions are as follows:

- The use of DU/Uranium is, and has always been, illegal under existing laws (both international and U.S. military) and conventions.
- Future campaigns and treaties should replace "ban" with the term "abolition" of DU/Uranium weapons.
- Support should be given to the independent International War Crimes Tribunal for Iraq in 2004 on the issues of so-called depleted uranium, uranium weapons, or radioactive weapons used in countries such as Iraq and Afghanistan.
- Environmental DU contamination and epidemiological evidence in southern Iraq presented by the Iraqi professionals established a direct link between DU and observed increases in radiation related diseases.
- There is an urgent need to establish an independent research and teaching institution, a "Free University," to provide credible research results independent of the manipulations and funding pressures exerted by governments and institutions backing the nuclear lobby
- Medical care should be provided immediately for affected military and civilians. (Kraft, par. 9-17)

The WUWC also called for the "activist community to start applying pressure to "force rogue governments like the U.S. and Britain to observe international law the same way they preach it to other nations" (Kraft, par. 2).

The International activist, medical, and scientific communities aren't the only ones beginning to demand answers about the use of DU; U.S. military members are also demanding answers. Dr. Doug Rokke, the former



***“The lack of media attention is a part of the continuing cover-up on the issue of devastating health problems resulting from DU weapons used by the U.S., U.K. and NATO forces.”***

U.S. Army's DU Team Health Physicist and DU Project Director, represented the U.S. at the WUWC and is trying to provide some answers (par. 1). Rokke is also a leading advocate for Gulf War veterans against the government. He has noted some alarming statistics with his experiences and studies. Rokke led a team of about 100 military service members to clean up destroyed U.S. equipment hit with DU rounds in Iraq after Desert Storm in 1991 (Donnelly, par.29). According to Rokke since the Gulf War, eighteen of those 100 troops are now dead (Donnelly, par 32). They were only given surgical masks to wear for protection; they now know they should have been wearing gas masks to filter out DU particles (Donnelly, par. 30-31).

Rokke also reveals the numbers of casualties that the U.S. Department of Veteran's Affairs (VA) has accepted. As of May, 2002, the VA officially recognizes that a total of 262,586 individuals are being defined as "disabled veterans" due to duty in the Gulf Region (Rokke, par. 12). The VA also confirms that 10,617 veterans have died due to combat related injuries or illnesses since the Gulf War started in 1990 (Rokke, par. 12). This means that 30.8% of all the soldiers who served in Iraq as of May 2002 have been hurt or become ill in Iraq, which is about ten to fifteen percent of the entire U.S. military (Rokke, par. 12).

The symptoms of Gulf War Symptom being reported are the same as radiation poisoning and include chronic fatigue syndrome, joint and muscle pain, neurological and/or nerve damage, mood disturbances, auto-immune deficiencies, lung and kidney damage, vision problems, skin ruptures, increase in miscarriages, maternal mortality, and genetic birth defects/deformation and eventually cancer (Bhagwat, par. 33). The only common link to these illnesses categorized as Gulf War Syndrome is that all those afflicted with it served in the Middle East.

DU particles are at the center of attention for the cause. DU in its intact state is relatively harmless as long as there isn't prolonged exposure. Dr. Rosalie Bertell, an epidemiologist in Toronto who has studied the effects of

radiation for over 30 years and is a Canadian speaker at the WUWC, states, "When those shells hit tanks and reached temperatures above 500°C (930°F), depleted uranium became an aerosol and it was highly breathable and could travel great distances from the source" (qtd. in Donnelly, par. 36). The diffusion of DU into air spreads DU particles into all stages of the food chain from the soil, water, plants, and animals eventually into humans.

One particle of DU in a lung is like that person getting an x-ray every hour for the rest of his/her life (Bhagwat, par. 10). One gram of DU emits 12,000 particles per second (Bhagwat, par. 4). The amount of DU used has been estimated to be around 500 tons in Afghanistan and 1900 tons and growing in Iraq, although much depends upon the source (Bhagwat, par. 9). A study done by Dr. Katsuma Yagasaki, a Japanese Nuclear Physicist and speaker at the WUWC, reveals that the long-term effects of this much DU is equivalent to the effects of 333,000 of the atom bombs used in Nagasaki, Japan, during World War II (Bhagwat, par. 9). Some studies show that anywhere within a 1,000 mile radius of Baghdad, Iraq, will experience the fallout of these long-term effects (Bhagwat, par. 8). Former Chief of the Naval Staff of India, Admiral Vishnu Bhagwat points out that even the capital of India, "New Delhi, where the ruling elite lives" (Bhagwat, par. 8) is within this range. Could it be possible by mentioning the "ruling elite" (Bhaqwat, par. 8) that what Bhaqwat was



Marker on paper, tesseration

Calicia Kelly

really trying to do is get some more influential people in his country to take notice? This is why there is such an international concern about DU to those who understand its devastating effects; however, no one in the national spotlight is talking about it.

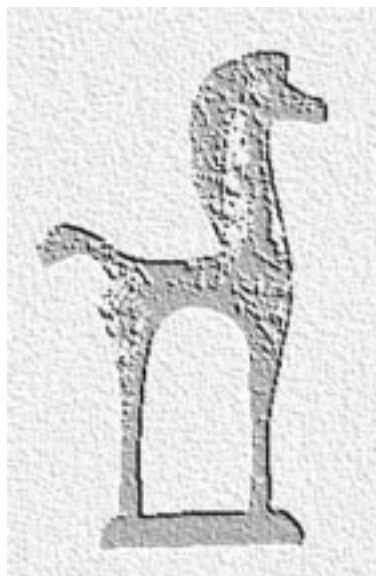
According to Iraqi studies, miscarriages are 3.2 times greater to occur than before the war if the father was an Iraqi Gulf War soldier (Donnelly, par 18). Cancers in southern areas of Iraq are 4.6 times higher and birth defects are 2.8 times greater than before the wars (Donnelly, par. 19). Dr. Walid al Tawil, an Iraqi physician trained at the University of Texas and a member of the Iraqi parliament claims, "From all the evidence that we have collected, there is nothing else to blame but the depleted uranium.... By exclusion, what else is there" (qtd. in Donnelly, par. 41).

Common sense must prevail on this issue, and U.S. citizens should demand answers to why hundreds of thousands of American troops are becoming ill; they are owed at least that much. Citizens must also insist that, as a nation, if they want terrorism to cease the military must stop this long-term destruction of other nations. The U.S. government cannot unleash a Trojan horse like DU and not expect growing dissent, hate, and retribution against it; they must face the consequences of their actions. The WUWC is right to call out the demand to pressure the U.S. and British governments to stop the use of DU for the future of Iraq, Afghanistan and all nations and the safety of U.S., U.K. and allied troops. The U.S. government also needs to admit that Gulf War Syndrome is really radiation sickness and get any military member or civilian that needs medical attention the care they need. 🗨️

***“This means that 30.8% of all the soldiers who served in Iraq as of May 2002 have been hurt or become ill in Iraq, which is about ten to fifteen percent of the entire U.S. military.”***

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**The Rise of Humanity**

*by Jessica Jolly*

**Around me rush human tides**

Streaming through an unavoidable passageway

Seemingly victims of an explosive disaster

Following the impulsive instinct of man

Demanding to get ahead in this world.

To be the very first one to step

Through the doors of glory

Only to be elevated to higher levels.

