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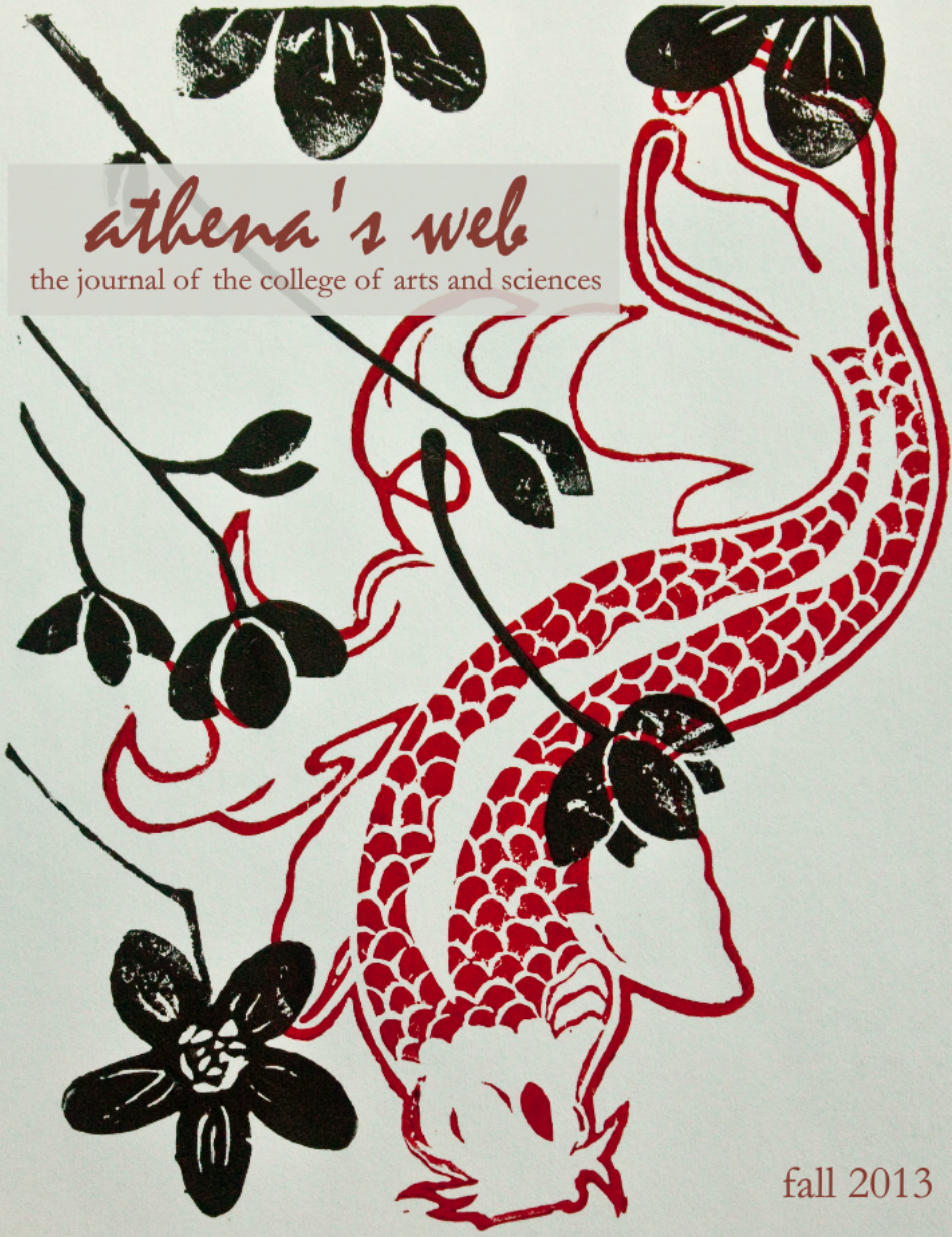

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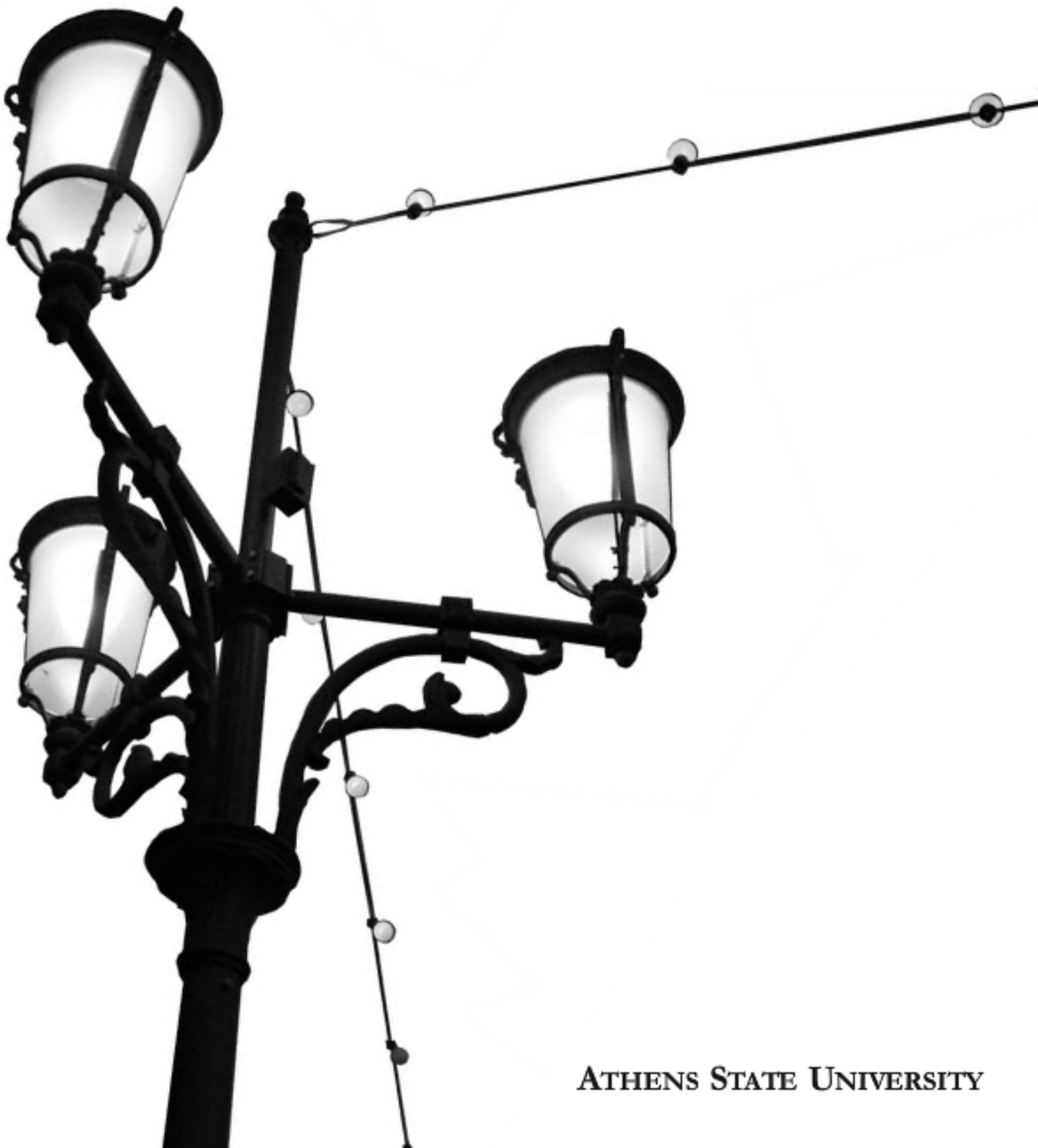

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Building Success Through Writing
ATHENS STATE UNIVERSITY

fiction

art

athena's web volume 2.1 fall 2013

poetry

academic essays

News and Announcements

Submissions are currently open for the Spring 2014 issue and for the Spring 2014 Cover Design Contest. Submissions received after the deadlines listed below will be considered for the Summer 2014 issue.

February 27
Release date for Fall 2013 issue (online version)

March 7
Tentative release date for Fall 2013 issue limited print run

April 17
Deadline for the Spring 2014 Cover Design Contest

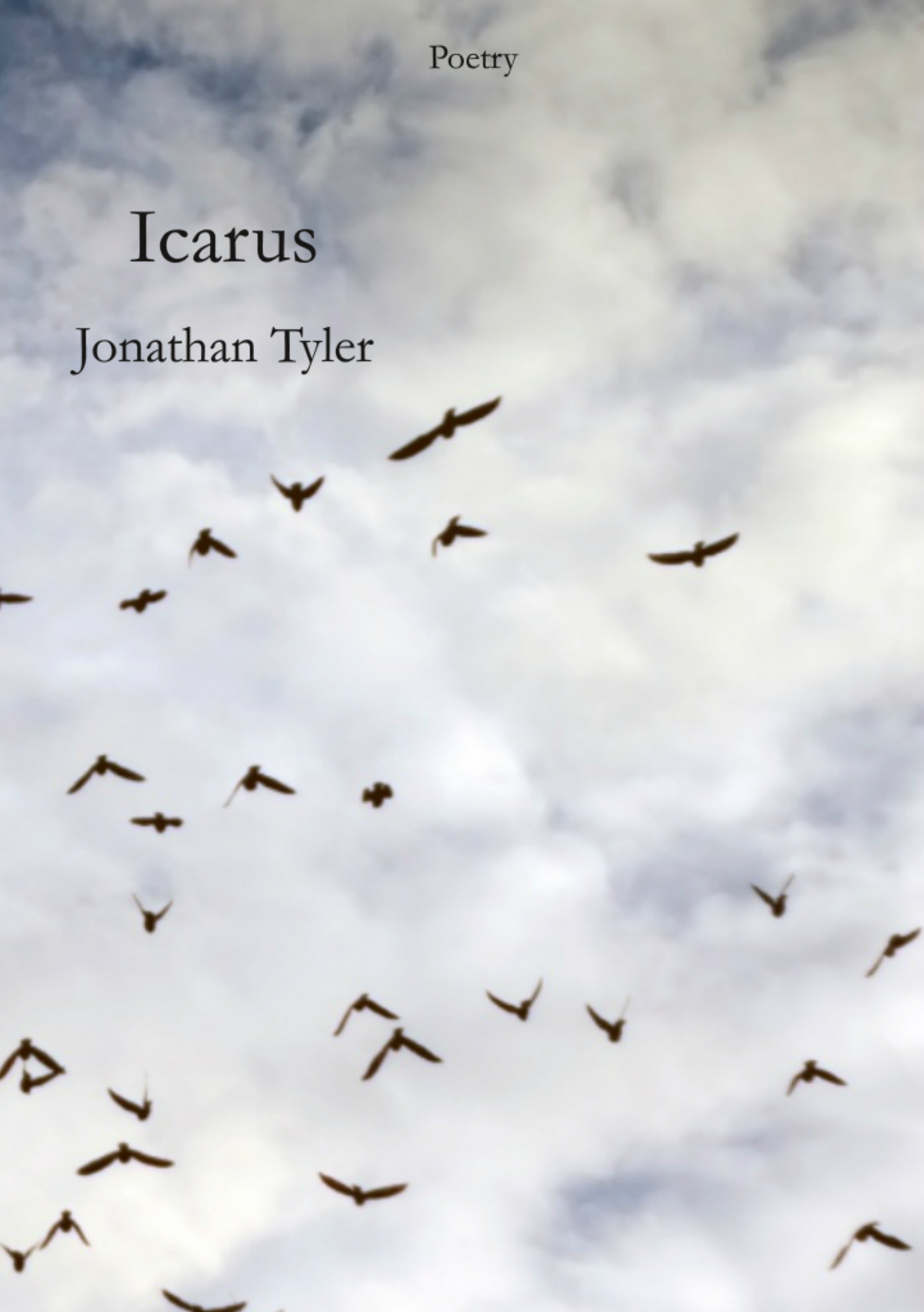
April 24
Submission deadline for the Spring 2014 issue

Note that the above dates can be changed at the discretion of the Editor and the Editor-in-Chief. Changes will be announced on the News and Announcements section of the journal's website.

