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Victorian Architecture: *The Pink House*

What happens when Pepto Bismol rudely collides with a wedding cake? The famous "Pink House" of Oak Bluffs is born. Even among the three hundred or so rainbow-colored campground cottages nestled within the Methodist campgrounds on Martha's Vineyard, the "Pink House" stands out as one of a kind. Victorian in design, the building is layered with a multitude of arches and highly ornate decorative moldings. According to Linda Matchan of the *Boston Globe*, the "Gingerbread cottage style, built circa 1864[…] has 14 different kinds of filigree trim, including many pink hearts." Built in typical campground cottage style, the home fits into the surrounding neighborhood, much like an eccentric aunt that belongs to the family but has her own quirky personality. Wooden tongue-in-grove siding in vivid fuchsia envelops the building with vertical lines while stark white moldings drape from every available surface. Neatly paned glass windows, framed with deep rose trim, allow ample places for passing-by gawkers to peer in. The steep pitched roof harkens back to the campground's origins when canvas tents were the accommodations of choice. The campgrounds surrounding the "Pink House" are a community where shade-dappled pathways masquerade as streets and miniature little homes stand within inches of each other, some so close that roofs touch and morning coffee is easily shared with a neighbor through kitchen windows. Since the "Pink House" is situated on a corner-lot, there is room for a bit of landscaping in the summer. Ample overhanging eaves and window boxes explode with hanging pink impatiens and begonias. Ideally suited to its environment, the "Pink House" cottage works well for the intended purpose of a quaint summer vacation home.

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Two-Dimensional Art: Horsebarn Keepers

I chose to do a visual analysis of a color photograph hanging in the Russell Gallery at the Plymouth Center for the Arts. The image is by local artist, Dan Hart, entitled *Horsebarn Helpers*, portraying the landscape of the side of a red horse barn. The photograph is 8 x 10 inches, with a double mat of hunter green and crème, and is framed in gold. The subject matter is the tools necessary to properly provide horsekeeping: manure picks and flat-bottomed shovels.

At first inspection, the work shows the utilitarian tools of the trade—necessary implements that are used countless times per day. The photograph captures the tools while not in use, hung in neat rows on hooks; the manure picks point upward, inviting the viewer's eyes to follow, while the shovels point downward, in turn ensuring the eye returns from above to follow the lines down to the bottom of the piece. Electrical wire joins rows of racks with hooks in horizontal lines, effectively carrying the eye from one side of the composition to the other, a smooth articulation from one design element to the next.

Although not symmetrical, the composition's elements are thoughtfully balanced through shape, form, and color. There are five shovels lined up neatly within the center of the piece, with two picks dividing the row on the right side of the composition. The handles create a vertical element, which when joined with the horizontal cuts of wire and racks, produces abstract patterns and shapes within a larger piece of realism. There is a repetition of color elements, notably the blue of a pick in the upper right corner balanced with the blue tones of the back of a shovel in the lower left, again effectively bringing the eye from one corner of the composition to the other. This color element helps to further balance the piece, allowing for contrast with the dominant red color of the background.

The artist is communicating the beauty that is often found in the mundane. Through the eye of the camera lens, he is able to elevate ordinary objects beyond a representation of functional art within the subject matter into a work of fine art. As all items in the photograph are necessary to complete day-to-day tasks in the horse barn, cohesion and unity are achieved within the piece.

Despite being a still life there is movement within the piece

as the viewer's eyes move from top to bottom and side to side of the work. Light comes into play minimally from the top left side of the composition, with some shadow across the bottom of the piece supplied by deep grooves in the shovel backs. The photograph can be seen as a simple representation of physical work or it could be seen as a comment on social status; these are the tools of the trade for those who do the work for low wages so that those members of the elite who can afford to board their horses may never touch the tools themselves. I personally found the piece captivating in its simplicity. I have spent a great deal of my life working with horses and love nothing more than the work the tools represent.

Dan Hart is a juried artist at the Falmouth Art Guild, the Cape Cod Art Association, and the Plymouth Art Guild. The artist shows his work mostly on the South Shore of Massachusetts and Cape Cod. He has won awards for his photographs and has had his work in *Cape Cod Magazine*.

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Analysis of Francis Ford Coppola's *Apocalypse Now*

"[War] strips us … and lays bare the primal man in each of us. It compels us once more to be heroes who cannot believe in their own death; it stamps strangers as enemies, whose death is to be brought about or desired; it tells us to disregard the death of those we love." -Freud

The idea that war strips man of his moral and social ethics is explored in Francis Ford Coppola's dramatic film *Apocalypse Now.* The main character in the movie, Willard, is sent on a mission to assassinate Colonel Walter E. Kurtz, whose psychological state has been affected by the Vietnam War in such a way that he has been rendered incapable of sustaining his position as Colonel. Prior to his descent into a ruthless and psychotic killing machine Kurtz was "one of the most outstanding officers" (*Apocalypse Now*) America had ever produced. On his journey up the Nung River Willard is accompanied by a group of four men who each undergo a psychological and emotional breakdown that is caused by horrifying experiences in the war. The journey upriver in *Apocalypse Now* is a metaphor for the psychological and emotional return to a primitive state that soldiers undergo when engaged in war. Since Kurtz is at the end of the journey upriver, he exemplifies that return to a primitive state. Due to their experiences with the Vietnam War, the characters in *Apocalypse Now* undergo varying degrees of transformation into more primitive versions of themselves.

Willard's voyage into the jungle causes him to transform into a more primitive version of himself. His transformation is influenced by his loss of respect for the military's management of the war. The more death and destruction he sees, the less Willard respects the system that all soldiers are conditioned to revere. When talking about a decision made by the Army to save face after a costly mistake, he says: "Oh man the bullshit piled up so fast in Vietnam, you needed wings to stay above it" (*Apocalypse Now)*. Further indication that he has lost faith in the Army's mission comes when he says, "They were going to make me a major for this and I wasn't even in their fucking Army anymore" (*Apocalypse Now*). The fact that he no longer feels like a part of the

Army shows that his experiences have stripped away any belief he had in society's "glorification of war and military" (Grossman). The farther he gets away from his belief in the military system the closer he gets to a more primitive state. The horrifying atrocities and destruction he witnesses have such a profound impact on his mental and emotional state that he is forever changed and pushed farther away from civilization. According to Grossman, "the individual who survives combat may well end up paying a profound psychological cost for a lifetime." It is clear that Willard has accepted this idea as his fate when he says, "Someday this war's gonna end. That would be just fine with the boys on the boat. They weren't looking for anything more than a way home. Trouble is, I've been back there and I knew that it just didn't exist anymore" (*Apocalypse Now*). The fact that the atrocities he has witnessed prevent him from being a functioning member of society is further evidence of his transformation to a primitive state. As the film progresses Willard begins to identify with Kurtz. This ability to relate to someone who has completed the transformation to a primitive state shows that he is moving closer to the end of the river both literally and figuratively. "No wonder Kurtz put a weed up command's ass. The war was being run by a bunch of four-star clowns who were going to end up giving the whole circus away (*Apocalypse Now*). He identifies with him again after shooting the Vietnamese girl on the boat: "I felt I knew one or two things about Kurtz that weren't in the dossier" (*Apocalypse Now*). Between his loss of respect for command and his increasing ability to understand Kurtz, Willard shows transformation during his second tour of Vietnam.

As a result of his experiences, traveling up river causes Chef to also transform into a more primitive version of himself. The viewer sees how both the landscape and violence of Vietnam affect Chef, causing him to transform into an increasingly angry and anxious person. Because "American firepower and technology were unable to cope with guerilla tactics" (Maga), it was common for soldiers to experience extreme stress while immersed in the foreign terrain. This stress undoubtedly played a part in the mental breakdown that lead toward Chef's transformation to a primal state. While on a quest into the jungle for mangos Chef and Willard hear a noise that Chef fears is the enemy. After learning that the noise was in fact a tiger, Chef suffers a complete mental breakdown. He yells and swears and is both visibly and deeply disturbed by this event. He says "I didn't come here for this…I don't need this…I just wanted to learn to cook" (*Apocalypse Now*). After this experience Chef becomes increasingly hostile. Later when he is asked to search the boat carrying a Vietnamese family, Chef displays his heightened state of anxiety by hollering and acting erratically. Another factor in his departure from

his pre-war civilized self is his isolation from loved ones back home. A common struggle among those at war is the issue of trying to hold on to their lives from back home (Maga). Chef receives a letter from his girlfriend in which she breaks up with him. Chef's response to his girlfriend's letter is one of frustration, which certainly adds fuel to the fire of his transformation. "Eva is not sure if she can have a relationship with me, you know. Here I am 1300 fucking miles away trying to keep our relationship over my ass!" (*Apocalypse Now)*

When they reach the end of the river, Chef demonstrates the final act of transformation when he says "I used to think if I died in an evil place then my soul wouldn't make it to heaven. Well, fuck. I don't care where it goes as long as it ain't here (*Apocalypse Now*). It is at this point when Chef reaches the end of the river both literally and figuratively. The further he gets from the safety, familiar landscape, people, and religion of home, the closer Chef gets to the primitive tribe deep in Cambodia and his primitive inner self. The mental and emotional stresses that Chef experiences during his time in Vietnam strip him of everything but his most primal instincts. The loss of his sense of control over his own life, loss of his girlfriend, and loss of religion are all factors in Chef's loss of civilization and his move toward a more primitive version of himself.