No voices in their throats

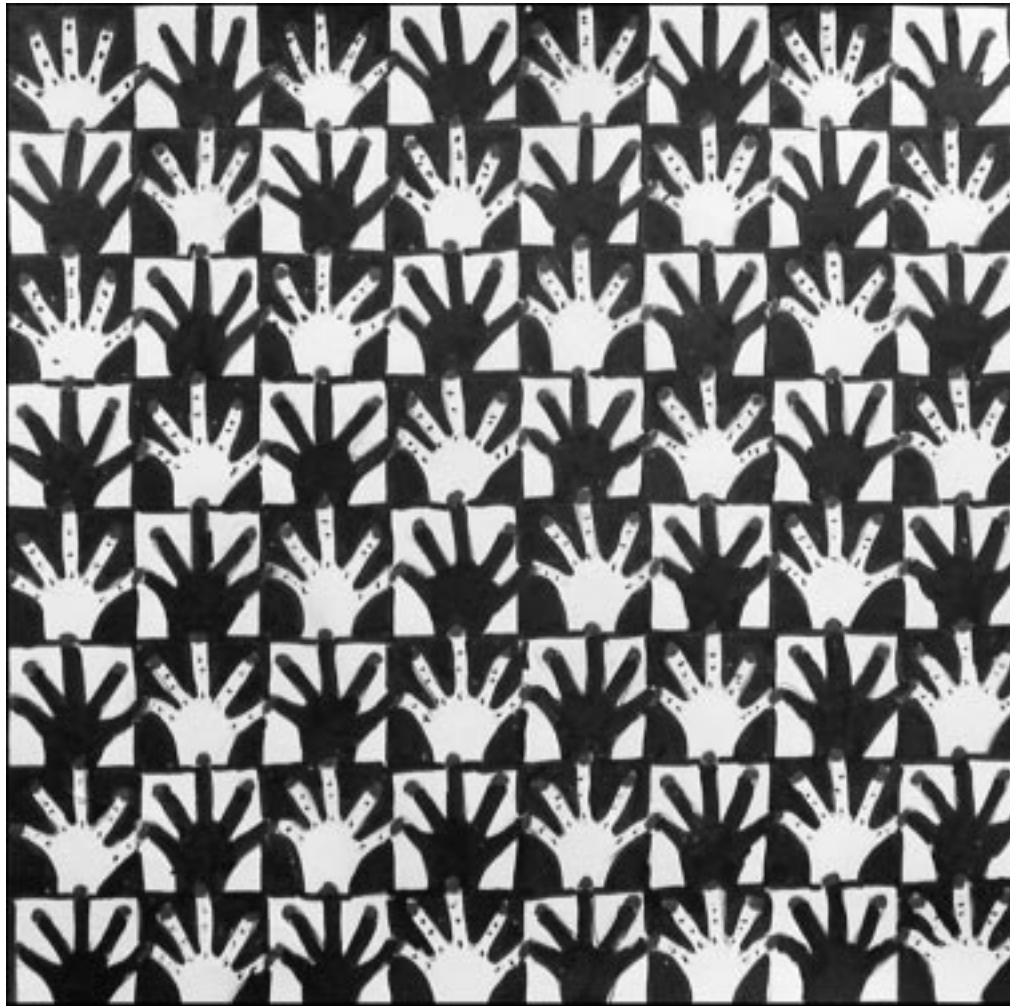
No movement in their stride.

**They reside in limbo**

Until fate arises

Barriers part

They arrive at their destination for the future.



Marker on paper, tesseration

Sarah Danko

*Corrie Kochel has "always been inspired and encouraged by the triumphs of other women over adversity." This assignment gave her the opportunity to write about the plight of the Afghan women under the Taliban's control and their new found freedom.*

**I**n the late 1990s, millions of women were held hostage. Over the seven years that the Taliban had control of the country of Afghanistan, women were forced to abandon their jobs and their livelihoods and retreat to a life of servitude at home. They had to withdraw their daughters from school. They were held captive in their own houses, requiring the presence of an adult male relative in order to leave home or go to the doctor. They were not allowed to leave the home without donning a Chadri or Burqua, a heavy expanse of material covering a woman's body from head to toe with only a small veiled opening to peer out. Women were reduced to eerie, shapeless, sexless, specters stumbling down the street (Latifa 46-47). Women were repressed, raped, stoned, mutilated, and murdered, through little fault of their own. More often than not, their only crime was being born a woman.

As the dawning of the war in Afghanistan drew nearer, much was reported in the international news media about the plight of these despairing women. The liberation of women in Afghanistan was cited as one of the primary reasons for going to war against the Taliban. Much responsibility for the state of women's rights in that country was placed on the Taliban; but with the ending of the era of the Taliban, women are emerging from the darkness into the dawning of a new day, and the world is discovering that the issue of repression of women in Afghanistan is not so cut and dry. It is an intricate blend, a patch work of religion, culture, and control that must be carefully dissected in order to find a greater understanding and hope for the future.

Afghanistan has known very little peace over the last several decades and has been in an extreme state of political unrest for a long time, long predating the appearance of the Taliban. In 1973, the Afghan monarchy was overthrown in a coup. The former Soviet Union invaded the country in 1979. Afghans saw their villages marauded and pillaged, their women raped and victimized. Several countries came to the aid of Afghanistan, including many of their Middle Eastern neighbors who took up arms and joined their Islamic brothers in fighting for freedom. The Soviet forces finally withdrew in 1989. Shortly after the Soviets left the scene, civil war began to break out between the now opposing Mujadeen forces. Villages fought bitter and violent battles against their neighbors. When the Taliban began to take shape in Kandahar in 1994, some people were actually glad to see the group of Islamic students come to power. They promised strict order and protection with mandated adherence to Islamic law (Miller 140-142). As the Taliban began to take

***"More often than not, their only crime was being born a woman."***

by Corrie Kochel  
English Composition Fall – 2004

# Re-emergence of Women in Post-War Afghan Society

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*Corrie Kochel is a first-year, full-time student who plans to teach literature, writing, or women's studies at the college level and write.*

city after city across the country, they began enforcing their strict code of conduct for women. As recalled by Afghan author Latifa in her book *My Forbidden Face: Growing Up Under the Taliban: A Young Woman's Story*, a fraction of the rules were as follows:

Women and girls are not permitted to work outside the home. Women who must leave home are required to be accompanied by a mahram, an adult male relative. Women must ride in separate buses from men and be attended to by a separate tailor. Females must wear the Chadri, and are forbidden to wear brightly colored clothes under their Chadri. All forms of makeup are prohibited. Young women can not converse with young men. No photographs of animals or people may be taken or kept. (36-38)

Although the Taliban exercised a brutal, vice-like grip of abuse and control over women, in Afghanistan many of their beliefs are imbedded with the fundamental religious beliefs of Islam and within the culturally-enforced gender roles held by many in that region of the world (Bennoune 4-5).

The strife in Afghanistan continues even with the fall of the Taliban. Access to quality medical care continues to be a problem for all Afghans, particularly women. In most areas of the country, women are still required to have a Maharam accompany them to the doctor. Because the men of the family are often working, women are forced to remain at home, unable to seek care for their ailments. When they do see a doctor, they typically must see female doctor, especially for gynecologic and obstetrical care. It is not culturally acceptable for a female patient to be cared for by a male doctor (Reilly 14). According to doctor and leading women's rights activist Sima Samar, as reported in her article "Despite the Odds: Providing Reproductive Health Care to Women in Afghanistan," "The majority of women in Afghanistan have never seen a doctor." Afghan women still have an average of seven children each and anemia and elevated miscarriage rates continue to be problems. Women often have very little understanding of basic hygiene practices (Samar 1049). Women in Afghanistan frequently die in labor or child birth due to medical conditions and complications that could be detected, monitored, and controlled with

proper medical care (Samar 1047-1048). A recent report issued by the U.S. Department of Health and Human Services announced maternal mortality rates in Afghanistan are extremely high, about 1,600 deaths per 100,000 live births, compared to the U.S. rate of 75 deaths per 100,000 live births. An estimated one in four children die before their fifth birthday (HHS, par. 9).

Mental health problems also remain a plague for many Afghan women. Psychiatrist Willem Scholte, in cooperation with a team of medical doctors, conducted a mental health survey of men and women in Afghanistan. According to Scholte's article "Mental Health Symptoms Following War and Repression in Eastern Afghanistan," 97% of women suffer symptoms of major depression and 86% report significant anxiety problems in one community sampling. Female residents of Afghanistan lay blame for their mental health symptoms on a host of problems and events that have plagued their country's history. Lack of

food, water, and medical care ranked high on their list of stressors. War and political/civil unrest followed closely behind with over 70% of respondents mentioning the Soviet occupation and the U.S. led coalition as contributing factors (Scholte et al. 589). Scholte's study concluded that scores of Afghan men and women tested higher for depression and anxiety than those found in most post-war situations. Women in this survey were found to have extremely high levels of mental health symptoms, which are believed to be tied into the life of subordination common among women in Afghanistan and their subsequent lack of emotional support systems (590-591). The survey yielded other telling facts about the women of Afghanistan. Of the women surveyed, 88.1% had no education. Only 1.1% held a job. Ten times as many women reported poor health compared to the men surveyed (588). It is estimated that the female literacy rate in Afghanistan hovers at a devastatingly low 5% (Richards 33). Daughters are still treated like pawns in a game of chess, passed around, bought or traded to resolve a community dispute or a personal conflict (Moreau and Yousafzai 4).