Poetry

Icarus

Jonathan Tyler



Man, I know how you feel.
One minute you're soaring high
In the sky
And, as you taste a cloud,
You think you'll never come down
To the ground.
You think your wings are strong
And your time in the heavens will be long.
But the tyrant sun is irked by your ambition,
And he grows hot at your invention.
Then things fall

apart.
The things that stop your heart.

And your father isn't there

To fix the

breach

beyond repair.

And the people

below

do not care.

Then : Realization.

It pierces your mind and imagination.

You

know

the

fall

is

harmless—

landing

kills

•

by Ashley Castillo

by Ashley Castillo

Poetry

Aftermath

Mary Theresa Toro

He moved to her side of the bed,
embraced her pillow,
breathed deeply,
inhaled the scent of her perfume,
her essence....

Loneliness crept into his heart and soul
bringing sleeplessness,
or dreams of loving her, so real
he awakened weeping for the sorrow of
what was not,
would never be again....

He moved to the guest room,
but found the strangeness of the stiff new mattress
even more unbearable than the solitude of grief...

Finally to the consolation of his old recliner,
the Home Shopping Network whispering in the flickering gloom
her little dog curled in his lap,
seeking and giving comfort.

Poetry

Too Much

Vincent Christian

I love the way pipe smoke
Bites the back of my throat
When it's burned a little too fast.

And the way my lungs burn
When I've run a little too far.

And the way the shower stings
When it's run a little too hot.

And I love the way it feels
To love you
A little too much.

Poetry

Miami Lunch Counter, 1957

Mary Theresa Toro

"Good afternoon, ladies. What can I get you?"

We were ladies of leisure
having an afternoon snack
at the Woolworth lunch counter.

There were empty seats at the counter
when the man approached,
but he knew better than to sit.

He walked to the far end of the counter
to the space marked off by a silver rail
to wait for the waitress to notice him….

Without preamble "what'll ya have?"
"A ham sand…."
She turned and
walked away to serve the blond
man who just sat at the other end of the counter

Back to the standing man
"A ham sandwich, and…."

Again she left him with no apology,
for two ladies, two coffees.

"So?"
"A ham sandwich, and a coffee…."

Away again to
a brief case carrying man.
"Coffee and pie,"

The standing man looked at his watch;
she returned
"Now, what did you want?"
"Nothing, thank you. I must return to work."
"Your choice."

The black man slowly turned and left,
still hungry, but out of time.

by Guy McClure

Poetry

Librarian's Daydream

Laura Poe

It was a dark and stormy night in the small town of Raven's End. It was one of those stay inside and curl up with a book nights. And that is just where Lois wished she was instead of sitting behind the research desk at the town's small public library. Her evening had been quiet, so she decided to work on her reports until she was needed. Lois was about to start on her next set of reports when the front doors opened and a cool wet breeze sent the smell: motor oil, sweat, and something else – Irish Spring maybe - her way. She looked up as he walked in; long lean legs, broad strong shoulders, ice blue eyes, and blazing red hair. This was a man that Lois wanted to know. She noticed that he was carrying a 1994 Chilton's American Car Manual under his arm. Lois was impressed that he took great care to keep the book dry as he walked through the front doors of the library.

"Evening ma'am," he drawled as he walked past Lois on his way to the circulation desk. Joyce was waiting at the desk with a "come and get me" grin.

"Hey Brett, did you get that old car of yours runnin'?" Joyce purred.

Lois was amazed that Joyce would be so flirtatious with this large grease monkey with the untidy red hair. It surprised her that Joyce would give this man the time of day. But, then again, Joyce was the type to flirt with anything with a pulse.

"No ma'am, I picked up the wrong book. I need some help finding the right one. Is there someone that can help me?" Brett asked.

"Well I am not allowed to leave my little area," she pouted. "Lois can help you. She is that blond headed woman over at the research desk."

Joyce pointed over Brett's shoulder to Lois. Her heart stopped; his eyes - beautiful piercing blue eyes - were fixed on her. As he turned his body to face her, Lois tried not to notice how his grease stained jeans hung from his hips. She didn't want to see that his shirt was unbuttoned just one button too low. As he walked over he ran his large hand through his tousled red mane. Lois tried not to flush with excitement. She had watched him from afar when he came by last week to get the repair

manuals. She knew the books that he was taking with him were all wrong for his project. She was too afraid to tell him. She sat up and looked him in the eyes. "Good evening sir, what can I help you find?" asked Lois breathlessly.

"Yes ma'am, I am looking for something that will help me fix my 1974 GTO. Its engine needs to be rebuilt." The way he said that made Lois' insides purr.

Her daddy had taken her to car shows when she was a little girl and the love of classic cars had been with her ever since. She was so enthralled with the classics that she asked her daddy to rebuild a 1968 cherry red Chevy Camaro for her. This man, Brett, was rebuilding her favorite model of GTO, the 1974.

"If we look in the 629 area of the nonfiction section we should find the 1974 Chilton's Auto Repair Manual. It has a section on rebuilding engines." Lois wanted to impress this man. "You know, we have a guide that details how to correctly restore muscle cars."

"Really? Show me." By the tone of Brett's voice, Lois could tell that she had grabbed his attention.

"This way, sir." Lois gestured for him to follow her.

"Ma'am, you can call me Brett. I am not old enough to be called sir," he said as he followed her into the stacks of books. Lois could hear the smile in his voice, but she was afraid to look. Her knees were weak already. She just knew that if she saw a smile on his face she would melt then and there.

"Okay then, Brett, follow me please." She was glad that her back was to him. She did not want him to see her smile and the flush that was creeping up her cheeks. She had to remind herself that this was just someone who needed a book and that it was her job to help him, nothing more.

"The book is called *Original Pontiac GTO: The Restorers Guide 1964-1974* by Paul Zazarine. It is a year-by-year guide showing you the right way to do a full scale restoration. It has photos, charts, and part numbers. "My

daddy rebuilds classic cars back home, and this is the book he wanted for Father's Day." Lois knew that she was rambling. She always did that when she was nervous.

Lois reached the shelf where the book was located. It was just over her head, and as she was reaching for it Brett also reached out to pick it up. As their hands met, electricity shot through Lois' body. Her belly flipped and her toes tingled. Both she and Brett let go of the book at the same time and it fell to the floor. They shared a laugh, and then both bent to pick it up. She was face to face with Brett. Those ice blue eyes were chilling her insides. She picked up the manual and handed it to Brett.

"Thank you ma'am," he said softly. "Call me Lois," she whispered. He looked deeply into her eyes. "Thank you, Lois." That moment could have lasted thirty seconds or thirty days. Lois didn't care; her heart was soaring. It had been some time since a man had looked at her like that. They both stood and walked out of the stacks of books.

"Is there anything else I can help you with?" Lois secretly hoped that he would need something else.

"No, Lois, I believe that this should be enough for today." Brett smiled at her and walked away toward the circulation desk where Joyce was talking to some of the teen volunteers.

"Kenna, I need you to shelve the fiction section. Jessa, could you work in the kid's area? Emily, I have a ton of nonfiction books that need to go back on the shelves." Joyce was handing out the afternoon schedule for the teen volunteers. "Hey, Brett, did Lois help you find the book you needed?" Joyce had placed her "come and get me" grin back on her face. "Why yes, she did. I believe that she has given me the right tool for the job this time. I should have asked for help before."

Lois could hear the smile in his voice as she was walking back to her desk. She had several reports that she needed to focus on. She tried to focus as she sat there but the words kept turning fuzzy. Instead of words, all she saw were Brett's eyes. The piercing blue of a frozen sky. She shivered just thinking about them. She was so deep in thought that she did

not notice the person standing in front of her. "Ms. Lois?" Kenna giggled as she watched Lois jump.

Lois sat up and looked around. The sun was shining and the library was starting to fill with the kids and teens that stop in afterschool to work on homework. Lois sat up a bit straighter and shook her head. "Ms. Lois, were you daydreaming about your boyfriend again?" Kenna wanted to know.

Lois shook her head. "I guess I was." And with that they both had a good laugh.

by Ashley Castillo

Poetry

The Air in Wyoming

Vincent Christian

"Dammit," he muttered, flicking another wind-snuffed match to the ground. He wanted so badly to smoke. To smoke is to contemplate. When tendrils of sweet-scented pipe smoke curl their way prayerfully to heaven a man can do his best thinking.

As it was, his thoughts were too scattered. Another match blazed and was too quickly snuffed. He cursed it again until the next more mercifully allowed him to puff the pipe to life. A few good breaths and he exhaled a silvery stream. He chewed thoughtfully on the bit and sank to sit on the stair with a sigh. Precious little time of peace passed before his thoughts were interrupted.

"Hey, Frank," said Jim from 2D, sinking to join Frank on the concrete steps.

"Hey."

"Got a light?"

Frank fumbled in his pocket, producing a match which Jim then struck on the stair and lifted to his own briarwood bowl. Jim puffed a while on his pipe, producing a thick cloud about them.

"Martha got a call from Jan this morning."

"Yeah?"

"Apparently she's been trying to get in touch with you."