Lance also goes through a noticeable transformation into a more primitive version of himself. In the beginning the viewer sees Lance water-skiing and discussing surfing excitedly with Kilgore. He is established as a carefree young man early in the film. However, just before the routine check of the Vietnamese boat the viewer sees evidence of Lance's breakdown. When Chief asks Lance, "What's with all that green paint?" Lance responds, "camouflage... So they can't see me; they're everywhere Chief." This is evidence of Lance losing his grip on reality and becoming increasingly paranoid. The viewer also sees Lance become attached to the dog in a childlike manner. This is a result of the emotional damage that the horrific experiences he has endured have caused. According to Freud, "The transformation of instinct, on which our adaptability to culture is based, may also be permanently or temporarily undone by experiences such as the influences of war." Such is the case with Lance; he seems to have regressed to a less civilized state. He uses drugs in an effort to escape from the harsh reality he is facing every day. Drug use was "a common occurrence during the Vietnam War" (Magna). At the end of the river Lance is so transformed that he begins to blend in with the local primitive people. The transformation is so complete that he even takes part in the primitive sacrificial celebration. Lance is a clear example of the ability of war to strip a man down to his most primitive self.

> "Once the bullets start flying combatants stop thinking with the forebrain, which is the part of the brain which makes us human, and start thinking with the midbrain, or the mammalian brain, which is the primitive part of the brain that is generally indistinguishable from that of an animal." (Grossman)

Lance is so psychologically and emotionally damaged that he has been reduced down to the most animalistic version of himself. Clean's experiences in Vietnam cause him to begin a transformation toward a primitive version of himself that he dies short of completing. At the beginning of the journey Clean is dancing and singing to the radio. He manages to maintain this carefree attitude fairly well, until he has a moment of madness during which he shoots an innocent Vietnamese family. His quick rush to judgment is evidence that the war is having an effect on his mental state, causing him to act on the basis of primitive instinct rather than civilized reasoning. Combat exhaustion is categorized by two phases in which combatants experience a hyper-reactive stage followed by emotional exhaustion (Grossman). Combat exhaustion is experienced after the combatant has been exposed to an extended period of serious stress on the battlefield and from the constant fear of losing one's life at any given moment (Grossman). It is clear that Clean is going though this combat exhaustion phase when he opens fire in a "hyper-reactive" manner. The stress brought on by the atrocities he has witnessed during his time serving in Vietnam causes Clean to forego thoughtful reasoning and to act on his primitive impulses. Clean doesn't have the chance to make a full transformation, because he is shot dead during a sudden attack on the boat before it reaches its primitive destination. Clean's participation in and witnessing of the inhumane atrocities of war cause him to begin a transformation that he dies short of completing.

Chief undergoes a low level of transformation on the journey. Chief's stringent propensity toward protocol and structure prevent him from experiencing the dramatic transformations of the others. Even though Willard's and Kurtz's rank dictate that they possess an equal if not more complete understanding of military protocol, Chief is more strongly rooted in his effort to follow the rules, keeping him "more sane" so to speak. The US military intentionally sets up protocol and rules, as well as rewards, to keep order but also to distract those who are enlisted from the severity of what they have been asked to do. "Throughout recorded history the positive aspects of war have been emphasized and exaggerated in order to protect the self image of combatant, or honor

the memory of the fallen and rationalize their deaths, to aggrandize and glorify political leaders and military commanders, and to manipulate populations into supporting war and sending their sons to their death" (Grossman). In addition to maintaining order, military protocol serves similar purposes. The reason Chief is able to maintain his sanity more than the others is that he doesn't stray mentally from the task at hand; he simply sticks to protocol. Chief dies when they reach the primitive tribe because he is unable to get to that primitive place on an emotional level. Chief cannot join the other remaining crew members as they continue on to reach more primitive states within themselves and along the river, because he is unable to get to that place emotionally. His death is a metaphor for his inability to abandon protocol and complete the transformation to a more primitive version of himself.

Kurtz's transformation to a more primitive version of himself happens prior to the start of the movie, but is recapped throughout the film by Willard as he reviews the file containing Kurtz's background information. At the beginning of the film Kurtz is described as "brilliant and outstanding in every way and he was a good man too. Humanitarian man, man of wit, of humor" before his continued involvement in Vietnam drives him to "insanity" (*Apocalypse Now*). According to his dossier, Kurtz has an extensive history of accolades and achievements within the military. It wasn't until after returning from a "tour of advisory command in Vietnam that things started to slip" (*Apocalypse Now*). After his advisory tour, Kurtz joined Airborne, a move that a man of his age and achievement level wouldn't normally consider. The fact that he began to "slip" and chose a new career path after his visit to Vietnam is evidence that his experience there had a strong impact on him mentally and emotionally. By joining Airborne Kurtz gave up his opportunity to go for the position of General, which is further evidence that he was "splitting from the program" (*Apocalypse Now*) and transforming from an established powerful man to a more primitive version of himself. Kurtz has staged and executed operations without clearance, indicating his loss of respect for protocol. This loss of respect in regard to protocol is evidence of Kurtz's abandonment of civilization for a more primitive state that is dictated by instincts. While Kurtz's actions make him appear insane, Freud argues that mental disease brought on by traumatic experiences is simply a return to man's natural uninhibited, primal state (Freud).

> What are called mental diseases inevitably produce an impression in the layman that intellectual and spiritual life have been destroyed. In reality, the destruction only applies

> to later acquisitions and developments. The essence of mental disease lies in a return to earlier states of affective life and of functioning. The primitive mind is, in the fullest meaning of the word, imperishable. (Freud)

When Kurtz describes the experience that acted as the pivotal moment in his mental and emotion transformation, it is clear that witnessing the inhumane atrocities of war is the cause. “I wept like some grandmother. I wanted to tear my teeth out. I didn’t know what I wanted to do... And then I realized… like I was shot… Like I was shot with a diamond… A diamond bullet right through my forehead… And I thought: My God…the genius of that” (*Apocalypse Now*). At that moment Kurtz witnesses the most brutal of atrocities and he is changed forever into a primitive warrior who acts solely on instinct. “You have to have men who are moral…and at the same time who are able to utilize their primordial instincts to kill without feeling…without passion… without judgment…without judgment. Because its judgment that defeats us” (*Apocalypse Now)*. Judgment and reason arewhat make humans civilized; an abandonment of these characteristics is an abandonment of civilization in favor of a return to an existence ruled by primal instincts. It is the culmination of his loss of respect for the Army system combined with his witnessing of the inhumane atrocities of war, that causes Kurtz to undergo a psychological and emotional transformation to a more primitive version of himself.

Social crises, Freud argues, allow people to see aspects of human nature normally hidden in everyday life. In the case of *Apocalypse Now* the horrific and gruesome slaughtering of other human beings sends warriors into a transformation that brings out their most primal nature. The river acts as a timeline of civilization’s growth from its primitive to modern state. As the men travel up the river deeper into the jungle, they leave behind modern civilization and return to a primal state in which instincts rule them rather than social ethics. This is evidenced by the fact that as the journey progresses the scenery and people along the river become more and more unaffected by time. The people at the end of the river are tribal and much like early humans.

It is important to explore the effect war has on humans because it is only with an understanding of the relationship between people and war that steps toward peace can be made. In his letter to Einstein about the nature of war and the possibility of peace, Freud says that the more people are ruled by their intellectual, civilized thoughts instead of their primal instincts, the more possible peacewill be possible to attain (Freud). Freud argues that it was essential to repress many of man’s

natural instincts in order to truly be civilized. It is through gaining knowledge and suppressing aggressive primal instincts that mankind will become more civilized and less prone to wage war. Exploring ideas about war’s effects on people is one aspect that needs to be considered when striving to make steps toward peace. As seen in *Apocalypse Now* the more primitive man becomes, the more death and destruction is prevalent. In acknowledging this, humans can make an effort to encourage advancement in civilization and the abandonment of primitive traditions such as war. Intellectuals believe that “whatever fosters the growth of civilization works at the same time against war” (Freud). Viewers see this idea clearly in *Apocalypse Now* as they watch the death and destruction that is born from man’s departure from civilization.

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The Meaning of Heritage in Alice Walker's "Everyday Use"

Alice Walker's "Everyday Use" is a frequently anthologized short story of an African American family. The story focuses on the mother-daughter bond and different opinions about family heritage. The family consists of a mother and her two daughters of opposite personality. Mama, Mrs. Johnson, narrates the story. Mama is an uneducated woman who has a heavy body and can do rough work like a man. She has enjoyed a rugged farming life in the country and now lives in a small house with her younger daughter, Maggie. Dee, Mama's elder daughter, is a self-centered young woman who comes to visit her family. Dee's character is superficial and materialistic. She cares more about appearance than substance. Maggie is not a bright girl like Dee. She bears several burn scars from a house fire many years before. In "Everyday Use" Walker shows different points of view regarding culture and heritage through the characters of Mama, Maggie, and Dee.