The recently held Afghanistan presidential elections were heralded with much hope and optimism, but

***“By fostering the desire to seek education and find their own voices and strength, the women of Afghanistan and those working with and for them are laying the foundation for the liberation of future generations.”***

***“Many women didn’t know they would be voting for a new president and only some knew the current president was Hamid Karzai.”***

interviews with local women dashed some of that anticipation. When previously discussing the recently held presidential election, one young woman discussed the challenges surrounding the election. She believes all women grasp the importance of voting but fear that the distance to the polling stations may be too far for women to customarily travel (Fang 37). According to one woman interviewed by Fang, a local 18-year old woman from Afghanistan named Fairuzah, "The election is important because it makes a difference to our future, but our traditions are more important" (37). Another unnamed woman shared her plan with Fang for the then upcoming election saying, "We [women] will vote for whoever our men vote for, and they have all decided to vote for Ahmad Shah

Ahmadzai because he is from a village near here and he is Pashtun" (37). It appears most women have obtained their voter identification cards, but have done so at the suggestion of their tribal elders, not out of desire to vote for educated change. Many women didn't know they would be voting for a new president and only some knew the current president was Hamid Karzai (Constable A22).

The pain and despair felt by some women runs so deep that some women are now turning to self-immolation as their only means of escaping their difficult existence. A story becoming tragically more familiar is the tale of 26-year old Mallali Nurzi. According to an article printed in *The Economist* and aired by Dateline: Kabul, "Mallali Nurzi had been thrashed by her mother-in-law once too often. She headed sobbing to the kitchen, poured petrol over herself, and struck a match. Drawn by the screams of her mother, Mallali's daughter found her mother in a blur of orange flames." There is speculation that the number of women choosing self-immolation as a means of escape has actually increased with the departure of the Taliban. Some human rights workers believe the incidents have increased as women's hope for a freer life after the Taliban have diminished ("Burning" 5).

Despite the ongoing long-term struggle, girls are making some gains. Of Afghanistan's five million school children, 38% are now female. Of the country's 10.5 million registered voters, 41% are now women (Moreau and Yousafzai 3). The women are reaching out, even though they have yet to fully understand what they are reaching for. That will come with time and education.

The year 2004 saw several prominent women grasp the international spotlight in their efforts to change the view and lives of women in Afghanistan. This year was the Olympic Inauguration of Afghanistan's first two female athletes, 17-year old sprinter Robina Muqimyar and 18-year old Friba Razayee who competed in the Judo competition. Both young women overcame tremendous obstacles to arrive in Athens, including poor training conditions, lack of equipment, and the danger of being women breaking ties with tradition. Although neither contestant placed in the medals race, both saw the prize in simply having the ability as Afghan women to compete (Lopresti). Another prominent figure in the ongoing battle for women's freedom and voice is Massouda Jalal, a candidate for president in the recently held election. A medical doctor by training, Jalal once held a teaching position at Kabul University and a clinical position at Kabul Children's Hospital. She was forced to abandon those positions when the Taliban came into power but didn't give up in surrender (Pincock). In response, Jalal began to practice medicine from her home and in 1999 developed a program to open up bakeries to be run by widowed women from the community. Sponsored by the U.N. World Food Programme, the bakeries gave women a chance to learn occupational skills and earn a living. Although allowed to continue by the Taliban, threats were constant. Jalal went on to study at the Center for Development and Population Activities and excelled in her leadership classes. Jalal was encouraged by her classmates and teacher to run for president in the 2004 election (Pincock).

Still others continue the fight on the ground, in the trenches so to speak, without as much fanfare and acclaim. The previously mentioned Sima Samar, doctor and women's rights activist, started the first training program for female nurses in Afghanistan and founded the Shuhada Organization to assist in the health and educational needs of Afghan women of all ages (Samar 1048). Because of the restrictions of women's travel due to cultural and religious beliefs, Samar and the Shuhada Organization are training average citizens in the areas of maternal/child health and disease prevention to become community health care workers (1049).

Since the mid-1970s, women in Afghanistan have been finding their voice and strength in numbers through organizations like Shuhada, RAWA (The Revolutionary Association of the Women of Afghanistan), and the Afghan Women's Network, organizations created to "advocate for women's rights" and to "publicize the plight of Afghan women internationally" (Bennoune 5; Chavis 56). RAWA, created by slain founder Meena Kishwar Kamal, is chiefly pursuing its number one goal, creating literacy programs for women. They firmly embrace the belief that "knowledge is power" (Richards 33).

Another innovative woman working to ensure a better future for the generations of tomorrow is Sabera Sakhi. Women, some of whom were widowed by the Taliban and formerly destitute, have grown to become some of their village's top wage earners thanks to Sakhi. Sakhi is head of the non-profit Save the Women and Children of Afghanistan and is literally planting the seeds of change. Sakhi has started an enterprise employing women to work on the small three-acre farm she rents to grow vegetables in this area formerly devoid of fresh produce. The women have benefited financially, educationally, and nutritionally. They are developing new farming skills and learning to incorporate vegetables into their daily diet. They are growing in strength, physically and psychologically. They are earning respect and a living (Constable A22).

Even the United States is continuing to aid in the efforts. The U.S. Department of Health and Human Services, in conjunction with Leap Frog Enterprises, has created an innovative new tool to help begin the process of liberating and educating the women of Afghanistan. The newly created "talking books," based on the American version used by parents across the country, will bring important health and life skills information to the women of Afghanistan. Because of the extremely high rate of illiteracy among the women of the country, the ingenious books are composed of pictures, words, and sound. The books are available in the two primary languages of the country, Dari and Pashto, and include valuable information on maternal/child health, nutrition, basic first aid, and other important topics. The U.S. will distribute more than 20,000 of the books to homes and healthcare facilities across Afghanistan (HHS ).

Although progress has and is being made in the ongoing struggle to liberate the women of Afghanistan, there is still much work to be done. The task will not be easy with the tangled web of factors influencing survival, sustainability and advancement. Religion, culture,



Cut Paper

Devon Haas

geography, resources, and economics all come into play as aspects of survival that women must master and overcome. Education is the key to freedom; but unfortunately, in an area as deprived as Afghanistan, education can be as slow moving as molten lava. As the women begin to emerge from a desperate past and head into a brighter future, those working the hardest to liberate them are beginning to see changes in their way of thinking. According to Marina, a member of RAWA, the wheels of change for women in Afghanistan are slowly beginning to turn: "They [women] realize that if you can't express yourself, you can't articulate the changes you need. So the thirst for education among our women is growing. In today's Afghanistan giving a pen to a woman is a revolution. And our members are working for this revolution with great determination" (qtd. in Richards). By fostering the desire to seek education and find their own voices and strength, the women of Afghanistan and those working with and for them are laying the foundation for the liberation of future generations. For it is through education and understanding of self that we can bring about lasting change. 🙏

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## War Drums

by *Adrienne Reed-Kriese*

An ill wind  
bitterly cradles  
the rusted sign  
within its rocking throes— inviting

distant sirens  
that admonish,  
screech panic,  
forewarn and caution— riding

on icy  
morning wings  
of discontent,  
its voice bemoans tragedy . . .