"That so?"

"Yeah.... Frank, I know things have been tough between you two, but divorce is a terrible thing."

The other made no response, and Jim continued. "A man has to consider his Christian duty, Frank. Vows mean something, and should not be too quickly discarded.... Martha said Jan sounded real sorry, Frank."

Jan was always sorry. Time and again she was sorry. And when Jan was sorry, things were great. No finer helpmeet had ever been crafted than Jan when she was sorry.

"You should consider yourself lucky," Jim continued with a chuckle, "Martha never once apologized to me for nothin'."

"Lucky..." Frank repeated thoughtfully.

"That's right. It's a pretty wife you got, and any woman's going to

be trouble, Frank. Better to just put up with her than to risk being alone. Why don't you give her a call?"

"I'll think on it," Frank replied.

Jim gave him an encouraging slap on the back on his way into the apartment. Alone again, Frank began to puff on his pipe once more, but it had gone cold. He gave a few more puffs, trying to coax it back to life, but his light had gone completely out. He rummaged in his pocket for the matchbox, only to find it empty. "Dammit, Jim," he muttered.

He got into his car and turned onto the highway towards Sam's convenient store. A few miles down, a woman stood along the roadside, a bag slung over her shoulder and her thumb raised. Hitchhiking wasn't a woman's business, so it was more a sense of obligation than sympathy that induced Frank to pull over. The woman ran up to meet him, and he asked as she looked in,

"Need a lift?"

"Do I ever!" she replied as she climbed into the cab. Frank noticed the purplish bruising atop her left cheek and tried not to stare.

"Where you headed?"

"Wyoming."

"Long way. What's in Wyoming?"

"Air," she replied.

"There's air here."

"Not enough. Not nearly enough." Her tone softened seriously, and for a moment discussion died between them.

"You hitchhike often?"

"Never before," she replied more cheerfully, "but I always wanted to."

"You really shouldn't be taking rides from strange men," he scolded lightly.

"You really shouldn't be giving rides to strange women."

"What I mean is, strangers can be dangerous."

"So can husbands." Silence again rose between them for a time,

before she said, "I'm Angela."

"Frank."

They rode farther, farther than Frank had ever intended to go in his simple quest for matches. Angela took the liberty of fiddling with the radio dials and hanging her bare feet out the window. She laughed freely, a sound Frank found pleasant to hear.

Finally, his curiosity asserting itself, Frank asked, "How many times has it happened?"

"Once."

"Only once?" he asked surprised.

"Is there a quota?" Angela retorted.

"No—no... I didn't mean... just, if it only happened once, he might not ever do it again."

"He certainly won't," came the confident reply.

"I mean he might have learned his lesson," Frank explained.

"I hope he has. But I have chosen to retire as his teacher."

"Aren't you afraid of being alone?"

"I already was alone, Frank. I'd much rather be alone by myself than alone in a marriage. Solitude is not the same thing as loneliness."

Frank contemplated this, chewing thoughtfully on his pipe. Angela suddenly asked,

"Do you need a light?"

"Hmm?"

"A light—for your pipe? Do you need one?"

"Do I ever."

She took the pipe, produced a box of matches from her bag, and puffed at it till the bowl glowed red, then handed it back to him. He marveled at her ability to light it with a single match; she explained how her father had always smoked, though Frank suspected she was no stranger to it herself.

They spoke of many things after that. About Blake, who'd blacked her eye, about Wyoming and songs on the radio, about God and

bars and books and Jan. Dawn had begun to creep over the horizon when they finally pulled in at a diner.

"I should be headed back, I reckon."

"Thanks for the lift, Frank. I really needed it."

"You want breakfast? I'll—"

"No thank you, Frank. Think I'll keep watch for my next Samaritan driver."

"Good luck in Wyoming."

"You too, with Jan."

He stepped inside the lonely diner where the chime of the door was drowned out by a bickering couple in the back, who seemed to see fit to berate one another over a pan of burnt biscuits. The sound of the pan being thrown made an awful clatter, making Frank's stomach turn from any sort of appetite as he turned back to the door. He retreated outside, fumbling to quickly pack his pipe then pat at his pockets in vain for a match. "Dammit," he muttered.

"Need a light?" a familiar voice asked.

"Do I ever."

He watched as Angela lit his pipe for him, then asked her, "Need a lift?"

She looked surprised. "Where you headed?"

"Wyoming."

"What's in Wyoming?"

"Air. Lots of air."

"Hmm," she mused, "I don't know. Someone once told me not to be taking rides with strange men."

"Maybe I'm wiser than that bloke."

"Maybe you are."

"Anyway, I'm headed to Wyoming. Do you want a lift?"

Angela smiled and let him take her bag. "Do I ever."

by Ashley Castillo

Drama

Captive Souls
The Iguana as a Symbol in The Night of the Iquana

Stephanie Adair

The Night of the Iguana, presented to audiences in 1961, is considered by many Tennessee Williams' last major success (Banach 218). The setting is the summer of 1940 at the Costa Verde hotel in Puerto Barrio, Mexico, with the action centered on the somewhat dilapidated hotel verandah, where the lush, encroaching jungle is barely kept at bay. Viewing the always significant title choice made by Williams, the play's action occurs during (and while enduring) a single night and emphasizes the play's most prominent symbol, the iguana. The iguana is captured by locals to be fattened then eaten, considered a delicacy. The captive iguana in the play serves as a symbol for the plight of the work's three main characters – Maxine Faulk, Hannah Jelkes, and the Reverend T. Lawrence Shannon – and its subsequent release provides a rare element of hope often lacking in Williams' work. Banach sees the main characters united in a shared existential struggle and ready to help each other through it (218).

Maxine Faulk is the Costa Verde's recently-widowed proprietress who is confined by loneliness, a lack of true companionship. In keeping with her voracious appetite, she is the one the captive iguana is intended to feed. Her recently-deceased husband, Fred, was an aged, avid fisherman with whom she no longer had a physical relationship and according to Maxine, "we'd stopped talking together except in grunts – no quarrels, no misunderstandings, but if we exchanged two grunts in the course of a day, it was a long conversation we'd had that day between us" (86). To satisfy her lusty sexual appetite, Maxine hired two Mexican boys, Pedro and Pancho, to help around the hotel and join her for night swimming, even while Fred was still living. The teens do not satisfy the fortyish Maxine's desire for true companionship, thus she is constantly commanding them and subsequently questioning their lack of respect for her. Maxine's conversations with Shannon are filled with sexual innuendo, apparently the only "language" spoken by Maxine in expressing her deep-seated need for more than sex – a

quest for camaraderie – in an unstable jungle existence. Maxine acts as a counterpoint – loud, lewd, and lascivious – to the saintly character of Hannah Jelkes, a technique frequently employed by Williams in his plays (e.g. John and Alma in *Summer and Smoke*, Rosa and her father in *The Rose Tattoo*). Yet, there are glimpses of a softer nature – her inability to turn out Nonno and Hannah, her concern for Shannon – that underlie a need in Maxine for something or someone to rely on. Glenn Embrey, in his critical article "The Subterranean World of The Night of the Iguana," notes that at the close of the play Maxine makes a surprising transformation, described by Williams' stage direction as "mellowed," "cool," and likened to an "Egyptian or Oriental deity," which he perceives as a major reason Shannon can accept her at the close of the play (204).

Hannah Jelkes, granddaughter of the aged minor poet she affectionately calls Nonno, is another character of the play who can be paralleled to the iguana's captivity and consequently it is she who insists that it be released, though she observes, ". . .it's not an attractive creature. Nevertheless I think it should be cut loose" (102). Hannah shows through the iguana that all of "God's creatures" – the aged, the crude, and the "spooked" – deserve respect and life. Shannon is the primary recipient of Hannah's imparted wisdom sans judgment when she does a "character sketch" of him, highlighting how he enjoys punishing himself and others while exposing her own vulnerability in admitting to having wrestled with her own "blue devils." Hannah has her own link to the iguana's imprisonment - her exhausting world travels with Nonno, who Hannah rather wistfully admits, "conducts our tours" (80). Shannon surmises that they operate as "hustlers," a term which Hannah turns back to him as well (77). Yet it is through Hannah's patient ministrations (soft voice, poppyseed tea) and previous experiences that Shannon endures *The Night of the Iguana*. As Norma Jenckes aptly states, "in the action of the play the grand

daughter [sic] Hannah forces Shannon to see the desolation of his life, and she offers him an oasis of care, respect and esteem that is not rapacious or brutal" (10). Nonno's completion of his final poem, subsequent death, and the release of the iguana all work in concert to show Hannah's first opportunity to exert her independence, which she does in choosing to move forth alone, rejecting Shannon's proposal that they travel together.

The play's protagonist, the Reverend T. Lawrence Shannon, presents kinship to the captive iguana as being on the verge of a nervous breakdown; he has a history of these mental incidents. He returns to the Costa Verde for the serenity of the hammock by the rain forest and, following a half-hearted suicide attempt, is ironically secured to that hammock, just as the iguana is tied to the pole under the verandah. Why the hammock in the rain forest? As Rod Phillips suggests in his article, "'Collecting Evidence': The Natural World in Tennessee Williams' *The Night of the Iguana*," it is Larry Shannon's Blue Mountain (Amanda Wingfield), his Belle Reve (Blanche DuBois), his place of psychological escape (61). Shannon, who demonstrates his kinship to the iguana in a literal sense, is the one who eventually frees the otherwise doomed creature. Shannon's captivity is manifested through a repeated loss of jobs (from Episcopalian minister to world-class tour guide to second-rate tour guide) because he has a penchant for underage females. Hannah acutely observes that this weakness, causing him to find himself at "the end of his rope," is the result of his "need to believe in something or in someone – almost anyone – almost anything. . .something" (95). Clive Barnes captures Shannon's predicament with, "Shannon described so wonderfully by Williams as a 'man of God – on vacation' unquestionably has his sexual problems, stemming from a mixture of attractiveness and instability, but these are symptomatic of his inability to center his life or secure it some kind of purpose" (196). Williams provides sketches of himself in Shannon's

character - his own search for meaning in an often hostile world and his infamous sexual insatiability. Not surprisingly, Shannon was originally written as a homosexual character, later modified for the stage (Ganz 104). Embrey perceives the following intensely dramatic scene as a statement regarding theology and sexual sin:

> Williams captures Shannon's predicament brilliantly in a brief and wordless scene in act three, after Shannon has lost the last vestiges of control over his touring party. He stands on stage wearing a few pieces of his ministerial garb; suddenly, he ' with an animal outcry begins to pull at the chain suspending the gold cross about his neck.' He jerks savagely back and forth on it, slashing himself. His actions illustrate how he is tied to his warped theology, just as the iguana is tied to the stake. He shows how his religious beliefs make him suffer, how his efforts to free himself from them are useless and only make him suffer more. And he shows how willingly he punishes himself. (202)

Through the gentleness of Hannah, the genteel pride of Nonno, and the vigor of Maxine, the Reverend T. Lawrence Shannon is finally offered something to believe in, once he releases the last vestiges of a life that held no authentic appeal and afforded little hope.