Mama loves and respects her heritage. According to Mama, tradition is an important part to learning one's heritage. The quilts have a special meaning for Mama. The following quote illustrates how Mama admires her ancestors: "They had been pieced by Grandma Dee and then Big Dee and me had hung them on the quilt frames on the front porch and quilted them" (Walker 466). Mama has a direct connection with those quilts, which shows the bond between Mama and her ancestors. Walker also uses a butter churn to show Mama's connection with her family. The following quote suggests how Mama recalls tiny details about the dasher:

> You didn't even have to look close to see where hands pushing the dasher up and down to make butter had left a kind of sink in the wood….. It was beautiful light yellow wood, from a tree that grew in the yard where Big Dee and Stash had lived. (Walker 466)

When Mama takes the dasher handle in her hands, she tries to feel the connection between herself and those who used it before her. Mama finds history in her memories of people and places. She admires the benches because they were made by Dee's daddy. To mama, the name "Dee" is symbolic of family unity because it was the name of her

sister, her mother and her grandmother (Ross). By giving the quilts to Maggie, Mama knows the connection of heritage will continue to exist in the future.

Maggie takes pleasure in memories and traditions like her mother. She appreciates the value of the family heritage. When the family is discussing the butter churn, Maggie gives details about her family history. "'Aunt Dee's first husband whittled the dash,' said Maggie so low you almost couldn't hear her. 'His name was Henry, but they called him Stash'" (Walker 466). Just like her mother, Maggie also admires her family heritage. Besides her shy and submissive nature, her strong will shows up when she argues with her sister about who will inherit the family quilts. Maggie shows her aggression by dropping plates and slamming the door when Dee tries to take the quilts which Mama has promised to Maggie. Later, she tries to win Dee's favor by giving up the quilts. Maggie's peaceful nature makes her surrender the beloved quilts to Dee (Ross).

The meaning of heritage is different for Dee than Mama and Maggie. She thinks of heritage as a materialistic object. For example, she admires the benches' texture, not because her father made them. Also, Dee wants to make the lid of the butter churn into a centerpiece for her table, not because her uncle had made it. Dee changes her name to Wangero Leewanika Kemanjo. "Dee says, 'I couldn't bear it any longer, being named after the people who oppress me'" (Walker 464). Dee persists in seeing the names as little more than the galling reminder that African Americans have been denied their authentic names (Cowart 172). She does not want to be named after family members. "Wangero fails to see the mote in her own eye when she reproaches her mother and her sister for a failure to value their heritage--she, who wants only to preserve that heritage as the negative index to her own sophistication" (Cowart 175). Dee tells her mother and Maggie that they do not understand their heritage because they are planning to put the quilts into everyday use. Even though Dee is the one who is the most educated member of her family, she fails to understand her culture and family.

By contrasting views of family members in "Everyday Use," Alice Walker illustrates the importance of understanding one's own heritage and the people who carried it with them. Walker shows how one can find tradition and strength from the items of everyday use. The irony of this story is touching. Preserving the quilts is disrespectful because it fails to achieve the quilts' intended goal, which is to be used in daily life. Mama's decision to give those quilts to Maggie is appropriate, because keeping quilts in circulation in daily life keeps the family history alive.

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ENL 102

Analysis of Flannery O’Connor’s "A Good Man is Hard to Find"

It is not uncommon for religious people to go through life without connecting the spiritual meaning to a biblical teaching. In the same way that it is possible for a spiritual person to be nonreligious, it is possible that a religious person may not grasp the message behind spiritual teachings. People generally live their lives and make decisions based on their ideas of what is morally right and morally wrong. For many, morals are learned through the teachings of their religion. Because it is not uncommon for religious people to practice their religion without making a spiritual connection, many go through life making judgments based on empty beliefs. Such is the case with the grandmother in Flannery O’Connor’s short story “A Good Man is Hard to Find.” Throughout the story the grandmother ignorantly displays several immoral qualities despite being a religious person. It is only when she is faced with death that the grandmother has an epiphany about the true meaning behind the religious morals she has lived by for a lifetime.

Throughout the story the grandmother displays personality traits that are not the traits of a spiritually enlightened person. In her effort to persuade Bailey to change the trip’s destination, the grandmother displays selfishness: “The grandmother didn’t want to go to Florida. She wanted to visit some of her connections in east Tennessee and she was seizing at every chance to change Bailey’s mind (O’Connor 238). Her selfish nature comes out again when, despite the fact that “she knew that Bailey would not be willing to lose any time looking at an old house” (241) she persists in trying to change his mind because “the more she talked about it, the more she wanted to see it once again…” (241). In addition to being selfish, the grandmother is egotistical. This unholy trait is displayed through her need to dress in her best clothes so that “in case of an accident, anyone seeing her dead on the highway would know at once that she was a lady” (O’Connor 239). Even though it is apparent that these personality traits come from a place of ignorance rather than malicious evil, they are not the traits of a spiritually enlightened person.

Due to her lack of spiritual insight, the grandmother acts out in several immoral ways prior to her epiphany. The grandmother uses guilt to try to get her way with Bailey. “I wouldn’t take my children in any direction with a criminal like that aloose in it. I couldn’t answer to my conscience if I did” (238). She sneaks her cat along for the ride despite knowing that “Bailey didn’t like to arrive at a motel with a cat” (239).

She also employs her cunning to cause a detour from the trip in a selfish attempt to revisit a place she remembers from her past. She guiltlessly lies in order to get her own way: "There was a secret panel in this house, she said craftily, not telling the truth but wishing that she were" (242). Being manipulative, being sneaky, and lying are all examples of how the grandmother acts in fundamentally immoral ways.

The grandmother believes that she knows what it takes to lead an honorable life; however, she is ignorantly more concerned with superficial social standards and traditions than true ethics and honor. Contrary to the teachings of Christ, it is her belief that tradition, money, and social class are the main components of being a good person. The grandmother is constantly lecturing the family about her day and how things used to be. "In my time, children were more respectful of their native states and their parents and everything else, people did right then" (O'Connor 239). The fact that this statement is interrupted by her noticing a "cute little picaninny" (239), whom she establishes as beneath her with the statement, "Little niggers in the country don't have things like we do" (239) shows her inability to see that although traditionally African Americans were considered to be beneath white citizens, it is not a moral way of thinking. Her belief that everything that is traditional is right shows her blindness to real spiritual understanding. She also makes several references to money, implying that having money is directly related to being a good person. An example of this occurs when she compares Europe and the United States: "the way Europe acted you would think we were made of money" (241). This statement shows that she thinks being wealthy is the same thing as being a good person. After meeting The Misfit the grandmother exclaims "I know you're a good man. You don't look a bit like you have common blood. I know you must come from nice people" (244). These statements show that the grandmother believes those who have good blood must be nice people, that class and family pedigree are factors that determine a person's worth and goodness. For the grandmother tradition, money, and class, rather than the teachings of Jesus Christ, are the determining factors in her judgment of people.

The grandmother possesses an exaggerated sense of self-importance and superiority to other people. She never grasps the true meaning of brotherhood as it was taught to her though her Christian religion. This is exemplified in her story about Mr. Teagarden and the "nigger boy." In this story she implies that because the little boy is black he is stupid and beneath both her and Mr. Teagarden. It is funny to her that the boy misunderstood the meaning of the initials inscribed on the watermelon (E.A.T.) and ate it. She laughs at the boy and makes a joke of

him instead of trying to understand him and treat him as an equal in the way that Jesus taught. The grandmother's sense of superiority comes out again when she asks The Misfit "you wouldn't shoot a lady, would you?" (O'Connor 247). She believes that being a lady in the traditional sense makes her superior and thus she should be spared. Her self-importance and self-centeredness is displayed again in the fact that she repeatedly begs for her life to be spared while neglecting to say a word in defense of her family. A person who understands the meaning of Christian teachings does not act in such a self-centered and superior way.