War of 1812  
Civil War  
World War I  
World War II  
Korean War  
Vietnam War  
Mexican-American War  
Revolutionary War  
French-Indian War  
Afghanistan  
Iraq  
Persian Gulf

*Jessica Walsh wrote her essay on 1944 noting, "My grandmother lived through this tremendous time."*

The soldiers of Normandy looked out at the dark ocean keeping their positions and their attentions focused. It was almost midnight on June fifth at Omaha Beach. Some of the soldiers were lying around and dozing off with the darkness all around them. The men occasionally talked about their families and the war to pass the time. They had been stationed on the coast for what seemed like an eternity. Even so, they knew they had to pay attention; there were bombings occurring everyday around the area. On June second there was a second Allied air raid on the railway marshalling yards at Trappes, just west of Paris. The main focus was the railway center there; and from the sound of how badly damaged things were, it wouldn't be running again for a while. Just yesterday they were able to restore the phone lines to the other bases. They were down for three days, and things weren't looking good.<sup>1</sup>

bombers came flying over and dropped so many bombs that it looked like the whole earth was blowing up. Now all the soldiers were alert and listening to orders that were being shouted out by their officers. It was total chaos; planes and ships and bombs from the Allies were coming everywhere. There was no way to stop them, and that was apparent to everyone.<sup>3</sup>

\* \* \* \* \*

Anna looked across the vast field and could see a thin line of condensation hanging in the air. She had been out all morning cutting the grass before it became too hot to get it done. Summer vacation had just begun, and she was glad that at least now, she wouldn't have to get up at five a.m. every morning. She flinched as one of the cats brushed up against her leg before bending down to pet it. Her blonde hair was shiny in the reflection of the sun; and when she was in the hay fields, it was hard to find her.



by Jessica A. Walsh

Western Civilization from 1600-1945 – Winter 2005

The soldiers had just heard about the American and British troops taking over Rome, Italy. It was the first Axis capital to surrender to the Allies.<sup>2</sup> The war was coming to a close, and everyone knew it. It couldn't go on much longer, and not many of the soldiers wanted it to continue. They wanted to go home to their families, some of them wondering if they still had families to go home to. As far as they knew, everyone wanted the war to end.

There were rumors going around that the Allies were planning to attack where the soldiers were stationed. All the soldiers were expecting something to happen within the next couple days. They knew that it wouldn't be any sooner because of the weather. The ocean looked choppy, and everyone on land was glad that they weren't on the ships the last couple days. Just then,

Anna was thirteen years old and worked on a farm away from her family in a town called Heilbrum. She left her family in a farm outside of Straubing, on the Donau River only a year earlier. The owners of the farm she worked on now were brother and sister, Karl and Anna Pongratz. They treated Anna very well, and by now she considered them to be her substitute parents. Every Sunday, Anna walked half an hour to her home to visit with her family. She had ten siblings and was sent away to work to provide food and money for her family. She didn't want to leave, but she was willing to help her family when they needed it.<sup>4</sup>

It was a Thursday, and she was excited to visit with her family soon. Her favorite brother, Hans, was sent away to the Navy when he turned eighteen, and he wasn't the only one in her family to go to war. He was the one she missed the most, and it made her sad to think that he wouldn't be at home when she was there. She hadn't talked to him since he left, and she hoped that he was okay.<sup>5</sup>

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*Jessica Walsh is a part-time, second-year student who plans on becoming a writer.*

"Anna, komm zum essen!" She heard Karl yell from the farmhouse and started to hurry across the field. She smiled when she realized that the cat was right on her trail. There were a couple of cats on the farm that wandered around, and everyday at Mittagessen, they were at the house to eat.

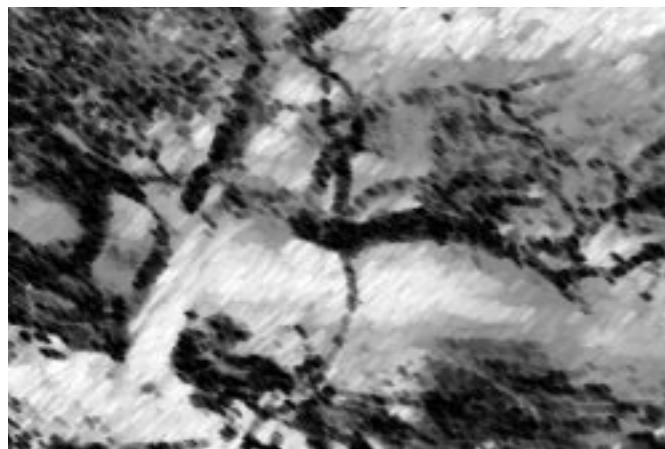
Food in Germany during the war was scarce; if you lived on a farm, you were very fortunate. Anna helped her mom on the farm where she stayed to make bread to eat. There was rarely butter or jelly, and if you got some, it was a very special treat. Meals were cooked on a wood stove because there was no electricity during the war. Since the war started, no one could buy clothes, soap, and food. All these things were needed for the soldiers, so the people were desperate for these things.<sup>6</sup>

That night, Anna sat down with her mom and made some clothing from different pieces of fabric that were kept in the house. She became very good at sewing and other tasks like knitting and crocheting, and these became her hobbies. They worked in the light of gas lamps in the family room of their farmhouse. At night they had black shades that were draped in front of all the windows in the house so that when the bombers flew overhead, they could not see any light and think it was a target. Even car headlights had to be covered during a blackout. Flaps that looked like eyelashes made sure any light shined down, and hopefully wouldn't be seen from the sky.<sup>7</sup>

The next day Anna walked ten miles down to the flourmills in Straubing. The dog that was on the farm started to follow her, and she told him to go back after petting him. Dogs weren't allowed to go into the woods or else the forester would shoot them.

Anna always liked to go into town instead of doing outside work on the farm. At the farm they grew their own grain, and every once in awhile they ground it down at the mills. Her mom gave her extra grain to pay the owner of the mill. Money was of no value anymore,

***“At night they had black shades that were draped in front of all the windows in the house so that when the bombers flew overhead, they could not see any light and think it was a target.”***



*Charcoal Roots*

and not many people would take it. Food was the most important thing at the time. Anything valuable that could be traded for food was better than money.<sup>8</sup>

Sometimes a couple of the neighbor boys would help on the farm, like they were doing today. When Anna returned from the mills, her mother asked her to help peel potatoes to make dumplings for the evening meal.

The whole month of June went by so quickly, with feeding the animals, maintaining the farm equipment, and doing chores inside the house at night. One of Anna's favorite treats was listening to the radio after a day's work. Batteries were rare, so listening to the radio was not something she was able to do often. On the radio they listened to people talk like Dr. Josef Goebbels, the man that always bragged in the news about how Hitler was a loyal servant. Anna and her family did not believe what this man said, and they knew that he was only a very close supporter of Hitler.<sup>9</sup>

\* \* \* \* \*

The people sat quietly on the train, not knowing exactly where they were going but hearing many stories about it. They arrived at a work camp, and over the entrance were the words, Arbeit Macht Frei. They were there only a day when they realized that this was nothing like anyone expected. No one ever imagined what was going on here, but now only these people were unlucky enough to find out. It was like going to Hell and not being able to warn anyone of what was to come. On the second of August people in the camps started to hear things as the day went on. There was a separate camp where German and Austrian Gypsies were being held, and people knew that many of them were gassed on this day. All around them people were being

killed, with nothing to look forward to but their own death. The summer was hot, and living in horrible conditions made people wonder if it was worse than being dead.<sup>10</sup>

What is this place that we have been forced to come to--separated immediately from our family, then realizing after you leave them that your last sentences were spoken in a hurried tone, surrounded by thousands who could hear your every word. Then after this the only thing to look forward to is death?

Lying in the barracks during the little amount of time they had for sleep, a young girl wonders these thoughts after coming by train and hearing about the gypsies that day. She tried not to think about her sisters and parents who were somewhere else in a camp, because soon there would be no more happy memories.

\* \* \* \* \*

School started again for Anna in late August. She always liked to learn new things, and she was very good in school. Their teacher taught about sixty students a day, and Anna was always willing to help the younger children do their studies. Everyone knew to ask her for help with math because she was so quick to learn that subject. Anna was tall, smart, and reliable which earned her respect from everyone that knew her. She had a friend named Theresa, who was sometimes mistaken for Anna because of how closely alike they looked. She walked home with Theresa and carried her slate that she took to school every day to write on.

Anna went inside the farmhouse and her mom was there making some soap from pig fat and lye. She looked very morbid, and Anna wondered if it was because of something that happened with the war. When she asked what was wrong, her mom informed her that their dog on the farm went into the woods today and was shot.<sup>11</sup> Anna frowned; why did that have to happen? He was a good dog and would have gone away if the man just said so.

On Sunday, Anna was anxious to go home to her parents. They lived half an hour from the farm she worked on, and after church she walked to her home. Her parents on the farm sent food and firewood with Anna as payment for her work. Occasionally she would get some spending money, but since the shops in town had to give all their goods to the soldiers, there was hardly anything to buy.