The symbolism of the iguana is unique in this Williams' play because it can be applied to virtually every character. Most of his other works tie the major symbols to a specific character (e.g. Maggie/cat, Blanche/bathing, Serafina/goat). The universality of the iguana symbol provides an easy connection for the reader/audience in the struggles common to human existence. Phillips considers Nonno's poem an apropos conclusion in that "the poem speaks of a moment of crisis, a turning point which ends one life, and which gives rise to a new beginning" (68). This end and subsequent "new beginning" applies

to the iguana (freedom), Maxine (companionship), Nonno (completion), Hannah (independence), and especially to Shannon (hope). This perceived shift in Williams' work is best described as follows:

> In the past, critics and audiences had struggled with what seemed to be wholly pessimistic themes, representations of immorality, and suggestions of nihilism. Although *The Night of the Iguana* still possessed an air of melancholy, addressing issues such as death, mental illness, and the destructive nature of desire, it broke these stereotypes of Williams' work with its treatment of contrasting themes such as the will to endure, the search for faith, and the camaraderie inherent in human existence. (Banach 219)

Shannon and Maxine reach an agreement to endure together and in Hannah's words, "make a home for each other. . .a thing two people can have between them in which each can. . .well, nest-rest-live in, emotionally speaking" (97). This conclusion, to borrow Shannon's favorite and oft-repeated word from the play, is "fantastic," with every possible definition applicable.

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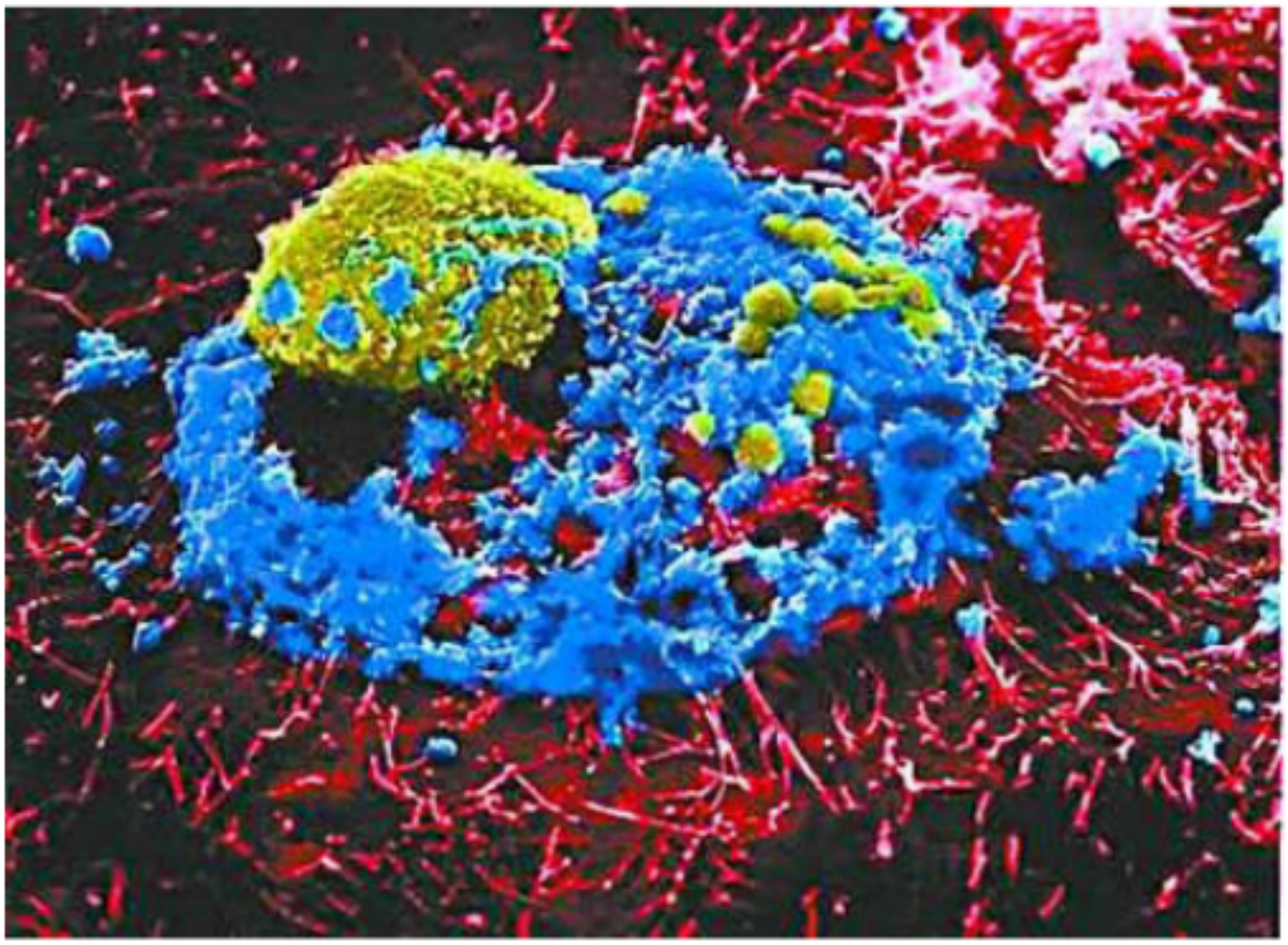
by Ashley Castillo

Biology

Biological Warfare and Some of the Viruses That Could Be Potentially Used

Julie Asherbranner



What if? Fact or fiction?

What if you could make a super virus? Could you contain such a thing? Could it be effectively distributed to the population it was intended for without infecting others? Would you ultimately succumb to it yourself? When does what we have read in books become a reality? What would happen if it did? What would people do?

Biological warfare is something that is in the back of everyone's mind: taking a known virus, possibly mutating it, and finally unleashing it on an unsuspecting population. Mutating a seemingly harmless virus and making it into a deadly killer, completely wiping out a civilization without thinking twice, it is a theme often used in fiction. In one story, people took the everyday normal flu virus and spliced a piece of the Ebola virus onto its DNA. When people came down with the flu, in this story Ebola virus showed its ugly head. It could have been prevented by taking the flu medication, but it was rare that someone would do so. They would more than likely let it "run its course."

As you can see from the table below, provided from Baylor university's website, biological warfare has been around for over a millennia. In 1940, Sir Fredrick Banting created what could be considered the first biological weapon research center. The United States was not far behind him, and everyone feared that Germany would attack using some kind of biological weapon. The fear culminated in President Nixon's being the first to sign the Biological and Toxin Weapons convention (BTWC) in 1972. The BWTC prohibits the manufacturing of biological weapons.

Since there was no way to verify where any biological weapons came from, Russia, even after signing the BWTC, established a gigantic biological warfare project. In 1960, USSR developed an "anti-plague system" to defend the country from natural or manufactured diseases. "From its inception, the Soviet/Russian BW program has passed through two eras, "classical" and "modern". It

Time	Event
600 BC	Solon uses the purgative herb hellebore during the siege of Krissa
1155	Emperor Barbarossa poisons water wells with human bodies in Tortona, Italy
1346	Tartar forces catapult bodies of plague victims over the city walls of Caffa, Crimean Peninsula (now Feodosia, Ukraine)
1495	Spanish mix wine with blood of leprosy patients to sell to their French foes in Naples, Italy
1675	German and French forces agree to not use "poisoned bullets"
1710	Russian troops catapult human bodies of plague victims into Swedish cities
1763	British distribute blankets from smallpox patients to Native Americans
1797	Napoleon floods the plains around Mantua, Italy, to enhance the spread of malaria
1863	Confederates sell clothing from yellow fever and smallpox patients to Union troops during the US Civil War
World War I	German and French agents use glanders and anthrax
World War II	Japan uses plague, anthrax, and other diseases; several other countries experiment with and develop biological weapons programs
1980–1988	Iraq uses mustard gas, sarin, and tabun against Iran and ethnic groups inside Iraq during the Persian Gulf War
1995	Aum Shinrikyo uses sarin gas in the Tokyo subway system (

is currently on its third era, namely the "contraction and denial" era" (Zilinskas). It is known that Russia was trying to arm itself with biological weapons instead of trying to find a preventative for them. Since 1994 when Dry Pasechnilk showed up in France and asked for asylum, other men from the Russian biological weapons program have followed in his footsteps. Looking at their BW program today, it is modeled for preparedness and readiness just in case of an outbreak. Russian scientists hope to have people strategically stationed so that, if an outbreak or suspicious disease were to break out, hopefully there could be someone there within two hours to organize and register people.

In more recent years (since the terrorist attacks on September 11, 2002), biological warfare has become a more worrying problem. The anthrax attacks that followed shortly after the attacks showed just how little we know about biological warfare. Since then, epidemiology has become a growing field of study.

A major factor in epidemiology is the R° (R nought number), which is the basic reproductive number. It represents the average number of secondary infections from one single infected person in a susceptible population, and can range from R°1 to R°7. An R° of two would infect 4 then 16 then 256, and finally 65 thousand. R°5 is considered to be an extension level event.

Epidemiologists are on the front line of the outbreak. They go to the place of the initial infection and try to determine the R° number. They also set up hospitals and deal with the public and the press, knowing there will be a panic when word gets out. They are specifically trained to deal with any and all problems that can come up.

There are many viruses and bacteria that could be used for biological warfare. One is smallpox. It was eradicated from the world in 1977. There is no known cure for smallpox. It needs to run its course. Once infected, it takes about 7 to 10 days for the pustules to begin. Once they appear, victims are contagious. Smallpox can be mild or severe, with a person having pustules that will leave scars all over their body. Another possiblity is anthrax, which can infect both humans and animals. Cutaneous, or skin, anthrax can occur if someone with a cut or scrape handles an infected animal. Intestinal anthrax occurs when someone eats contaminated undercooked meat. Pulmonary, or inhaled, anthrax is the rarest and most dangerous kind of anthrax. It can occur when someone inhales thousands of spores. It presents as a common cold or flu, but will turn into pneumonia shortly after. Some of the less commonly known viruses and bacteria could be used as well.

Examples are the ebola virus, which has no known cure and can kill in a matter of days, and the Bubonic Plague, which is still active in small rodents today. There have been a few cases of the Bubonic Plague in the last few years.