Facing death causes the grandmother's head to clear and in her last moment she understands the true meaning behind the teachings of Jesus Christ. After meeting The Misfit the grandmother calls on Jesus several times and tries to get The Misfit to pray. She tells The Misfit "If you would pray, Jesus would help you" (O'Connor 246). All of her efforts to persuade The Misfit lack reasons as to why Jesus' teachings would help him, showing that she has never understood these reasons for herself. The Misfit begins to talk about Jesus and how he was "the only one that ever raised the dead" (247). He goes on to say that "He shouldn't have done it. He thown everything off balance. If He did what He said, then it's nothing for you to do but thow away everything and follow Him, and if He didn't then it's nothing for you to do but enjoy the few minutes you got left the best way you can….by doing meanness" (247). This thought causes to grandmother to question resurrection and her faith in God: "Maybe He didn't raise the dead" (247). It is in that moment that the grandmother has her first meaningful thought regarding her religion. For the first time she has a thought that is free from the constraints of her superficial ideology. She goes on to feel dizzy and sinks down in the ditch with her legs twisted, showing that for once she has been stripped of her ego and is actually contemplating the real meaning within the teaching. After The Misfit says that if he had been there to witness resurrection his life would be different, the grandmother's head finally clears and she comprehends the lessons that have been beyond her understanding for a lifetime. The grandmother says "Why you're one of my babies. You're one of my own children" (247). These statements show that she finally understands how to relate to others in the brotherhood that Jesus preached about. They also indicate that the grandmother realizes the effect that her lifetime of ignorance has had on other people. Because she refers to The Misfit as one of her own children, it is evident she realizes that it is people like her who live according to empty morals, that have driven The Misfit to the point where he can no longer be a part of a society that lives in such a way. In the end the grandmother's epiphany causes her to die a true Christian.

"A Good Man is Hard to Find" is an exploration of what it means to live life according to moral standards. Like the grandmother in the story, many people go through life with strong ideas about what is morally right and morally wrong without ever taking a deeper look into why they think the way they do. This story is a reflection on religion and the meaning behind the teachings of Christ. In this story O'Connor wrote about ignorance and its effect on the life of the individual and on society as a whole. This story makes readers reflect on their own beliefs and forces them to consider how their morals have been formed and whether or not they are leading a genuine life. This story brings hope that, unlike the grandmother, who "would have been a good woman if it had been somebody there to shoot her every minute of her life" (O'Connor 248), it doesn't take staring into the face of death for people to attain some form of spiritual and moral enlightenment.

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Childhood Moments are Not Forgotten with Ease

Major moments in children's lives are not forgotten easily. Important events, especially at a young age, are not left behind when children transition into adulthood. Trauma, denial, and remorse are all feelings that, when they happen at a young age, people will continue to think about and still defend themselves against even many years later. Childhood moments can change a person's life forever.

In the essay, "Salvation," Langston Hughes describes a time when he was at his aunt's church with many other children waiting to be saved by Jesus. All the children are supposed to "see" Jesus and be saved by him. Hughes takes this literally and thinks that if he doesn't actually see Jesus with his eyes that he will not be saved. As all the other children are being saved by Jesus and crossing over to the other side of the church, Hughes is still sitting down, not knowing what to do. He thinks if he lies and says he sees Jesus that his aunt and everyone in the church will accept that and be happy with him, and that if he just sits there and tells the truth, the fact that he hadn't seen Jesus, everyone will be very upset with him. In the end, he decides to lie and say that he has seen Jesus and go to the other side of the church and be saved with all the other children. His aunt, and everyone in the church, is joyous because young Hughes has finally been saved by Jesus.

This event changes Hughes for his entire life. He feels terrible about lying in the church, but at that moment, that is all he thinks he can do. Hughes has not had anything about religion explained to him. Being saved by Jesus means he will not actually see him with his eyes, but he will believe in Jesus and believe in being saved. It is all in his faith. "Still I kept waiting to see Jesus" (Hughes 328). If Hughes understood that he wasn't going to literally see Jesus, he might have developed a strong faith today. Unfortunately, after this happens, Hughes loses his faith and no longer believes there is a Jesus anymore, because he does not see him at the church. "I didn't believe there was a Jesus any more, since he didn't come to help me" (Hughes 329). Langston Hughes reveals in this quote that all because of one single childhood moment, he no longer has faith or believes in Jesus. That one day in the church changed his life forever.

In the essay, "Five Ripe Pears," William Saroyan tells a story from his childhood when he picks pears from a tree and gets in trouble

for it. There is a pear tree that he passes as he walks to school, and one day, when he can finally reach the pears on the tree, he decides to pick some of them. Saroyan wants to bring the pears to school and show his classmates what he has picked. He is proud of them. Saroyan believes that since no one else is going to pick them, and since he is able to finally reach them, that he should be able to take the pears and eat them so that they will not go to waste. When he arrives at school that day, he gets into a lot of trouble with the principal for stealing the pears. He tries to explain himself and prove that he is innocent, but the principal will not hear it. "They [the pears] were both the evidence of theft and the proof of innocence" (Saroyan 332). Saroyan shows in this quote that the pears prove he is innocent because they are, in his mind, his pears; but they also prove that he stole them. Years and years later, Saroyan is writing this essay, still defending himself in hopes that the principal who punished him is reading it. He still believes that he has every right to pick those pears and that he should not have gotten in trouble for it. Saroyan will never forget this, and will continue to defend what he thinks is right. One silly action that happened when he was in grade school is still haunting him as an adult. He can't seem to let this incident go, even after all the years that have passed.

In both stories, "Salvation" and "Five Ripe Pears," the main characters, Langston Hughes and William Saroyan, explore the theme of an event that happened in their early childhood that they can't seem to get over. Hughes and Saroyan, both for different reasons, are upset about their childhood. Hughes has lost faith and Saroyan is still defending himself. "That night, for the last time in my life but one--for I was a big boy twelve years old--I cried. I cried, in bed alone, and couldn't stop" (Hughes 329). Hughes is only twelve years old when this traumatic event happens to him, and he can't stop crying about it when it happens.

Along with the characters, the plot plays a large role in defining the theme. The reasons that both characters, Langston Hughes and William Saroyan, are disappointed and upset are rooted in the people surrounding them. In "Salvation," if it weren't for the people of the church pressuring Hughes and making him think it will be very bad if he isn't saved by Jesus, he wouldn't lie and pretend to be saved. Also, if his aunt explained to him what being saved actually means, he wouldn't have to pretend. Hughes would know that faith comes from within himself. In "Five Ripe Pears," the principal and teacher play a large role in the reason Saroyan is upset. "I cried for all I was worth, because it seemed very strange to me that no one could even faintly understand why I had picked the five ripe pears" (Saroyan 333). The principal and Saroyan's teacher believe that he has stolen the pears and should be

punished. Saroyan is upset with this because he knows in his heart he had good intentions when he picked those pears. He doesn't want them to go to waste and he wants to share them with his friends at school. Saroyan cries after the principal punishes him and he feels extremely misunderstood. He wrote this essay in the hopes that his principal would read it and finally believe that he is in fact innocent.

Many people think that children won't take certain events seriously or won't take them to heart, but children do. People don't forget important moments from their childhood. Both characters here clearly will not forget these moments from their childhood, and their adult lives have been strongly affected by them. Readers see clearly that childhood moments are not forgotten easily, and they can change a person's life forever.

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The Humors of Melancholy and Love in the Work of Shakespeare

Early medicine was developed by philosophers and herbalists, a doctrine that could be learned and followed by anyone. There are numerous references throughout the works of Shakespeare to the four humors, in particular pertaining to those of Melancholy and Love. I will diagnose characters from three of Shakespeare's plays: Henry V, Richard III and Macbeth. Upon diagnosis, each character chosen will be given a potential treatment plan. Folk medicine and the works of herbalists and philosophers Hippocrates, Aristotle, Galen, Burton, Plato and Culpeper will all be considered in providing a diagnosis that is consistent with those given during Shakespeare's lifetime as well as the lifetimes of the characters in question.

Early medicine has Hippocrates and then Aristotle to thank for the development of medieval physiology, notably the theory of the four humors. By definition, the wordcovers a broad spectrum of emotions regarding one's mood that easily and naturally transfers to the physical body. A more detailed definition includes

> …moisture (the literal sense), a physiological and by transference, a psychological term applied to the four chief fluids of the human body—phlegm, blood, bile or choler, and black bile or melancholy. A person's disposition and temporary state of mind were determined according to the relative proportions of these fluids in the body; consequently, a person was said to be phlegmatic, sanguine, choleric, or melancholy.
> (Bevington A-142)

The systems of the body are divided into four categories, with four resulting sub-categories; as such there is great room for the intermingling of symptoms. Each of the main categories is governed by an element as well as a season; its name is based on its nature. Every person may contain amounts of each humor, but no one person can contain equal parts of each. People become melancholic or sanguine for example, when their bodies are out of balance, with more symptoms of one humor over another. The effects of these imbalances caused "ancient writers, notably Hippocrates via Galen…[to teach] that most diseases

were caused by a poisoning of the air (miasma). These atmospheric poisons disturbed the balance of humours in the body and resulted in illness and, even, death" (Nephy 18). Treatments with herbs were a common approach in helping to restore that balance.

Herbalists examined the anatomy of a plant, looking for its tell-tale physical signs of efficacy. "The medicinal value of certain herbs was divinely signaled by their resemblance to the conditions they treated" (Woolley 264). This was known as the "Doctrine of Signatures." An example can be found in the treatment of hemorrhoids, an affliction that is considered to be of the choleric humor, or hot and dry. A cool and moist treatment would counteract and restore balance to the body. According to Culpeper, upon uncovering roots of Celandine (The Lesser) also known as Pilewort, "…you shall perceive the perfect image of the disease" (Potterton 40). In regard to skin diseases, "Pine cones, thistles, catkins, and lily bulbs and other scaly plant parts were proposed" (Sumner 28).