There were prisoners of war from Russia that worked on the farms around where her parents lived. Her mother had made friends with a woman named Olga, who would come over for tea occasionally. She could not speak English, and Anna's mother could not speak Russian, but it was nice to keep her company. However, they all knew that they had to be careful. The neighbor woman was arrested because she was accused of being too nice to the prisoners that worked on her farm. Her husband was a soldier, so her two children were sent away and no one knew where.<sup>12</sup>

When Anna went inside the house Olga was sitting with her mother in the kitchen. "Privet."

The woman said to Anna with a wave, and she smiled back. Her sisters came into the house one by one to greet her with a hug, and it was nice to see them again.

Their father had killed a pig, and that afternoon they all had a good ham meal. Anna and her siblings knew that they could not tell anyone about the ham they were so lucky to have, because it was illegal to kill pigs. Every week a woman would come to the farms to collect a certain number of eggs and other things grown on the farm to give to the soldiers, and everyone had to give their share.<sup>13</sup>

During their meal, bombers flew over the house. It sounded like a herd of elephants and even shook the ground a little bit. Anna tried to stay calm for her younger siblings even though those planes scared her. She had already seen a couple cities bombed, and it terrified her to think that that could happen where she lived at any second. It was merely luck that there hadn't been a bomb dropped where she lived. Only a little while ago had a plane dropped one right near the farm where she worked.<sup>14</sup>

It started to get cold in October, and the first snow of the season occurred in the beginning of November. Anna liked winter the most because she didn't have to do any outside work. She had to walk to school in the snow, and it was very cold. In class they learned about the Nazis because it was required to teach that to everyone. In history they only learned about Germany, never hearing anything about any other country. Anna and a lot of other older students knew that things weren't quite right even though they never got the whole story.<sup>15</sup> Some things were just too bad to tell them.

***“In class they learned about the Nazis because it was required to teach that to everyone.”***

When she got home that night she went sledding with some neighbors. She loved sledding at night when the snow froze on the top, so you could stand on it. During the day when they weren't working, Anna would watch the men play Eisstockschießen. This was a game that resembled Curling but was played on the ice. They would have to throw a disk at a target probably fifteen to twenty yards away to see who came closest to the target. The men enjoyed playing this game while the women watched. Anna would often feed the animals in winter so that the men could play cards. She didn't mind helping because she always wanted to do a good job and be independent and dependable.<sup>16</sup>

At the farm they had their own well for water, and they would heat the water on the stove to take baths at night. For the last couple of days people had been talking about the war more than ever before. In the early years of the war people were afraid to say anything. Those who disagreed with the Nazis feared that they would be arrested and punished.<sup>17</sup>

By this time everyone knew that the war was coming to an end. Anna and her family on the farm



*O' America*

heard the news from some people in town. Anna could tell that there was so much that she did not know was going on. All the people were terrified because no one knew what was happening since the only radio they could listen to was German broadcast. Everyone was afraid because of how much things were being controlled. Anna felt very unsafe, like she was being watched all the time. When she heard the news of the war soon to end, she was very excited. No longer would people be able to be controlled by fear. Or so she hoped.



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- <sup>1</sup> Gilbert, Martin. *A History of the Twentieth Century: Volume Two: 1933-1951* (New York: Morrow, 1998) 566.
- <sup>2</sup> Snyder, Louis L. *World War II* (New York: Grolier, 1958) 54.
- <sup>3</sup> Gilbert 566.
- <sup>4</sup> Stroback, Anna. personal interview. 25 Jan. 2005. (Notes in author's possession.)
- <sup>5</sup> Stroback. 25m Jan. 2005.
- <sup>6</sup> Stroback. 4 Feb. 2005.
- <sup>7</sup> Gourley, Catherine. *Welcome to Molly's World 1944: Growing up in World War Two America*. ed. Camela DeCaire and Jodi Evert (Wisconsin: Pleasant, 1999) 22.
- <sup>8</sup> Stroback. 4 Feb. 2005.
- <sup>9</sup> Stroback. 12 Feb. 2005.
- <sup>10</sup> Bachrach, Susan D. *Tell Them We Remember: The Story of the Holocaust* (Canada: Little, 1994) 54.
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- <sup>13</sup> Stroback. 25 Jan. 2005.
- <sup>14</sup> Stroback. 25 Jan. 2005.
- <sup>15</sup> Stroback. 4 Feb. 2005.
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*Kick'n Back*

## Socializing

you sip and slurp  
and seeing that it's  
socially sanctioned  
you sip some more  
until you spoil  
the scene  
with your  
**slurred**  
soliloquy  
so sure  
that it  
sounds  
**sublime**

—*Dara Jarvis*



*Like Father Like Son*

# Buying Beer in Pennsylvania:

## An Empirical Research Study

by Julie Welch  
Technical Writing Fall – 2004

*Julie Welch's empirical research allowed her to write about "the antiquated laws surrounding the sale of alcohol in Pennsylvania."*

### Abstract

There is currently a three-tier system set in place in the State of Pennsylvania for the purchase of alcohol. In order to buy a six-pack of beer, one must go to a bar/restaurant. If someone wants to buy a case of beer, they must go to a beer distributor. And finally, if someone wants to buy wine and/or liquor, they must go to a State Store. The purpose of this study is to see if people in Pennsylvania want an alternative to the way they are required to buy malt beverages. Do people in Pennsylvania want the option of buying beer from a grocery store and/or do they want the option of buying smaller quantities from a beer distributor, thereby changing the case law?

A typed survey was given to forty-five individuals of varying ages, economic status, and gender. All of the people surveyed were over the age of twenty-one, which is the legal drinking age in Pennsylvania. The people surveyed were given ten questions with varying answer choices relating to age, gender, alcohol preference, their alcohol drinking frequency, and their knowledge of the case law.

It is clear from the survey that people in Pennsylvania are ready for a change when it comes to where and how they buy their beer. The data shows that the majority of people surveyed drink alcohol occasionally and would like to have alternatives as to where they buy beer.

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*Julie Welch is a full-time, second-year student planning on becoming a registered nurse.*

A bill which would allow beer sales on Sunday and is likely to pass this November is the first step in ridding the state of the antiquated three-tier system that currently restricts the sale of alcoholic beverages. The system is going to eventually collapse on itself as people continue to push for changes in the archaic alcohol laws (L. Bryson, personal communication, October 29, 2004).

### Introduction and Literature Review

Pennsylvania is steeped in old-world traditions with roots of family trees firmly cemented into the centuries. Along with these old-world traditions are some very narrow views on the way Pennsylvanians should live their lives and that includes the purchase of alcoholic beverages. While Pennsylvania is not the only state in the union to enforce strict alcohol laws, it is one of the most extreme. Some of the laws date back to the repeal of prohibition during the early 1930s (Rickard, 2001, ¶110).

The laws surrounding the purchase of alcohol in Pennsylvania have been updated from the days of Governor Pinchot, who was a firm supporter of prohibition and served Pennsylvania from 1931 to 1935. Try as he might, Governor Pinchot could not stop the repeal of Prohibition in 1933, but he did make buying alcohol in Pennsylvania an interesting experience (Rickard, 2001, ¶110). When a customer walked into an alcohol distributor during the mid-thirties, one was required to look through a catalog, give the clerk a number and wait for him to retrieve a bottle from the back room (L. Bryson, personal communication, October 29, 2004).

Gone are the days of buying alcohol from a catalog; nevertheless, there is still a state strong-hold on alcohol sales in Pennsylvania. These days, in order to buy a six-pack of beer, customers must go to a restaurant/bar where they can only buy two at a time. Essentially, this means that if someone wants to buy a case of beer (for

variety) from a bar they must buy two six-packs, take them out to the car, go back into the bar and buy the other two. If someone wants to buy a six pack of beer anywhere else, they can't. According to the Pennsylvania Liquor Code, Article IV, Section 441, Distributors' and Importing Distributors' Restrictions on Sales, Storage, Etc., paragraph b: "No distributor or importing distributor shall sell any malt or brewed beverages in quantities of less than a case" (Bryson, 2004, ¶12).