Even naturally occuring biological threats are scary to the general population. Take, for example, the avian flu scare a few years ago. Everyone was frightened to go outside. People were wearing masks and staying in. It was never transmitted from human to human, but people did not care. It was something new, deadly, and ultimately terrifying. If something like that was engineered so that it could be transmitted person to person and set forth on the world, where would we be? Or would we even still be? Could insects or other animals be used to transmit the biological agents? If avian flu mutated just a little so it could bind with the swine flu, it would be deadly. It would be on the record as being as bad as the flu pandemic of 1918. Some carriers would survive, but the majority of the population would

succumb and die. That is just one scenario. How would we be able to stop it? To combat these possible threats, information is crucial.

First, there is smallpox. Smallpox is an infectious disease unique to humans. Originally it was known as "Pox" or "The red Plague" in England. It is in the tiny blood vessels of the mouth, throat, and skin. It is identified by the many small raised pustules all over the body, and not to be confused with the chickenpox. Smallpox is believed to have shown up in the human population around 10,000 BC, and a pustule rash was found on the mummified corps of pharaoh Ramses V of Egypt. It is estimated to have killed 300 to 500 million people during the

20th century.

The last known case diagnosed was on October 26,1977, but what would happen if there were one or two cases left out there somewhere? What would happen if a terrorist cell found out about it? They would send a few men over to where one or more of the cases were, infect themselves (they are not called suicide bombers for nothing), and hop a plane for strategic cities in the USA. It would take about a week for the virus to be in the system fully. By the time they are contagious, they would have only a few pustules somewhere on their bodies. They could go out to places like Time Square or the subway system in New York, any theme park in Florida, California, or anywhere for that matter, not to mention the Washington Monument or the Capital building. While these people are out infecting others, the cleaning staffs at the hotels they have been at are straightening their rooms and getting infected themselves. How

Smallpox

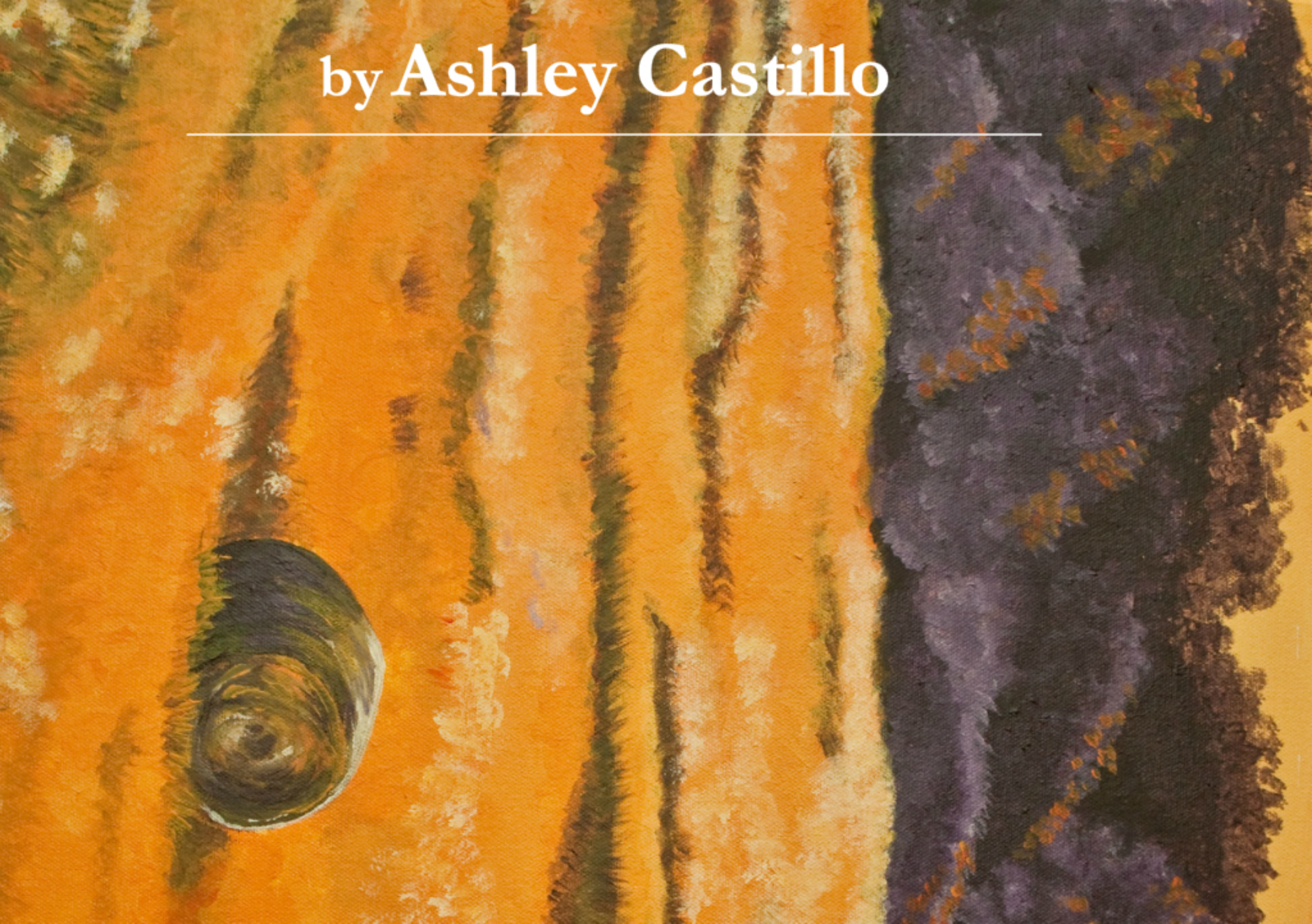
The smallpox virus localizes in small blood vessels of the skin, mouth and throat. Blindness resulting from corneal ulceration and scarring.

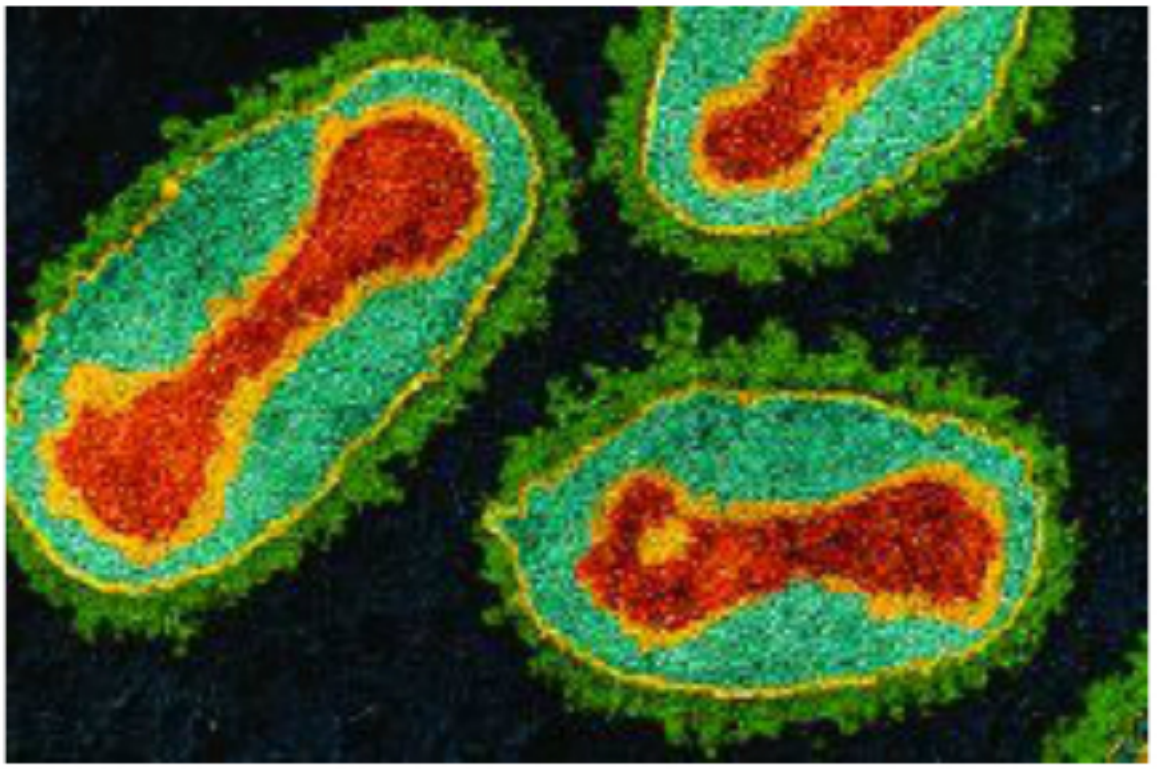
The disease killed ~ 400,000 Europeans per year during the closing years of the 18th century (Hays, 2005) and was responsible for a third of all blindness. It caused 300–500 million deaths during the 20th century (Koplow, 2003)

Hays JN Epidemics and pandemics: their impacts on human history". ABC-CLIO. p 151 (2005)

Koplow DA Smallpox: the fight to eradicate a global scourge. Berkeley: University of California Press (2003)

by Ashley Castillo





many of these people will get on a plane or train in the next week? There is a stockpile of the small-pox vaccine around the world, but it is from the 1970's, and who is to say that the virus has not mutated. That could make the vaccine worthless. By the time scientists did find a new vaccine, how many people would be blind, scarred for life, or worse?

A second possibility is the bird flu. This flu is deadly in humans. In 100 people infected, at least 10 will die. There is actually a new strain that has killed four people already. It is contracted from contaminated birds, and not passed from human to human (yet). The virus that causes the bird infection can change (mutate) to infect humans. Such mutation could start a deadly worldwide epidemic.

Research has shown that a highly contagious strain of H5N1, one that might allow airborne transmission between mammals, can be reached in only a few mutations, raising the spectre of a pandemic in the human population. The bird flu (H5N1) is also a subtype of influenzavirus A.

The "H" in the virus is a hemagglutinin protein. It is a species-specific binding protein that allows the virus to bind to the cell membrane of the host's respiratory system. The "N" is a

neuraminidase protein. It is a surface glycoprotein that removes sialic acid, which plays a key role in the release of the virus from the cell by preventing the aggregation of the virus by the hemagglutinin protein binding to other viral proteins.