The phlegmatic humor was considered to be cold and damp, governed by water and winter. As the name implies, the typical illness relates to the presence of phlegm and chest congestion. The afflictions of the phlegmatic humor often present themselves in individuals as characteristics of being unemotional and difficult to arouse. The treatment according to the classic approach involved the use of hot and dry herbs, which would counteract the cold and damp nature of the humor. Thyme and hyssop were popular choices to restore the body's balance (Kaziev).

People affected by the phlegmatic humor are "for the most part blockish and lubberlike, having a slow judgment and all the noblest powers of the mind, as it were, asleep because the substance of their brain is too thick and the spirits labored therein too gross" (Princiss 9). The character of Bardolph in *Henry V* is an excellent example of one stricken by this humor. Though living an indulgent lifestyle of drinking with his mates, Bardolph does little to acquire the desirable characteristics of the sanguine humor that King Henry does. Instead, he is more stricken with the phlegmatic humor, resulting in a personality that is unemotional and difficult to arouse, in a word lazy. The humor is characterized by conditions of the chest; it is in Bardolph's interest to heal himself before the condition develops. Unfortunately for Bardolph, he never does as he is put to death before he ever has the chance. As such, he avoids the chest condition by hanging. Those with the phlegmatic humor are simple people, not destined for political greatness or to "conceive of profound mysteries. A bed and a pot full of pottage is fitted for them" (Princiss 9).

The melancholic humor is one that is characterized by a pensive, gentle sadness. It is cold and dry, ruled by the element of Earth and the season of autumn. It is often referred to as the "black bile." The symptoms of such humor include constipation, depression, and a general sense of gloom. This was treated with hot dry herbs such as hellebore and the common modern day treatment for constipation, senna (Kaziev). In Shakespeare's , the widow Lady Anne is an example of one struck by the melancholic humor, particularly in the matters of love.

Lady Anne is saddened by the loss of her husband, Edward, Prince of Wales. Learning and confirming that he was murdered by Richard's hand has left her weak and vulnerable. In Act 1, Scene 2, Anne shows nothing but contempt for Richard as she morns the death of her father-in-law, King Henry VI. Her disdain for the situation and for Richard's very presence is more than she can contain and is clearly demonstrated by the dialogue between the two. However, Richard chips away at her, sensing vulnerability in her melancholic nature. "Anne is guilty, however much we can appreciate the mesmerizing power of Richard's personality. By the end of the scene [1.2] she has violated everything she holds sacred" (Bevington 645).

Aside from simply treating the melancholic humor with herbs that are hot and dry to restore balance, herbalists would look to the "Doctrine of Signatures" for additional herbal treatments. As such, Anne could have been treated with Shepherd's Purse. "The seed cases are flat and triangular, almost in the shape of a heart" (Potterton 171). The signature of the plant, the heart-shaped seed in this case, dictates that it is to be used to treat ailments of the heart and as a result, the blood. If Anne were treated during her mourning for her husband and father-in-law, perhaps she might avoid Richard's advances, the resulting marriage, and ultimately her death when she is no longer of use to him. The treatment of Spikenard, "two or three spoonfuls help passions of the heart, swoonings and the colic" could have helped ease her heart's pain (Potterton 182). Even after Anne has given in to Richard, her heart could possibly be strengthened enough to walk away altogether. However, even if she had the strength, she may still have fallen prey to the magnetic Richard's diabolical plans.

Both Macbeth and Lady Macbeth, after the murder of Duncan, become afflicted with something between the melancholic and choleric humors. The murder arises out of the hot and dry imbalance, but then the resulting cold and dry melancholic humor, the black bile, begins to take hold. The weakness and sadness that begins to creep into the original plan ultimately brings the two down.

The melancholic humor has the greatest variation of sub-

categories, from the gross and earthy type that causes fear without understanding, known as "asse-like melancholy" (Princiss 10), to the melancholy of love. Plato calls love "the great Devil, for its vehemency, and sovereignty over all other passions, and defines it an appetite, by which lovers desire some good to be present" (Burton 618). It is a sickness over love, a constant concern with its presence to the degree that all else suffers, causing an imbalance of humors in the body. In one so afflicted, lettuce would be consumed, as it "abates bodily lust" (Potterton 111).

The character of Katherine in *Henry V* is an excellent example of one who embraces the melancholy humors of love. Katherine accepts the advances of Henry and agrees to be his wife. By doing so, she has avoided the symptoms that could befall her. It could be that her nurse, Alice, has provided her with a diet to counteract such ailments. It can also be assumed that Katherine sees that she has little choice in the matter, accepting the proposal and resulting upheaval in her life as part of her "mental world," a fact of life rather than a choice to be made. In Act 3, Scene 4 the dialogue between Alice and Katherine illustrates that the latter is in fact a spirited woman "imperious, vain and curious about sex" (Bevington 875). Perhaps before meeting Henry for the first time, Katherine has supped on cold and boiled salads, enabling her to cool her fiery ponderings regarding the opposite sex.

The sanguine humor, also known as the blood humor, is ruled by the element of air and the season of spring. People affected by this humor would possess an overly cheerful and optimistic personality and a ruddy complexion. They would be courageous and have a romantic temperament. The typical illness in this category would be caused by over-indulgence, causing ailments along the lines of gout and diarrhea. The treatment would be herbs considered to be cool and dry, such as burdock and figwort (Kaziev).

The imagery of blood in *Macbeth* is rich, representing literal injury and illness, the savage slaying of Duncan, the "damned spot" on the consciousness of the killers, as well as the incurable spiritual corruption of Lady Macbeth's disease (Bevington 1258). As the life-force, blood is the center of the sanguine humor. Often issues with the blood are the result of living with no regard to one's physical health by eating and drinking whatever one desires. A parallel can be drawn between the aspect of living without regard of consequence, having nothing to do with what one ingests but rather what one thinks and schemes. Macbeth and Lady Macbeth are caught between two humors, the sanguine and the choleric.

Aside from Falstaff in *Henry V* being of an obvious sanguine

humor, Henry himself could certainly be diagnosed with having a touch of the hot and damp. Henry's early days were more sanguine, as he spent a good deal of time with his pub mates, Falstaff and Bardolph among others. His life force is strong; he is full of a courageous, romantic temperament. Reason seems to interject and Henry realizes that this cannot be his sole course in life; he has to mature in order to meet his future responsibilities. Henry maintains just the right amount of the characteristics of the humor that could, in excess, destroy him as they do his old friend Falstaff.

The last category of humor is the choleric or yellow bile. It is characterized by a bad temper and often reflects disorders of the liver, with the afflicted person showing anger and irritability easily. It is considered to be hot and dry and governed by the element of fire and the season of summer. Treatment plans include cool and moist plants such as rhubarb and violets. Dandelion was also used to purge and cleanse the blood (Kaziev).

In *Richard III*, the title character, Richard of Gloucester, most certainly can be diagnosed as being choleric. He exceeds simply having a bad temper; his quick anger and irritation, coupled with a Machiavellian attitude, produce a character who is pure evil. In his opening soliloquy of the play, Act 1, Scene 1, "Richard announces his determination to 'prove a villain,' both defying and fulfilling nature, which made his body deformed" (Bevington 644).

When looking at Shakespeare's *Macbeth*, one can clearly see that there are plenty of choleric humors to go around. Lady Macbeth, most certainly has the affliction. In her speech in Act 1, Scene 5, announcing Duncan's arrival and what must be done, Lady Macbeth conjures up the strength and courage to follow through with the deed of murder. She invokes the spirits to further inflame her hot and dry humors. By asking that her blood be made thick, Lady Macbeth is falling further into an unbalanced state within her body. If she had a change of heart and decided not to follow the murderous plot, she could cool her hot temper with something as pleasant as strawberries. Being cool and moist to counteract the hot and dry humor, strawberries could cause Lady Macbeth to become a happier, less irritated woman; she could be more satisfied with her station in life.

Macbeth, who has full understanding of the consequences of the crime he is about to commit, accepts the yellow bile wholeheartedly. His choice to wallow in such a state is surely what causes him to follow through with killing Duncan so that he may become King. "Macbeth understands the reasons for resisting evil and yet goes ahead with his

devious plan. His awareness and sensitivity to moral issues, together with his conscious choice of evil, produce an unnerving account of human failure, all the more distressing because Macbeth is so representatively human" (Bevington 1255). Macbeth could make a habit out of eating a combination of strawberries and rhubarb, a popular pie filling, to cool his desires and acrid aspirations.

Also in *Macbeth*, the title character asks the Doctor for help in curing the sickness of Scotland. "And purge it to a sound and pristine health, I would applaud thee to the very echo, that should applaud again…What rhubarb, senna, or what purgative drug, would scour these English hence?" (Spurgen 332). Macbeth knows of his country's affliction, and imagines cooling its tempers with herbs that cool the choleric humor. The purgative drug Macbeth seeks will purify the blood, making Scotland pure and clean. Nettle, yellow dock, and dandelion were all common purges of the day, though it is doubtful that their healing effects could have helped Scotland as a whole, keeping the ever-present threat of the English at bay. Perhaps if all her inhabitants had purged themselves, the overall emotional nature of the country would have been cooler and stronger.