There is currently a three-tier system set in place in Pennsylvania for the purchase of alcohol. In order to buy a six-pack of beer, one must go to a bar/restaurant. If someone wants to buy a case of beer, they must go to a beer distributor. Finally, if someone wants to buy wine and/or liquor, they must go to a State Store. The purpose of this study is to see if people in Pennsylvania want an alternative to the way they are required to buy malt beverages. Do people in Pennsylvania want the option of buying beer from a grocery store and/or do they want the option of buying smaller quantities from a beer distributor, thereby changing the case law?

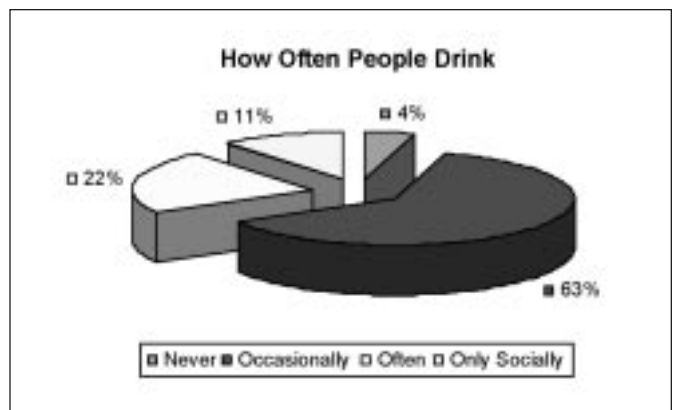
**Materials and Methods**

A typed survey was given to forty-five individuals of varying ages, economic status and gender. All of the people surveyed were over the age of twenty-one, which is the legal drinking age in the State of Pennsylvania. The people surveyed were given ten questions with varying answer choices relating to age, gender, alcohol preference, how often they drink alcohol and their knowledge of the case law.

**Results**

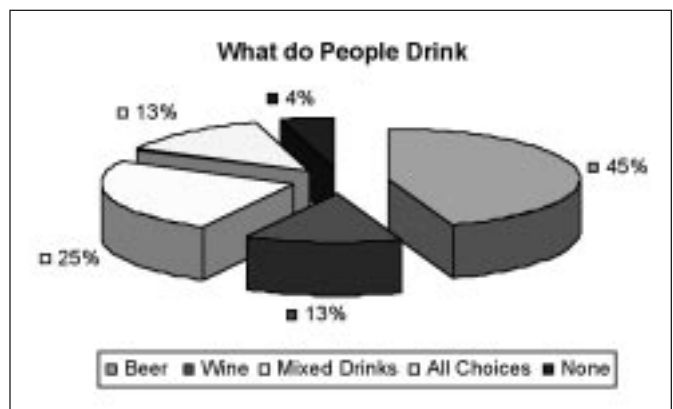
How often do people drink alcohol?

Out of the 45 people surveyed, there were 63% who drink occasionally, 22% who drink often, 11% who drink only socially, and 4% who do not drink at all.



What kind of alcoholic beverages do people drink most?

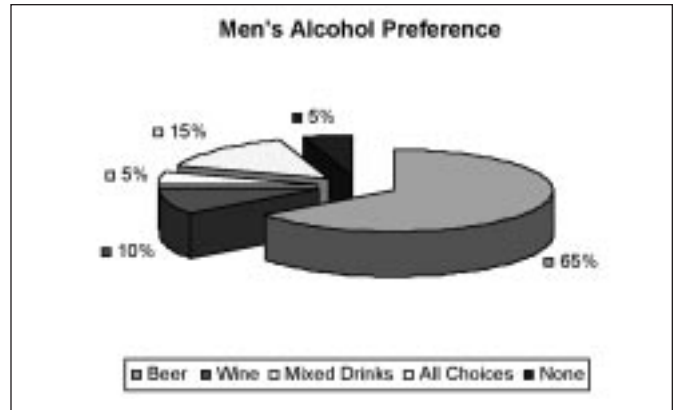
Those surveyed were asked which alcoholic beverage they prefer and were given the choices of beer, wine, mixed drinks, all choices, or none. The results found that 45% drink beer, 25% drink mixed drinks and 13% prefer wine. Also, 13% of those surveyed drink a variety of all three choices, beer, wine and mixed drinks.





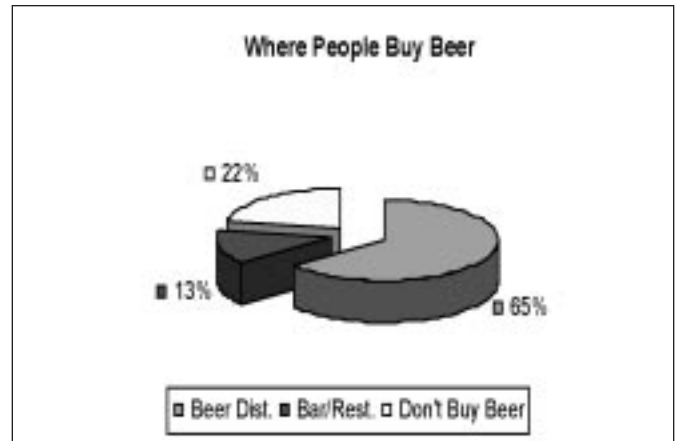
**Preferences of Men vs. Women**

It is interesting to look at the alcohol preferences of men and women because this will determine who is more likely to buy beer. A total of 25 women were surveyed and out of those women, only 28% drink beer, while 40% drink mixed drinks, 16% drink wine, 12% drink a variety, and 4% don't drink at all. There were a total of 20 men surveyed, and 65% of them prefer beer to the 10% who drink wine, 15% who like a variety of all, 5% who prefer mixed drinks; and 5% who don't drink at all.



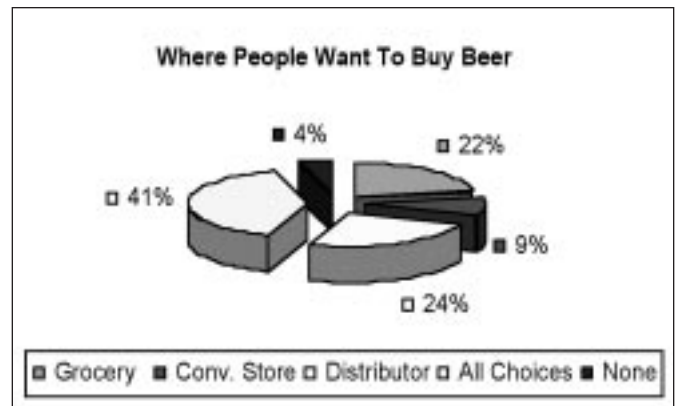
**Where do people buy "take home" beer?**

People who live in Pennsylvania are limited when it comes to where they are allowed to buy beer. There are only two choices in this state and the information gathered from 45 people shows that 65% buy their beer from the beer distributor as opposed to buying it from a bar/restaurant. Twenty-two percent of those surveyed don't buy beer at all.



**Given a choice, where would people want to buy beer?**

The results show that 41% of the people surveyed would like the opportunity to buy beer in a variety of places, which includes a grocery store, a convenience store, and the beer distributor. A total of 22% said they want to be able to buy beer from a grocery store, and 24% said they want to stick with the beer distributor. There were 9% who chose the convenience store and 4% who said they would not buy beer anywhere.



### Who is Aware of the Case Law in Pennsylvania?

The survey asked if people were aware of the case law and the majority of those surveyed said they did not know about it. A total of 26% of the people surveyed were aware of the law and said they would like the law to change so that they could purchase beer from a distributor in various quantities.

### **Discussion**

It is clear from the survey that people in Pennsylvania are ready for a change when it comes to where and how they buy their beer. The data shows that the majority of people surveyed drink alcohol occasionally and would like to have alternatives as to where they purchase beer.

Surprisingly, not many people were aware of the case law which is the foundation for the stranglehold on the sale of beer in Pennsylvania. When most of the people surveyed were told about the case law, however, they did say that they would like the law to change.

The people surveyed are ready for a change in the laws surrounding the sale of beer in Pennsylvania and that means opening the beer market to free trade which includes allowing beer distributors to sell beer in various quantities. The people want to buy beer from any number of locations in varying quantities. The unfortunate consequence of opening beer sales to the grocery stores and convenience stores is that the smaller beer distributors would not be able to compete and would most likely be forced to close up shop (B. Bradley—distributor owner—personal communication, October 27, 2004).