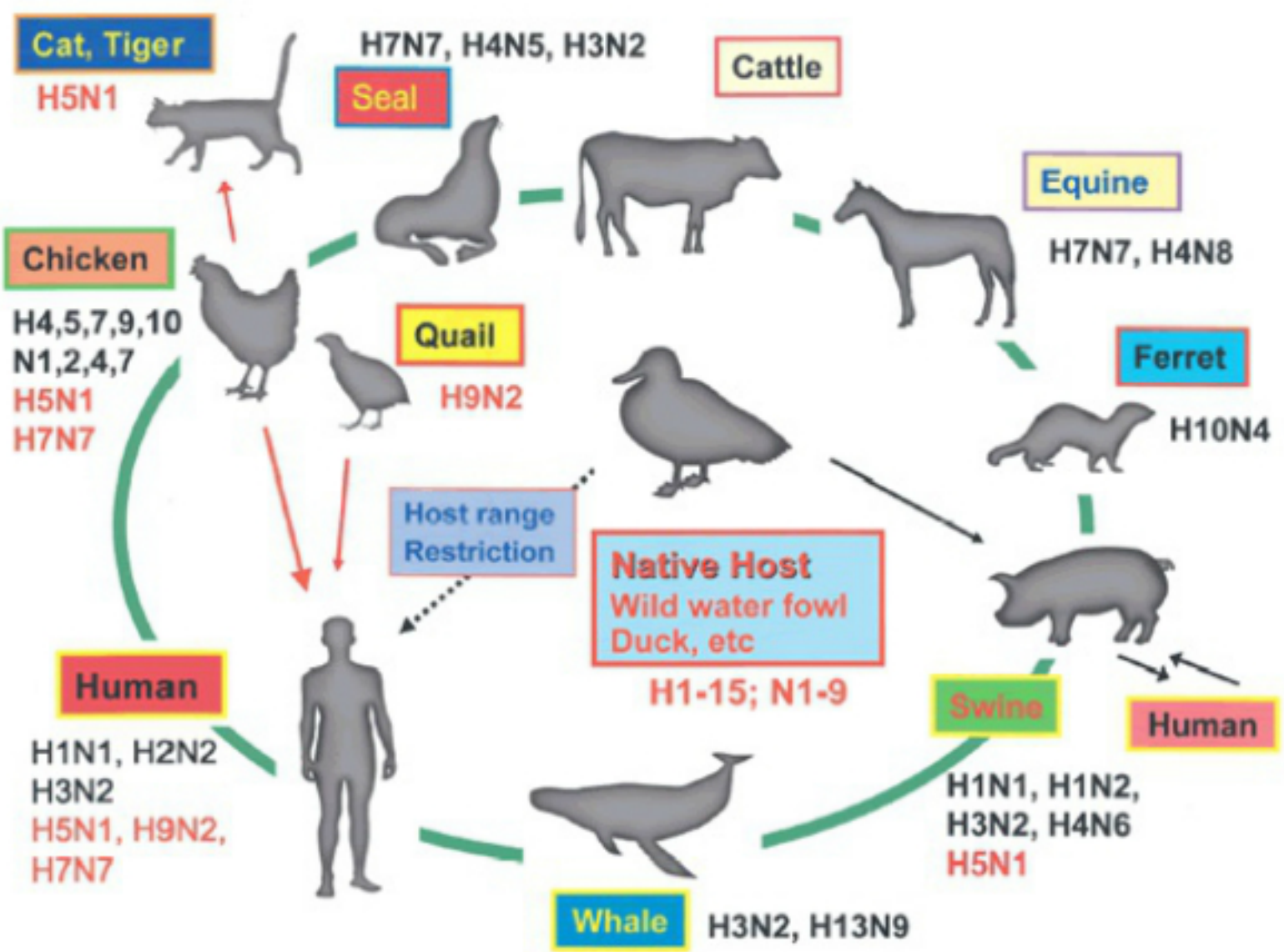
Some of the different strains of the flu are:

• H1N1, which caused the 1918flu pandemic("Spanish flu") and currently is causing seasonal human flu and the 2009 flu pandemic ("swine flu")

• H2N2, which caused "Asian flu"

• H3N2, which caused "Hong Kong flu" and currently causes seasonal human flu

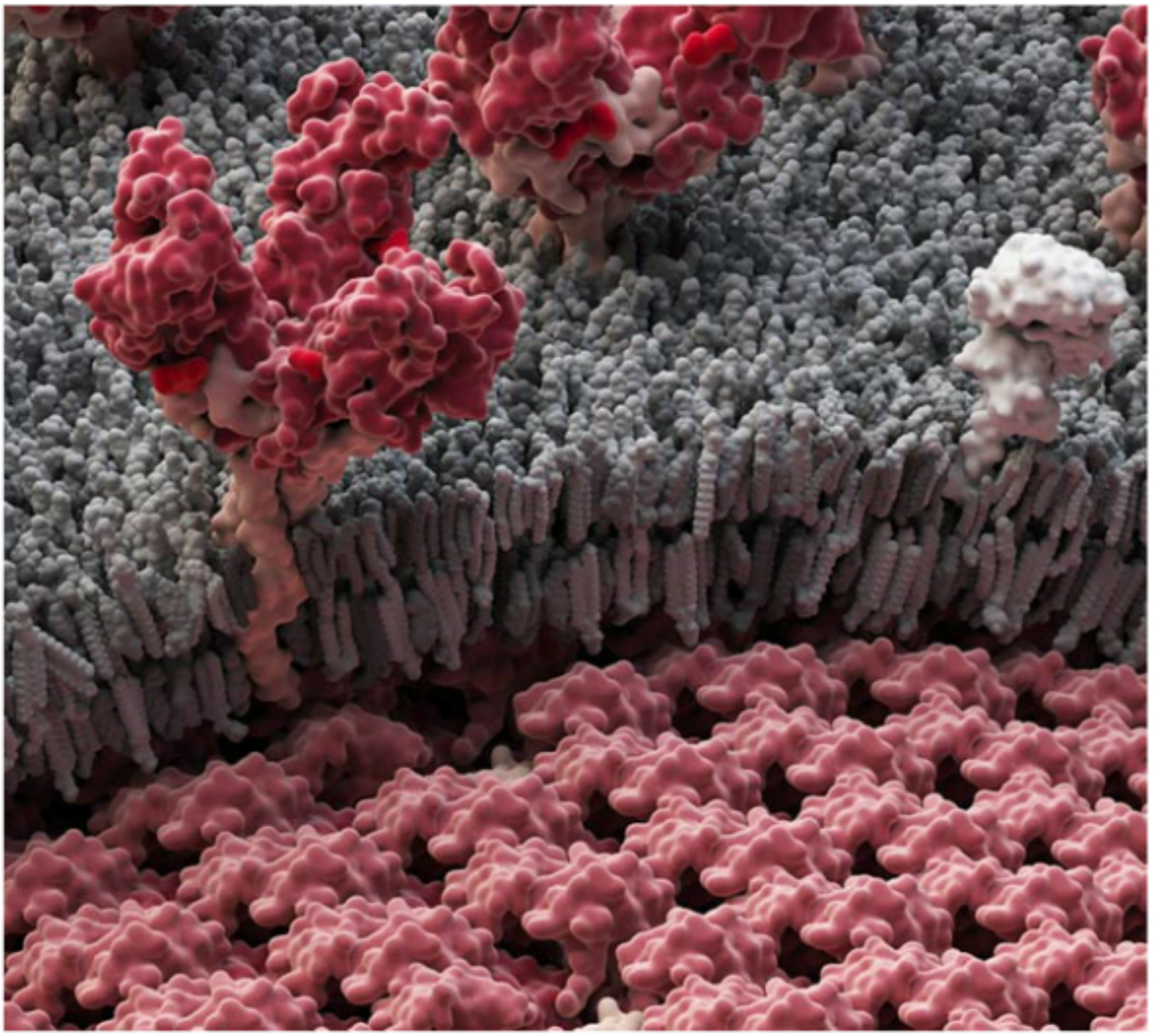
• H5N1, ("bird flu"), which is noted for having a strain (Asian-lineage HPAI H5N1) that kills over half the humans it infects, infecting and killing species that were never known to suffer from influenza viruses before (e.g. cats), being unable to be stopped by



culling all involved poultry (possibly due to being endemic in wild birds), and causing billions of dollars to be spent in flu pandemic preparation and preventiveness

- H7N7, which has unusual zoonotic potential and killed one person
- H1N2, which is currently endemic in humans and pigs and causes seasonal human flu
- H9N2, which has infected three people
- H7N2, which has infected two people
- H7N3, which has infected two people
- H10N7, which has infected two people

Finally, there is the Ebola virus. Ebola is one of the most



deadly viruses that have been named. It has a 100% death rate associated with at least two of the strains. There is no known cure for the Ebola virus, which takes its name from the Ebola River in the northern Congo basin of central Africa, where it first emerged in 1976. Five strains of Ebola virus, known as Ebola-Zaire, Ebola-Sudan, Ebola-Côte d'Ivoire, Ebola-Reston, and Ebola-Bundibugyo, named for their outbreak locations, have been described. Ebola is closely related to the Marburg Virus, which was discovered in 1967, and the two are the only members of the Filoviridae that cause epidemic human disease. As many as 90% of all people infected by ebola virus die, mostly from low blood pressure.

The exact origin, locations, and natural habitat (known as the natural reservoir) of Ebola virus remain unknown; however, on the basis of available evidence and the nature of similar viruses, researchers believe that the virus is zoonotic (animal-borne) and is normally maintained in an animal

host that is native to the African continent. On October 2, 1989, 100 monkeys were flown into Reston, Virginia, from the Philippines. They were quarantined for 30 days due to the Marburg incident in 1976. The monkeys started dying quickly. The vetrinarian who performed the innital necrosopy made the diagnosis of simian hemmoriagic fever (SHF). It is not known if the ones flown in had the virus or the ones who were already there had it first. All the monkeys were euthanized. Fortunately, in this instance the disease was not contracted by humans.

A lot of this is hypothet-

ical, but, really, the whole subject is. Maybe that is why I like it. It does make sense that a biological weapon will be the next weapon of mass destruction, though. Current research shows that at least six countries have working biological warfare research facilities. It is believed that the next weapon of mass destruction will be a biological or chemical agent. Is a current and ongoing cause for discussion and panic. The future of biological weapons is all hypotheses at this point. No one really knows what or how it will go. Genetic engineering has come a long way from throwing bodies over a wall into a city to infect others. A complete genetic makeup can be made for just about anyone and anything that wants it. How long before someone learns how to splice part of one virus onto another?