Shakespeare plays with the nature of the word "humor" and its double meaning. This is plainly seen in Act 2, Scene 1 of *Henry V;* the exchange between Bardolph, Nym and later Pistol play on the comedic meaning of the word. The dialogue between Nym and Pistol, as they argue over Mistress Quickly, best illustrates the point. As the two continue their verbal altercation, it is Nym who finds himself with "…an humor to knock you [Pistol] indifferently well" (Bevington 884), then closes his rant with "…and that's the humor of it" (Bevington 884). With the first mention of the word, one may diagnose Nym as being between the melancholic humor, due to his true sadness at having lost the love of Mistress Quickly to Pistol, and the choleric humor, fiery mad at the chance to confront the one who stole his love. The humor could also signify the mood that Pistol has set him in, as well as the ridiculous nature of the argument in the first place, as the two characters sink quite low with respect to their choice of words, further illustrating the two to be common folk, the type that would be quite familiar with folk medicine as part of their everyday lives.

Shakespeare would have had several avenues for learning the medical information used in his works. As the humors were a part of everyday folk medicine, thanks in large parts to the efforts of Nicholas Culpeper, this knowledge was a part of every Englishman's vocabulary. This knowledge and how it was acquired can be seen after the death of

Falstaff in *Henry V*, who certainly suffers from the sanguine humors, characteristic of the over-indulgent personality and happy-go-lucky attitude. Whether Mistress Quickly thought to treat him with asparagus to cool and dry the certain hot and damp humors present, or whether she exhausted all possible treatments the reader does not know. However, Mistress Quickly goes on to deliver a moving speech in which she describes Falstaff's last moments in a way that suggests the play's author must have witnessed such an event first hand.

A text by Hippocrates entitled *Prognostic* has a specific description of death; the focus is on the nose and its sharpened shape just prior to passing. The book was translated from Latin to English two years before Shakespeare penned *Henry V*. Two other popular works available to Englishmen of the day came in the form of an article by Rossell Hope Robbins entitled "Signs of Death in Middle English" and Thomas Lupton's book, *A Thousand Notable Things of Sundrie Sorts* (originally published in 1578, with 5 reprints by 1601). The folk medicine and knowledge of humors, the "Doctrine of Signatures" and how death occurs was all information handed down by the common people and certainly would have been readily available knowledge to Shakespeare (Hoeniger 34).

Shakespeare uses imagery of gardens and plants often in his work, showing how much nature was a part of life during medieval times. In , Act 1, Scene 1, Ely references the fact that "strawberry grows underneath the nettle," implying that Henry is succulent, growing in the shadows of ugliness. When thinking in terms of the medicine of the time, this could be seen as a comment on strawberries cooling the hot and dry nature of the choleric humor. Nettle was a strong blood purge, able to clear the negative effects of the sanguine humor. In short, the two plants would be an excellent prescription in Henry's assent from a young man frequenting pubs with his mates, to a courageous leader, about to lead England in a monumental victory over the French that would become legend: Agincourt.

The works of Shakespeare display a rich tapestry of folklore, symbolism, metaphor, and early medical knowledge. By reading between the lines, the semantics provide clues as to the afflictions of the characters therein, sometimes more obvious than others. In the plays *Henry V, Richard III*, and *Macbeth*, the reader can see beyond what is transpiring in the psyche and physiology of each character by looking at the four humors and references to herbal treatment. By diagnosing the characters within, a deeper understanding comes to readers, enabling them to step inside and feel empathy in some instances and utter disdain

in others. The result is a greater understanding of the intent of each play and another masterful aspect of Shakespeare's work disclosed.

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Fostering Resiliency: Enhancing the Lives of All Who Participate

On October 11, 2009, the Town of Sandwich, Massachusetts lost a recent graduate of its high school under tragic circumstances when he hanged himself in the basement of his family home while texting friends. Suicide is an issue of increasing concern; sadly, his is just one example out of many. The slogan "If you are not part of the solution you are part of the problem" was popular in the 1960s and reflects a decade of social awareness and a generation of American youth desperate for change. Fifty years later, young people are still crying for change and need committed adults to encourage and to support their community involvement. This involvement benefits not only the youth of the community, but all who live there. Social science research in the past two decades validates the belief that communities which provide opportunities for young people to participate in programs that develop pro-social interaction, problem solving skills, autonomy, and a sense of purpose not only foster resiliency in those youths but also develop resiliency among community member participants.

On May 26, 2009 parents and community members filled the Sandwich High School library at the invitation of the school social worker to participate in "The Elephant in the Room: A Community Forum on Depression, Suicide, and Substance Abuse." The evening included a panel of mental health experts who shared alarming statistics; suicide is the third leading cause of death for fifteen-to-twenty-five-year-olds. On Cape Cod, the rate is one and a half times greater than the state's suicide rate for both adolescents and adults. Nantucket, with a population of twelve thousand residents year-round, has suffered the most devastating losses: twelve completed suicides in eighteen months. Six of the twelve were adolescents. In contrast to this grim reality, the evening's main message was not to focus on the problem, but, once having stated the problem, to focus on solutions. These statistics need not be, because depression and addiction manifested through suicide and substance abuse are highly preventable and treatable. One of the first presenters, Jane Beatty, Licensed Mental Health Counselor (LMHC), said that suicide is an "epidemic on the Cape. We all need to come together to figure out a solution to this problem: doctors, families, and communities." Another panel member, Tim Lineweaver, LMHC, encouraged community members to examine their own attitudes toward

mental illness and addiction. Focusing on solutions, Lineweaver asserted, "It is imperative! The most important thing is to raise children who are resilient and who understand the risks of drug abuse." Resiliency was mentioned numerous times during the evening's presentation with good reason, and the experts' emphasis represents a strength-based approach to providing human services.

Fostering qualities of resilience has been the topic of extensive research in the last twenty years. Initially, resiliency was understood and identified as a set of qualities identified in adults, who in spite of growing up with multiple risk factors, matured into fully functioning and well-balanced individuals. Bonnie Bernard, a leading expert in resiliency, explains that this awareness has resulted in the present perspective. Bernard cites the work of researcher Ann Masten:

> What began as a quest to understand the extraordinary has revealed the power of the ordinary. Resilience does not come from rare and special qualities, but from the everyday magic of ordinary, normative human resources in the minds, brains, and bodies of children, in their families and relationships, and in their communities. (Bernard 10)

Today, resilient qualities are considered to be the result of healthy human development. With this insight, researchers endorse creating environments to intentionally foster healthy development, noting that benefits are not limited to youth.

Bernard and Masten do not deny the realities discussed at the above forum, nor do they suggest that nothing should be done. Rather, these researchers adamantly agree with the forum panel, insisting that research should inform the development of practices and policies designed to nurture resiliency.

According to Bernard, "resiliency refers to a set of qualities... These qualities include: social competence, problem solving skills, autonomy, and sense of purpose" (13). Socially competent individuals are responsive, empathetic, and caring. They communicate effectively and possess a warm sense of humor. Along with social competence, resilient individuals demonstrate good problem-solving skills that involve "planning, appropriately seeking help from others, critical thinking and creativity" (Bernard 17). They perceive mistakes and failures as opportunities to learn. Autonomy is another essential element of resilience and is characterized by a strong sense of self and self-control. Autonomy includes an ability to separate oneself from others' maladaptive behaviors and attitudes. The last quality requires a sense of purpose; that is, believing that one's life has value and a promising

future. The existence of these attributes, and the degree to which they exist, is a reflection of a child's well being. This understanding is crucial, because these four basic characteristics reflect how well a child's needs are being met; the right environment will naturally produce resiliency.

What are the environmental factors that encourage healthy development and resiliency? Bernard focuses on three attributes: caring relationships, high expectations, and opportunities to participate. Addressing these topics, two of the panel members made specific recommendations to the Sandwich audience. For more information, Dr. James McGuire, a child and adolescent psychiatrist, referred participants to the National Institute on Drug Abuse (NIDA), an organization offering many resources, including a research-based guide for prevention. NIDA endorses increasing protective factors and eliminating risk factors. Their publication explains, "Family bonding is the bedrock of the relationship between parents and children. Bonding can be strengthened through skills training on parent supportiveness of children, parent-child communication, and parental involvement" (NIDA 10). Joe Dowick, Licensed Independent Clinical Social Worker (LICSW), changed the tone and focus from statistics and principles to practical application by sharing what may have been the most important advice of the evening: "Slow down." He warmly added, "Stay home and have dinner together one night a week. When you are in the car with your children, turn off the radio and talk." He described the power of the therapeutic relationship, emphasizing that children need one-on-one time with someone who will listen and understand.