### **Conclusion**

According to a poll conducted by the coalition to Modernize Our Beer Laws (MOBL), Pennsylvanians are in favor of opening beer distributors on Sunday. The Center Daily Times posted some of the results in an article written by Michael Rubikan (2004) which states that out of seven-hundred surveyed, fifty-seven percent of those said they are in favor of Sunday beer sales; the percentage was raised to over seventy percent among avid beer drinkers (¶ 5).

In an article written by Tom Barnes (2004) of the Pittsburgh Post Gazette, he quotes state Senator Sean



Logan as saying that allowing Sunday beer sales "is a matter of fairness, a matter of leveling the playing field" (¶9). This statement was made regarding the recent bill that will be up for vote in November of 2004 which would allow beer distributors to open on Sunday from noon to five. The bill is expected to meet some resistance from the bar owners who would prefer to monopolize the Sunday beer sales; however, the bill is expected to push through the Senate and could be passed by November 30, 2004 (Barnes, 2004, ¶19).

Opening beer sales on Sunday is the first step in ridding the state of the antiquated three-tier system that currently restricts the sale of alcoholic beverages. The system is going to eventually collapse on itself as people continue to push for changes in the archaic laws (L. Bryson, personal communication, October 29, 2004).



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## **PANDORA'S BOX**

*by Lou A. Zmroczek*

**She kept a box upon the shelf  
away from little hands.  
I used to wonder what she had  
that I could not explore.**

**One day when I was visiting  
she called me to her side.  
And took that box from on the shelf  
so I could look inside.**

**The box had several photos  
and funny beads as well.  
A pair of platform sandals  
and blue jeans – belled and frayed.**

**The photos were of her and dad  
and someone else as well.  
I gazed in wonder...was it true?  
John Lennon...with a smile?**

**She said those were her good old days.  
she smiled and pointed out  
my dad's long hair (my dad had hair?)  
and her short miniskirt.**

**I said, "These beads...these old blue  
jeans...?  
These platform shoes...not YOU!"  
She laughed and sorted through the pics  
then held one up with glee.**

**"Here we are, your dad and me  
In bells and beads and shoes.  
We were the coolest couple then  
Oh, yes, and Lennon too.**

**"Remember that your kids will laugh  
at photos of your youth.  
Black clothes, green hair and tongue rings  
may seem to them bizarre.**

**"Pop culture – what we live through  
defines us as a group.  
And every generation writes  
the rules for how it lives."**

**I thought about my mother's words  
as I slipped into bed.  
I'll get rid of my tongue ring  
and dye my hair bright red.**

# Narcissism and Overindulgence:

## A Critical Review

by Dara Jarvis  
Abnormal Psychology – Winter 2005

*Dara Jarvis was "on a genuine quest" when she chose this topic for her critical review because of her fascination and compulsion to discover the possible theories concerning this destructive personality disorder.*

### Author's Note:

*A critical review of a scientific research publication was one of the requirements for the Course: Abnormal Psychology, Winter 2004-2005 term. The Instructor encouraged the class to critique a reputable and respected piece of work in order to expand the students thinking on a research topic of their choice in this way exposing them to varied and differing viewpoints that come from scientific theory. The instructor was also hopeful that the critique would challenge and also help to familiarize the students with published research articles and papers in the psychology field. The intent was to prepare the students for the prospect of their own future research work. Explicit instructions were given as to the formatting and style of the paper and were adhered to by this student. Since the instructor was initially the only one to read this paper, and the target audience would be researchers in the field of psychology, it was necessary to make some minor changes for greater clarity and understanding for all interested readers.*

### Section I: Summary General Impressions

*The Journal of Individual Psychology, Vol. 60, No. 1 published research by Earl Capron concerning the fundamental reason a child would later be diagnosed as*

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*Dara is the poetry editor of Legacy and a part-time, second-year student majoring in psychology. She will transfer to Albright College after graduating in June 2005.*

an adult having a Narcissist Personality Disorder. His research centered on the parenting style used by the primary caregiver. Tests were conducted with 100 male and 100 female undergraduates using four parental pampering types: overindulgent, overdomineering, overpermissive, and overprotective. The results of the analyzed data from several self-report questionnaires, respected and accepted by the psychological community, would substantiate the previously held theory of Alfred Adler (1964) linking the pampering of a child to the eventual development of Narcissistic Personality Disorder (p. 78). The research shows that there have been different schools of thinking on this subject besides Adler's. For instance, Heinz Kohut and Theodore Millon, two well-respected and leading psychology researchers, have disagreed, as stated in Abnormal Psychology (2004) as to the type of parental influence contributing to Narcissistic Personality Disorder (NPD). Kohut theorizes:

[N]arcissistic personality disorder is likely to develop if parents are neglectful, devaluing, or unempathetic to the child; this individual will be perpetually searching for affirmation of an idealized and grandiose sense of self. (Butcher, 2009, p. 359)

This view is diametrically opposed to the inclinations of Theodore Millon as stated here:

Narcissistic personality disorder comes from unrealistic parental overvaluation (Millon & Davis, 1996; Widiger & Bornstein, 2001). These parents pamper and indulge their youngsters in ways that teach them that their every wish is a command, that they can receive without giving in return, and that they deserve prominence without even minimal effort." (Butcher, 2004, p. 359)

Perhaps this ongoing debate was Capron's motivation for this particular study to determine what causes narcissism, and what, if any, is the influence that a child receives from the parent towards that diagnosis. Other studies have also been done to sort this issue out. Undergraduates who were 21 years old or younger and whose

parents were still married participated in a study conducted by Angela Ramsey and P. J. Watson (1996), as cited in the *Journal of Genetic Psychology*, using tests similar to the ones used by Capron. If we propose that a parent has the power to form a narcissist merely by the style of their parenting, then scientific research in this area would be dependent on parents, when one thinks of the daunting task and the huge responsibility a parent has raising an individual.

In Learner, Easterbrook, and Mistry (2003), we see how important the role of the parent is:

[B]y the ways in which they attempt to control their children's behavior, parents provide children with social interactional experiences that shape children's expectations about, understandings of, and behaviors in other interpersonal relationships. (p. 253)

Capron's test was well-researched and well documented and maintained accepted standards of self report questionnaires. The theory was proven that overindulgence does, in fact, contribute to narcissism. However, as with any study there are variables to be considered, as we shall later address.

#### *Purpose*

Capron's (2004) purposes, as he explains in the *Journal of Individual Psychology*, were to "provide some support for the relationship between permissiveness and narcissism," to examine "the possibility that other forms of pampering may influence narcissistic traits," and to show that "overindulgence and over-permissiveness were most directly linked with narcissism and, therefore, would show stronger correlations than would either overprotection or over-domination" (p. 82).

#### *Major Points*

I. With the obvious and destructive problems narcissism causes the individual and society at large in interpersonal relationships, it is prudent for us to determine the cause of NPD. Capron (2004), in the *Journal of Individual Psychology*, cites Alfred Adler in postulating that adult psychopathology is due to the excessive "spoiling" of a child (p. 77). Pampering or overindulgence is reported not merely as giving in to the child, but on a grander scale, using writers Grunwald and McAbee's (1985) words, "persistently gratifying every wish of another person without requiring the other's effort or reciprocation" (p. 78).

II. By equally testing males and females, we may have a beginning insight into the reason men have a higher incidence of having NPD. The association of overindulgence with over-all narcissism and higher levels of entitlement and exhibitionism operated similarly across gender.

III. "Overall results suggested that pampering in

childhood is associated with later narcissism, with overindulgent and overdomineering parenting demonstrating the strongest relationship" (p. 91), thereby proving Capron's claim that overindulgence does have a direct connection to narcissism.

IV. "Overpermissiveness did not link with any aspect of narcissism" (p. 90), leading us to consider that there is a definite distinction between permissiveness and indulgence, if there were any misunderstandings previously. Also, children may interpret permissiveness as not caring, not as pampering or indulgence.

#### *Strongest Point*

The results backed up both Adler and Millon's theory that pampered children are more likely to become narcissistic individuals. "Overindulgence showed the strongest association with narcissism ( $r=.23$  for total sample) and tended to operate quite similarly across gender" (p. 90).