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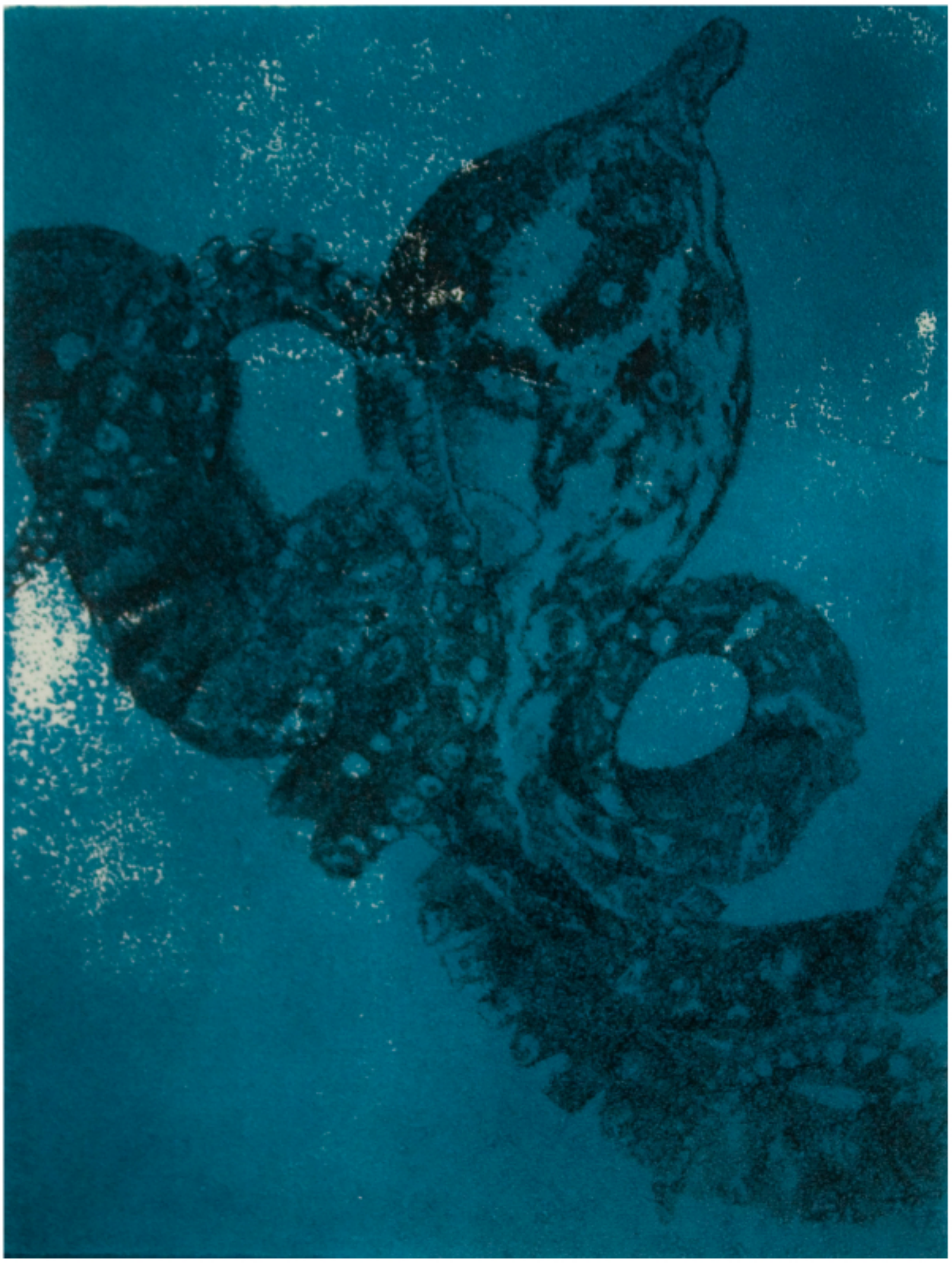
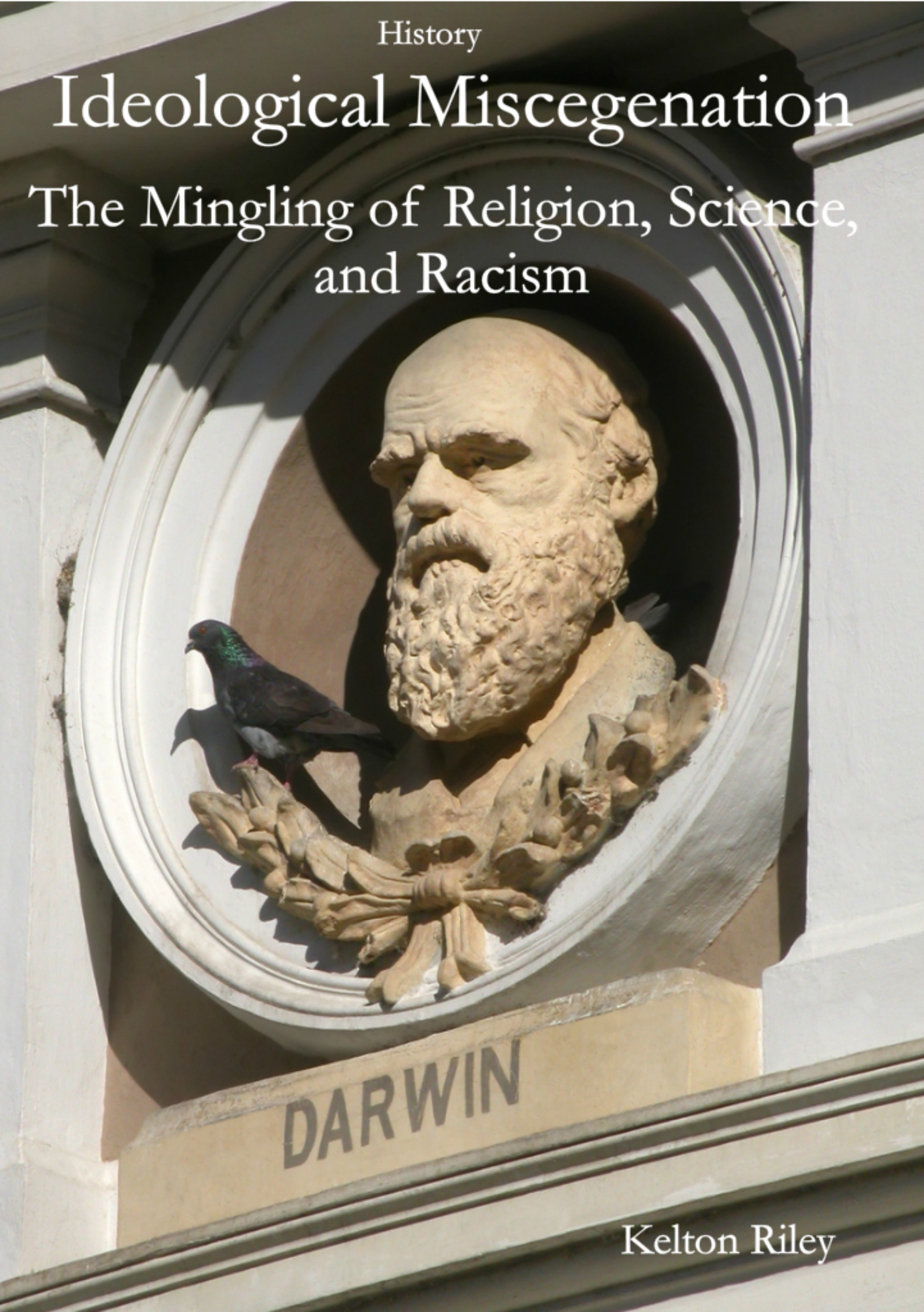


by Ashley Castillo

History

Ideological Miscegenation

The Mingling of Religion, Science, and Racism



Kelton Riley

To the American mind, slavery and racism are nearly inseparable entities. In the darker corners of American history lurk memories of potent bigotry that stain the ideals of equality, liberty, and justice for all. Since the ubiquitous racial inequity of the 19th and early 20th centuries has been diminished with the advance of egalitarianism, it is easy to look back on early American racism as rooted in archaic superstition—superstition often relegated to backward Southern ignorance. One would hope that such unattractive ideologies are too immoral to be based in legitimate religion, and too anti-intellectual to have any affiliation with respectable science. Of the two, religion, being less rooted in empirical methods, would seem to be the more susceptible to racism's taint, while science, grounded in impartial observation and rationality, should prove immune. While this assumption appears logical at first, historians John Jackson and Nadine Wiedman explain why such a notion may be over-simplified:

> "The popular assumption is that scientific racism results from the political or religious biases of individual scientists, and that these biases prevent scientists from seeing the truth (which is whatever we believe today). When the biases are removed (through the self-correcting nature of science), racism in science naturally disappears. The more our science progresses, the less racist we will become…. [However] if the concept of race arose with the establishment of modern science, then we cannot simply conclude that the growth of science naturally banishes the concept."[i]

Surprisingly, racism seemed to deepen its roots after emancipation, twining those pernicious tendrils across numerous spiritual and intellectual disciplines. The rise of religious and scientific racism in the 19th century served to institutionalize racial prejudice in unique ways, each reinforcing the

other. In examining the extent to which each helped to gird the structure of racist ideology, it is worthwhile to consider the early development of Western racism.

The concept of race is a modern development.[ii] Evidence suggests that the concept of race, rather than contributing to the establishment of slavery, was derived from that institution.[iii] With the discovery of the New World, the demand for labor became insatiable. While early enslavement of the indigenous populations was not uncommon, natives were readily equipped to escape into the wilds of their motherland and merge with other friendly tribes. Additionally, natives lacked immunity to old world diseases, which impacted their usefulness as a work force. Given these factors, Africans, being both resistant to disease and ethnically isolated, became especially prized as laborers. From this arrangement, blackness and slavery became closely associated. "To be black was to be a slave and to be a slave was to be black."[iv] By the time this thinking began to manifest itself in racist terms, the slave system was already thriving.[v]

While the previous medieval era had planted notions of cultural division (predominantly along religious lines), these classifications were not racial in nature. Christian Ethiopians, for example, would have been accepted as spiritual brethren to medieval Christians, whereas European Muslims would have enjoyed no such kinship.[vi] While medieval divisions were not racial in nature, they did establish regional divisions that would facilitate the later development of racial divides. While European colonizers of the 16th century may not have considered themselves racially superior to non-Europeans, they did rest assured of the "superiority of their own society and way of life,"[vii] which seemed justified by their superior religion and culture.

This sort of ethnic valuation can be considered as primordial ancestor of racial theory—a "racism before race"[viii] — which found its most fertile ground by the close of the American slave trade in 1808. Observation of

American Indian populations ravaged by disease also began to raise questions regarding the stamina of the natives and assumptions of European physical superiority. Jackson and Wiedman explain, "The answer to this puzzle was to postulate that the English were actually better acclimated to the environment than that American Indians were."[ix] The impression that the English were better suited to the New World than the natives added a sense of validation for conquest that would become firmly entrenched in ideologies of Imperialism and Manifest Destiny.