Detective Bruce Lawrence was the last panel member to speak. As Juvenile Resource Officer to the Sandwich Public Schools, he focused on the issue of bullying, noting that people of all ages are vulnerable to criminal harassment. He linked bullying to the technology that today's youth are inundated with, observing that young people cannot get away from one another, and reiterating a child's need for their parents' presence. He praised parents for attending and expressing their concern. Detective Lawrence's assignment to the school system is a demonstration of the Sandwich Police Department's commitment to community policing, valuing and remaining actively involved with the town's youth.

Jane Beatty, LMHC, one of the evening's first presenters, called for "a seamless model of care including doctors, families and communities." Community involvement was not discussed during *The Elephant in the Room*, but it is very important and is addressed by both Bernard and NIDA. Communities that encourage resiliency value their youth as resources and provide opportunities for their youth to participate in meaningful events. As recently as 2005, this principle was applied

when the Sandwich Police Department collaborated with the Sandwich School System by developing, funding, and actively participating in programs for the town's youth. To maximize inclusion, the programs were integrated into the school curriculum. Beginning with the first grade, every other year students participated in age-appropriate activities designed to promote pro-social behavior. Programs included problem-solving skills, social interaction with peers and adults (with at least one teacher and one police officer), and many activities that encouraged hypothetical thinking, a crucial component of moral development.

The best example of one such program is the Students Court. Stop & Shop in Sandwich, Massachusetts actively engaged with Sandwich police in efforts to curtail shoplifting. One student was chosen to shoplift and be arrested as classmates observed through the store's surveillance system. Students then proceeded to a tour of the Sandwich Police Station and a mock trial held at the Barnstable Court House. Students learned how much shoplifting costs consumers. The mock trial allowed students the opportunity to role-play careers in the legal system, encouraging the development of identity and autonomy. Armed with the information presented in the program, students were empowered to make responsible choices to benefit their communities.

Youths are not the only ones who benefit from participating in community activities. Qualities of resiliency are most beneficial when developed during childhood, but they can also be adopted at any stage of life. For individuals working in high-risk professions, such as law enforcement, it is essential to develop resiliency. The top two occupational stressors of working in law enforcement are frustration with the court system and a negative public image (Kroes 43). When criminal cases go to trial, it is police officers, not defendants, whose actions are scrutinized by defense attorneys and judges. This attitude, along with seeing guilty parties released on technicalities, can be discouraging for police officers. This discouragement is intensified by the negative public image of police fueled by local and national press. Activities that encourage police officers to participate in solving the problems faced by the communities they serve and opportunities to share positive social interactions with community members, including youth, can significantly offset the negative impact of their profession.

One might contend that there is not enough money to justify funding such programs; however, NIDA research disputes this claim with data that support financial backing for community activities. NIDA claims "every one dollar spent on prevention results in up to ten dollars of savings" spent on dealing with problems (12). Community members are not just contributing to the health of their youth, but also the health of

the community as a whole.

Financial investments in youth programs fostering resiliency is easily quantified. Social and emotional investments, though harder to quantify, are also of tremendous value. Slowing down to have a meal together, giving a youth the opportunity to improve his/her home town, or taking the time to know and hear another's story are everyday investments that nurture the well-being of all. Intentionally making space for interpersonal relationships, creating opportunities to improve community life, and recognizing both the individuality and commonality within the community increase the development of resiliency in both adolescents and adults.

A suicide is always grievously painful. A young man ended his battle with substance abuse and depression the only way he knew how, but his death need not be in vain; there is still time for others who are struggling as he did. Actions can still be taken to prevent future tragedies.

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Biomimicry: Design by Nature

Biomimicry is a new science that studies the interrelationship between the natural and technological worlds. An emerging field, biomimicry involves learning from the principles and mechanics behind natural systems, and applying them to human needs. As technology is now more developed than ever before, scientists are working toward creating "biologically-inspired" innovative and sustainable solutions for research and industry development (Hargroves and Smith).

Although biomimicry is thought by many to be a recently developed science, ancient technologies were also created to mimic natural forms. For example, the sailboat has been around for more than five thousand years. The hull of a boat takes on a shape that mimics the body of a fish as it swims, and the sails interact with wind to direct the boat, just as a bird's wings direct the bird as it flies (Dischino and Foster).

Sarah Fletcher

Scientists have created new products based on this idea of mimicking biology, and many more are expected in the near future. The most popular example of biomimicry is the creation of Velcro. In the early 1940s, Swiss engineer George de Mestral developed Velcro based upon the cockleburs that stuck to his hiking pants and pet dog. One surface of Velcro consists of many small hooks, while the other surface consists of many small loops. The hooks secure to the loops in the same fashion that the cockleburs secured to de Mestral's hiking pants (Robbins). In 1868, entrepreneur Michael Kelly filed a patent for barbed wire. The sharp barbs on the wire mimic the barbs on the Osage orange tree (Robbins). The body of a shark is covered with v-shaped grooves called dermal denticles. Scientists have joined swimsuit designers to create a tight-fitting swimwear covered in this unique drag-and-turbulence-reducing texture (Smith).

Leonardo da Vinci once said, "Human ingenuity may make various inventions, but it will never devise any inventions more beautiful, nor more simple, nor more to the purpose than nature does..." (Robbins). It is true that nature has had 3.8 billion years to evolve. Nature has spent this time learning what works, what lasts, and what survives. Janine Benyus, a science writer and biologist who popularized the term biomimicry in her 1997 book of the same name, explains that "…nature is a model of efficiency, where virtually nothing is wasted, and where natural systems work in harmony with each other…. What you see

are nature's success stories… the failures are fossils" (Knight).

Scientists everywhere are currently working on biomimetic projects that hold a promise for future innovations. In the Namib Desert, mist contained in periodic fog rests on the Namibian beetle's back before sliding down the beetle's body in "waxy troughs" to the beetle's mouth. Scientists are researching the potential of creating a machine that could mimic the beetle's strategy of harvesting water in an arid area (Knight). The dragline silk created by the golden orb weaver spider is prized for its great strength and elasticity. Pound for pound, the silk is five times stronger than steel. The silk's durable strength, combined with its elasticity, allows it to withstand an impact five times more powerful than can Kevlar, the fiber used in bulletproof vests (Robbins). If scientists can discover how to either extract or create a silk with the same qualities, the silk threads could be found in an array of products, such as sutures, artificial tendons and ligaments, cables used in suspension bridges, and parachute cords (Benyus).

"[Scientists who study biomimetics] often labor for years, on miniscule budgets, hoping one day to be able to bring their projects to fruition" (Smith). Benyus believes that the better people understand the genius of the natural world, the more they will want to protect it (Hargroves and Smith). Biomimicry has the potential to teach humans how to make products cheaper, better, more efficient, and ecologically friendlier; helping humans "change the world into a more sustainable one—a world more harmonious with nature's systems" (Knight). In a world where people depend on diminishing resources, biomimicry, a "new" science which has been implemented for thousands of years is now emerging as a practical way to solve human problems with sustainable solutions based on nature. If biomimicry can receive the support and funding it so desperately needs, the benefits of this science for nearly all of the problems humans face will be virtually limitless.

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HIS 108

American Rebellion in the 1960s

Affluence and prosperity seemingly defined the 1950s in American history. Throughout this period the unemployment rate sank to below five percent, inflation fell, and the middle class expanded to include a million more families each year. During this time the nuclear middle class family could afford a home in the suburbs and more luxuries than ever before. Capitalism became viewed as “soulful,” and Keynesian economics boosted the economy. Men of this era found themselves able to attain respectable office positions that offered them much-sought status, while woman could stay at home with the children. However, the middle class entitlement programs that allowed such growth for a large portion of Americans worked simultaneously to push the minorities and lower class deeper into a state of poverty and despair. During this seemingly golden age of prosperity the country lived in fear of nuclear attack; the inner cities decayed; and black citizens endured extreme discrimination and violence based on the color of their skin.

As the 1950s came to a close neither the middle class nor the lower class were satisfied with the state of affairs in the country. The threat of entering a new war and the witnessing of horrible atrocities committed against the black community in the South via television diminished the glory of the superficial ideals that shaped the 1950s. At the same time as white middle class men struggled to find meaning in their work and their wives grew isolated in the suburbs, black men and woman grew increasingly fed up with the oppression they faced and sought to change it by any means necessary. The white youth of the country viewed their fathers’ prosperity as empty and sought to achieve more meaning out of life at the same time as the black youth rebelled against the oppression that had plagued their community for centuries. Although 1950s consensus culture allowed for economic growth, it bred unhappiness and discontent in all sectors of society. This discontent came to a head in the 1960s with the Vietnam War and the civil rights movement, which exploded into a series of protests and civil disobedience. As Americans looked back on the 1950s they saw an era marked by superficiality, oppression, bureaucracy, and hypocrisy with respect to issues of society and government, causing discontent and rage in the 1960s.