### **Section II: Critique**

#### *Major Criticism*

The questionnaires the students answered, although specifically designed for this purpose, and perhaps the best we have to date, are still subjective. Memory loss, distorted thinking, wrong interpretations of the parent's intentions, or unconscious desires to rewrite their own history weaken any real scientific proof of this study. The subjects were also a nonclinical population; i.e., they did not meet diagnostic criteria for narcissistic personality disorder.

#### *Most Meaningful Point*

Both men and women across the board, and with the strongest effect, substantiated that with an overindulgent or pampering parental style, narcissism follows. This also reinforces the relevance of the previous studies.

#### *Conclusions*

The questionnaire was administered in thirty (30) minutes, first by asking for some background information. Then the subjects were given the true/false Narcissistic Personality Inventory (NPI) specifically designed for nonclinical populations. Pampering styles were measured by the Parental Behavior Questionnaire (PBQ) asking participants to measure their parents' behavior. Although the findings were in line with the researcher's hypothesis that pampering does suggest narcissism, it isn't sufficient for creating any major change at this point. It is evident more research is needed.

Interestingly, though, the overindulged men scored lower in Self-Sufficiency as opposed to women who scored themselves higher on Authority (p. 90). This could

create new questions such as: Do narcissistic men have lower self-esteem than non narcissists? Does a lowered self-sufficiency score create the shame intolerance associated with narcissism? Is their self esteem due to grandiose thinking and not at all a sense of their True Selves? Are they able to sustain their esteem for a length of time or is that when raging entitlement becomes problematic? Are women, even if overindulged, acculturated to score high on Authority because society deems them more reliable than their male counterparts even from a young age? Is it possible to educate parents to respond differently to their children and their behaviors ensuring normalcy in our populations?

As stated, there are other types of studies done in this manner, one which is cited in this report, and the findings have been similar. This is encouraging news and can only inspire others to create more objective and varied testing into this disturbing disorder. However, more tangible research, like conclusively defining an area within the brain that can be attributed to personality disorders in order to treat them successfully, would be advantageous. Concentrating on neurotransmissions while a narcissist is enraged may give us some information. Pharmacological studies that could prove or disprove that drugs would be of any use should be investigated. Genetic testing might be the next step in finding what is responsible for this disorder. In *The Handbook of Personality Disorders: Theory and Practice*, by Jeffrey Magnavita (2004), Buss suggests that "[t]here are certainly multiple genes that predispose our neurobiological system and that influence who we are and how we behave. It is estimated that anywhere between 30% to 50% of personality variation is inherited" (p. 16). It is within the realm of possibilities that such a discovery could be made.

Narcissists generally don't admit they have a disorder; therefore there isn't much evidence, first hand, to substantially prove or dispute these findings. We don't have enough long-term studies to make any definitive statements. The information given in this study is interesting and leads to other questions, so it is useful to the psychological community on the merit of opening new thought processes and continuing the focus to create more pertinent questions and hopefully better answers, but it is far from being the last word. A methodology, more scientific in nature, needs to be devised in order to make these findings scientifically credible and irrefutable.



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### Reflection

**if in my hazel  
you are mirrored**

**and in your blue  
I see only you**

**then where  
is my reflection**

**—Dara Jarvis**

# *Legacy*

*i am  
the past  
long ago  
far away  
from here  
the present  
moves me forward  
into the future  
of my children's children  
my grandchildren  
who in their  
Present  
embrace  
Me their  
past  
i am  
them  
they are  
me  
we are  
eternity*

*Adrienne Reed-Kriese  
for Vada and Maddy*





### A Thin Line

Like glass marbles we are translucent.  
As strangers pierce our inner desires with a poison needle  
Life seeps ghastly perfume and lingers,  
Its fever spreading over love's empty cup.  
Trust could never nourish my taste for lies.  
I am reminded of my secret prisoner of the inside  
Who drinks from a deep pool of  
Emptiness, deceit, and eternity—  
As I think of my mistress  
I blush into the eyes of an open sky.  
While my blood runs thick, my veins march thin  
I plead for strength to do what's right,  
But since I'm human I live in sin  
Sex, love, lust, and confusion sets in.  
My mind wanders a path of destruction  
My body deceases and I cannot function  
Neither mind nor body is in conjunction.  
Laying in my own sorrow  
I fall into a deep sleep  
Hoping for a better tomorrow...

—Jon Bredbenner



*Perfection*

Adrienne Reed-Kriese

# Legacy Scholarly Journal

## Volume IV

### Awards

#### Volume II, 2003

Columbia Scholastic Press Association  
Silver Medalist Certificate

#### Volume III, 2004

Columbia Scholastic Press Association  
Gold Medalist Certificate

&

*Gold Circle Award winners*

Logos & Endmarks

Certificate of Merit

*Legacy Staff, "Path/Tree"*

Poetry: Open Free Form

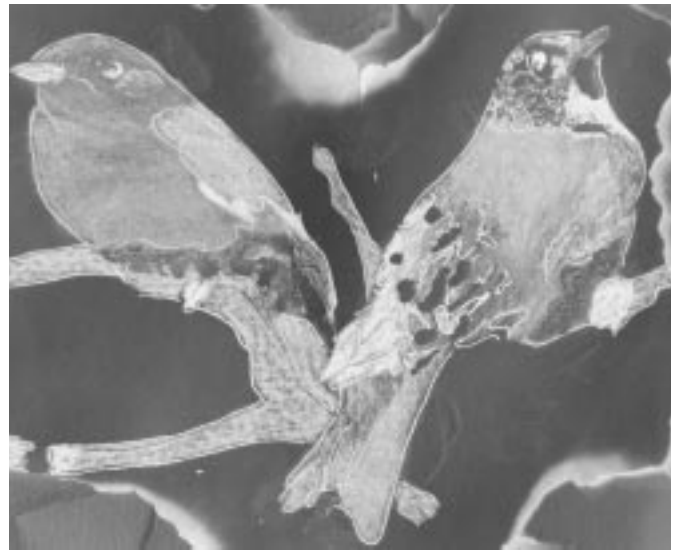
Third Place

Eric Magruder, "Scowl: For Allen Ginsberg"

Fiction: Experimental

Certificate of Merit

Adrienne Reed, "Interlude"



*Blue Birds of Happiness*

Adrienne Reed-Kriese

Colored Pencil, digitally photographed and digitally altered using  
Sony Sure Shot and Microsoft Photo Editor 3.0.2.3.

### Editorial Policy

*Legacy Scholarly Journal* is made possible by the generous funding of Reading Area Community College (RACC), who has supported its publication since 2001.

*Legacy* is published once a year for a general college readership by students currently enrolled in credit courses at RACC.

Submissions to *Legacy* are accepted strictly from students in attendance within RACC's current academic year.

*Legacy's* main purpose is to present the research of RACC's student scholars and writers-in-training, as well as the works of its campus poets, artists and photographers. The student volunteer staff works diligently in a blind peer review process to choose thesis driven essays that represent the efforts of first- and second-year college students— essays that are timely in subject matter, adhere to the format of their disciplines and are well written and supported. The staff then chooses art, poetry and photography to complement the overall theme of the current year's publication and the themes of individual essays. All work must be submitted using the proper submission forms, following the specified procedures and regulations. Forms can be found on RACC's online website or in the Humanities Department, Yocum Library.

### Colophon

The fourth annual edition of *Legacy* was designed using a Macintosh G4 OS 8 computer. The software used in this production was QuarkXpress 5.0 and Photoshop 5. 1500 copies of *Legacy Volume IV* were printed by West Lawn Graphic, in Sinking Spring, Pa.

The cover was printed on 100# porcelain cover stock using a 4/4 color process in an 8.4x11 format. The body for the journal was printed in black ink on 80# dull text paper. The journal's main titles were illustrated using Imprint MT Shadow using various point sizes. Story titles were illustrated using Abbess, Avant Garde, Ballet, Brittanic Bold, Domestic Text, Footlight, Harrington, Hoefler Text, Imprint MT Shadow, Legacy, Lucida Blackletter, New Baskerville and Phyllis in various point sizes. The font used for body copy was Syntax 9 and 10 point.

The theme of *Legacy Scholarly Journal*, Volume IV, *Transient Voices*, was chosen to honor the voices of the students who cross the thresholds of RACC: voices that represent excellence, equality, diversity, creativity and community; voices that can be heard throughout history; voices that cross many geographical, social, political and economic boundaries in search of an audience.

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