White families, the beneficiaries of 1950s consensus culture, found themselves to be unfulfilled and discontent by its superficiality at the start of the new decade. The GI Bill opened the doors of

homeownership to more Americans than ever before though loan guarantees and low interest payments. Millions of Americans took advantage of this opportunity and left urban centers for the suburbs. Although home ownership initially provided Americans with a sense of pride, the mass-produced suburbs became a source of isolation. Americans living in suburbia could no longer walk to work or the market and as a result lost connection with their neighbors and the community at large. Another source of pride came with the shift from blue-collar workers to white-collar businessmen. This shift brought a perceived advancement in status to those in the middle class community, who regarded high status as a major pillar of achievement. As the 1950s came to a close, however, perceived status was no longer gratifying enough to fulfill the lives of the men in menial office jobs. The same men who used to work with their hands to create products and accomplish goals grew increasingly discontented with shuffling papers in isolated cubicles.

During this time, the nuclear family emerged as a symbol of the American dream. Within the family structure men and woman had distinct gender roles with men as the breadwinners and woman as the helpmates. These gender roles initially gave the middle class a sense of status but later resulted in unhappiness in each gender. The “breadwinner” saddled with his responsibility to uphold the status quo lost his sense of autonomy. Simultaneously, the “helpmate” isolated in the suburbs grew unsatisfied with the unfulfilling repetition of daily tasks and yearned for more meaningful work. The loss of individual identity forced material possessions to become the vehicle for personal expression. In a consumer-driven economy the media’s portrayal of happiness equating to ownership of goods led people to strive to “out own” their neighbors. Although material possessions provided a brief sense of pride for the middle class, the bottomless pit of want proved to be unfulfilling and provoked discontent at the start of the 1960s.

In his book *The Status Seekers,* Vance Packard explores the moral dilemmas raised by the success and mass consumption of 1950s consensus culture. Packard criticizes the hypocrisy that is evident within the middle class with his statements: “We profess to be guided in our attitudes by the body of ideals set forth by our Founding Fathers. The Founding Fathers would wish us to individualists, free thinkers, independent in mind and spirit.” He challenges the consensus culture that shaped the 1950s when he argues that people should be judged “not by the symbols they display and the labels they wear but rather by their individual worth" (190). As the 1950s came to a close many Americans found themselves in agreement with Packard. The superficial standards the white middle class families aimed to live up to left them with a sense of meaninglessness, which

caused their discontent in the 1960s.

The same opportunities and ideals that provided the white middle class with affluence during the 1950s deepened the oppression of the African American community, leading to their rebellion in the 1960s. The GI Bill that granted so many American families the opportunity to own a home did not equally benefit the black community. Redlining or discriminatory disapprovals of home loans based on race prevented blacks from taking part in the move to the suburbs. The mass exodus of middle class white families from urban centers to the suburbs left America’s cities in a state of abandon and the black community alone to deal with the burden of an underfunded school system and hometown. The white citizens may have left their residences in the cities, but owning a car allowed them to keep their employment, making it difficult for African Americans to find employment available near home. When African Americans could find work, racial discrimination repeatedly prevented them from being hired or paid the same wages as whites. In the segregated and deeply racist South black citizens found themselves able to obtain only the lowest-paid, dirtiest and most unskilled jobs regardless of their training. Despite their frustrations with the white community who oppressed them, blacks depended on white merchants for credit and adhered to a system of deference in order to survive economically.

Throughout the 1950s, violent crimes committed by white Americans against black citizens based on their race went unpunished. The combination of economic oppression and moral inequality led the black community to organize demonstrations in protest of the inherently racist American system. Martin Luther King Jr. described the need for such demonstrations in his Letter from a Birmingham Jail: “…we who engage in nonviolent direct action are not the creators of tension. We merely bring to the surface the hidden tension that is already alive. We bring it out in the open where it can be seen and dealt with.”

By the close of the decade, the younger generation of the African American community had grown impatient with the process of peaceful protest and saw it as yet more deference to the white oppressor. Ann Moody, a young black woman coming of age in the bigoted South, tells of frustration with civil rights leaders’ “softness” when she recalls her reaction to Martin Luther King’s *I Have a Dream* speech: “I sat on the grass and listened to the speakers to discover we had “dreamers” instead of leaders leading us. Just about every one of them stood up there dreaming. Martin Luther King went on and on talking about his dream. I sat there thinking that in Canton we never had time to sleep, much less dream.” Other young African Americans shared Moody’s impatience with the non-violent movement and began to seek other

methods of attaining equality. As Moody recalls, the black youth "felt that the power to change things was in themselves. More so then in God or anything else. Their way of thinking seemed to have been "God helps those that help themselves" instead of "when we get to heaven things will be different... which was what my grandmothers thought". This new perspective of how to accomplish change transformed the system of deference that prevailed in the 1950s consensus era to a system of rebellion that exploded in the 1960s.

In addition to their outrage at the unjust treatment of African Americans, white college students rebelled against the consensus culture of their fathers and an impending war overseas. These students witnessed the soullessness of the work of the previous generation and regarded their parents' role in society as part of a machine that functioned for the sole benefit of the government and big corporations. Their belief that these "bureaucracies" took advantage of the people in order to make a profit led them to question the motives of US involvement in Vietnam. In 1962 Students for a Democratic Society (SDS) issued a statement that addressed issues of war, racism, and bureaucracy in the United States. This statement articulated the goals of student rebellion: "The fight for peace is one for a stable and racially integrated world; for an end to the inherently volatile exploitation of most of mankind by irresponsible elites; and for freedom of economic, political and cultural organization…". As the civil rights movement gained momentum white students from across the country joined in the effort to help free the oppressed from the limitations of racism. Simultaneously, students reflected on their childhood spent in the 1950s consensus culture and their parents' roles in society with determination to rebel against that system. These students saw the war in Vietnam as a means for the government to exert more control and elicit money at the expense of both Vietnamese people and US soldiers. During the mid-60s the SDS organized in Washington and across the country to protest as Paul Potter put it "governmental efforts to control information manipulate the press and pressure and persuade the public through distorted or downright dishonest documents…." Potter and the other members of the SDS hoped to call attention to the "long-neglected internal priorities of shared abundance, democracy and decency…" Rejection of 1950s consensus culture and the racism and tyranny inherent within it, led college students to rebel against the government's domestic and foreign policies.

The hypocrisy of the Cold War rhetoric about freedom and democracy that translated into the violent reality of Vietnam instilled rage in the American people. Throughout the 1950s US leaders spoke out against the oppression and tyranny of communism. In his address

before Congress in March of 1947, Harry Truman described communism as "the will of a minority forcibly imposed upon the majority. It relies upon terror and oppression, a controlled press and radio; fixed elections, and the suppression of personal freedoms." During the 1950s this kind of rhetoric kept Americans in fear of the spread of communism and loyal to whatever the government planned to do abroad. At the inception of the war in Vietnam most Americans supported its efforts to aid a foreign country in need. Lyndon Johnson provided an explanation as to why the war was necessary: "We fight because we must fight if we are to live in a world where every country can shape its own destiny, and only in such a world will our own freedom be finally secure." By the mid-to-late 1960s, however, newscasts reveled a different story. Though media broadcasts Americans saw that the people of Vietnam were not happy with the US involvement in their country. These visual accounts of horrific acts of war did not match with the portrayal of progress made by the US government. As a result of these conflicting messages, a credibility gap opened up. Characterized by the positive portrayal of the war by the government on the one hand, and the negative aspects of the war being brought to light through the media on the other, the credibility gap promoted mistrust of their leaders by the American people. The gap widened as soldiers returning from war told horrific accounts of their experiences. Soldiers like Tim O' Brien offered descriptions of the atrocities committed and the disorganized chaos of Vietnam and people became outraged. On the ground, soldiers had varied levels of commitment to the effort. As O'Brien recalls, the soldiers went to war more concerned with their own survival than with patriotic sentiments about winning a war: "the trick of being in the Nam is gettin' out of the Nam. And I don't mean gettin' out in a plastic body bag. I mean getting out alive…." In 1968 Walter Cronkite made a report from Vietnam describing US progress as "mired in stalemate." It was at this point that Americans really lost faith in their government. Rebellion against the consensus culture of the 1950s exploded into the rebellion against the war in Vietnam, because people saw the war as the culmination of the superficiality, oppression, bureaucracy, and hypocrisy that plagued the 1950s.

The consensus culture of the 1950s bred discontent and rage in the 1960s. The "Golden Age" of American history brought millions of Americans advancement in society at the same time as it pushed the poor deeper into poverty. As the white middle class children of the 1950s matured into young adults, they rejected the superficial ideals that brought their parents empty monetary success. As the black children of the 50s matured in neglected inner cities, they rejected the system of

deference that their people had adhered to for centuries. As the hypocrisy of American ideals became evident though the Vietnam War, people rejected the 1950s mindset of compete trust in the government. The consensus era in American history bred protests and rebellion during the 1960s as Americans decided that they wanted to take control of their own lives back from the hands of the government and big corporations. Despite economic growth, as Americans looked back on the 1950s they saw an era marked by superficiality, bureaucracy, oppression, and hypocrisy that caused them great discontent and rage in the 1960s.

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