Early theories about the physical variances between peoples, which were only half-formed in the 18th century, grew into sophisticated fields of study by the 19th century. Ethnocentrism of the 18th century involved cultural assessment rather than racial consideration, so that native populations would have been described as "primitive… they were simply less advanced, not fundamentally different."[x] A conceptual shift in thought between those centuries helps to explain the changing attitudes about race and culture:

> One hallmark of the Enlightenment was its optimism—its belief that civilization, meaning European civilization, was an absolute value that all peoples were capable of achieving. But in the nineteenth century this hopefulness gradually gave way to a more pessimistic assessment—that one's position on the Great Chain of Being… was permanent and could not be altered.[xi]

If a people's cultural capabilities were limited at birth by innate racial qualities, then attempts at improvement would be futile at best, even potentially dangerous. In a world where one's place was fixed within a natural hierarchy, the best recourse would be to meekly and obediently accept one's fate. For those participating in the slave system of the American South, that hierarchy involved being

either a master or a slave. For those situated on the dominant end of that sphere, there was a need to justify their position on the grounds of morality and social decency. To this end, religion proved an attractive tool.

While many Southern slaveholders admitted the short comings of their system in practice, most continued to defend the institution of slavery, when properly exercised according to Biblical sanctions, as a public boon rather than a public sin. Therefore Southern criticism of slavery called not for abolition, but reform.[xii] Southern ideals of slavery appealed to attitudes of familial affection and sense of mutual obligation between master and slave. As a system of labor, slavery was considered one which "exchanges subsistence for work, which secures life-maintenance from the master to the slave, and gives a life-labour [sic] from the slave to the master."[xiii] In the Southern ideal of a moral slavery, duty was as much a factor on the part of the master as the slave as part of a "sacred trust" inherent in the institution.[xv]

In discussing questions of social labor systems, proponents of the slavery hailed it for promoting "kinder relations between capital and labor"[xvi] making it a viable "solution to the evils of the modern age."[xvii] The cold materialism of capitalism was, in the minds of Southern slaveholders, a greater evil than slavery. Slavery, on the other hand, formed closer bonds between employer and employee, creating more room for filial affection. This theme is well elaborated by William Grayson, as he wrote comparing slavery with free-labor:

> Slavery makes all work, and it ensures homes, food and clothing for all. It permits no idleness, and it provides for sickness, infancy and old age.... There is no such thing, with Slavery, as a labourer [sic] for whom nobody cares or provides.... In hireling States... are thousands who suffer for want of food and clothing, from inability to obtain them. For

> these two classes—those who will not work, and those who cannot—there is no sufficient provision.... There is, [however,] no starvation among slaves.[xviii]

Even among emancipationists there was doubt as to whether black workers could compete in free competition with white workers.[xix] Abolition was seen, from Southern eyes, not only as a threat to the southern economy, but as the irresponsible abandonment of their slaves.[xx] This fear was voiced by Thomas Dew in his defense of slavery, "must we shrink from the charges which devolves [sic] upon us, and throw the slave, in consequence, unto those hands of those who have no scruples of conscience—those who will not perhaps treat him so kindly? No! This is not philosophy, it is not morality...."[xxi] Some even went so far as to claim that defense of slavery was the defense of civilization itself.[xxii] Even after the fall of the Confederacy, there was the sentiment that God had punished the South for failing to do justice to the slaves,[xxiii] but this shortcoming was considered to be the lack of proper reforms, not lack of manumission. Though such southerners would have felt justified in the moral standing of the slave system (provided that reforms would be instituted to bring it up to standards of Christian conduct) they still appealed to specific biblical sanction to defend their position.

Specifically, stories of the Old Testament patriarchs were given as exempla of a slaveholding society. Patriarchs like Abraham, Isaac, and Job were seen as demonstrating the ideals of slaveholding piety, and Thomas Dew points out that "even the children of Israel might be enslaved for six years."[xxiv] Slaveholders also noted that "When we turn to the New Testament, we find not one single passage at all calculated to disturb the conscience of an honest slaveholder. No one can read it without seeing and admiring that the meek and humble Saviour [sic] of the world in no instance meddled with the established institutions of mankind."[xxv] New

Testament exhortations encouraging, "Slaves, obey your earthly masters in everything; and do it, not only when their eye is on you and to win their favor, but with sincerity of heart and reverence for the Lord.... Masters, provide your slaves with what is right and fair, because you know that you also have a Master in heaven,"[xxvi] seemed to support claims that slavery reform was biblically sufficient. Yet even within the imperfect system that existed in the South, one could find justification for slaves to, "...submit yourselves to your masters with all respect, not only those who are good and considerate, but also to those who are harsh... if you suffer for doing good and you endure it, this is commendable before God... because Christ suffered for you, leaving you an example, that you should follow in his steps."[xxvii] While many Southerners agreed that reforms were needed to bring slavery in line with biblical sanctions, this seemed no reason to abolish the entire system.

At its best, Southern racism stemmed from altruistic (albeit condescending) notions that those who were most capable had an obligation to support and govern those who could not manage themselves. Just as slaves were obligated to obey, masters were equally obligated to lead; failure to do so would have been an irresponsible abandonment, leaving helpless people to struggle on their own. Negro people were considered among those "incapable and weak [who] would naturally become dependent upon the intelligent and strong."[xxviii] While the portrayal of negro peoples as childlike dependents is hardly flattering, it is far from the most venomous image generated by racist ideology. If direct biblical appeals to the justification of slavery are unsettling, the twisting of biblical narratives with such motives are more disturbing still.

For some in the South, religious sanction of slavery would have been sufficient justification for maintaining the system. One of the ugliest racial theories, however, was born out of the miscegenation of religion and science: polygenesis. As science

began to indicate that the age of the earth was far greater than the timeline of Genesis accounted for, efforts of "reconciliationists"[xxix] to merge biblical chronology with scientific chronology lead them to theorize about separate creations for each race.[xxx] Such theories went even further, claiming that mankind was not only divided into different races, but that each race constituted a separate species.[xxxi] The creation story of Genesis, therefore, was not the story of all humanity, but only that of white people, as Hoyle Lester explains:

> ...Adam was not the father of the [Chinese, Indian and Negro] races, and was only the ancestor of the Caucasian family.... God in his wisdom and in his own image created He [sic] male and female, Adam and Eve, the progenitors of the Caucasian race. In each successive race, from the flat-nosed and woolly-headed African to the highest type of divine creation, we are compelled to admit that the intellectual elements in each develop themselves in the same [ascending] ratio as we leave the negro and approach the white man.[xxxii]

Lester goes much further than simply asserting the separate, inferior creation of other races. Not only were these "Pre-Adamite" races subaltern to the "chosen" caucasian race, but he conflates this earlier creation with the serpent tempter of Eve.[xxxiii] Original sin became reinterpreted as the sin of miscegenation. From this adulterous union was born, "the mongrel offspring who bears in the Bible record the name of Cain, the vile monster who watered the earth with the blood of his brother Abel."[xxxiv] Therefore, not only were non-white races considered intellectually inferior, but also morally inferior, introducing both murder and polygamy[xxxv] into the world. Other accounts involved the mixing of Cain with Negro Pre-Adamites to produce "the Mongoloid races, who were superior to blacks but

inferior to whites."[xxxvi] Themes of the sinful nature of miscegenation are prevalent among Pre-Adamite theorists, some even arguing that the Southern institution of slavery was destroyed as punishment for such sin.[xxxvii] In regards to the grave consequences of racial mingling, Lester leaves little room for doubt:

> Through every age and in every climate, where the Caucasian has violated this great law of heaven by intermarrying with these degraded and inferior classes of people, he is reducing the high standard of intellectuality; and harnessing upon enlightened civilization a base stock of mongrels, whom experience teaches are a weak and enervated cross, and utterly debased in character, sentiment and practice.... It is forcibly presented why God would destroy his people, because of the amalgamation of the races. [xxxviii]

Though such interpretations were zealous and would seem to bolster to the cause of Southern slavery, churches in the Old South were more likely than not to resist them, given that they strayed too far into heterodoxy. Scientific elements of racism held more sway in Northern states.[xxxix] Religion, therefore, played "a dual role in both justifying [racism] and condemning it"[xl] as "theological orthodoxy emerged as the strongest bulwark against scientific racism."[xli] This resistance, however, failed to stop racism from becoming firmly entrenched with scientific theory, nor was science more successful than religion in evading racism's influence. Ironically, the rise of polygenist theory coincided with the height of abolitionist victories. That is not to say that polygenesis necessarily subverts or supports abolition. The relationship between scientific beliefs and political beliefs was complex and often unpredictable, as Jackson and Wiedman explain, "Slaveholders appeared among the ranks of the monogenists as well as of the

polygenists; abolitionists could be found on both sides of the scientific fence."[xlii] Still, the prevalence of polygenesis thought in the North suggests that its origin stems not from a slaveholding society, but "rather the white abolitionists, faced with the prospect of black people moving freely among them, who used polygenesis to reinforce their own separateness and superiority."[xliii] Rather than debunking racial prejudice, 19th century science validated it with "objective scientific" methods,[xliv] adding a new level of intellectual respectability to racism.[xlv]

Within the sciences, religion was not a prerequisite for polygenist ideology. When anatomist Robert Knox published *The Races of Man* in 1850, he established scientific precedent for classifying "races as distinct biological types with separate origins and unequal abilities."[xlvi] Knox's theory of polygenesis contrasted with the new evolutionary theory proposed by Charles Darwin[xlvii] which argued for the common ancestry of life-forms.[xlviii] Despite being diametrically opposed, polygenesis and Darwinism, rather than competing, formed a strange fusion that served to strengthen the foundation of scientific racism. Racial hierarchy "now became an evolutionary hierarchy. In this sense the transition between pre- and post- Darwinian eras was a seamless one indeed."[xlix] In this scientifically supported racism, races came to represent distinct stages of human evolution, "placing blacks in the earliest and most primitive category, and giving pride of place in evolutionary progress, inherited capacity, and achievement to the white of Caucasian group."[l] Whether claiming polygenesis or monogenesis, Victorian scientists were convinced of the scientific validity of racial inequality.[li] To some, human differences were sufficiently pronounced to classify the races as separate species.[lii]

Asserting the common origin of life, Darwin did not go so far as to consider the races as different species.[liii] He did, however, allow for racial distinction and gradation. In some cases, reference to racial hierarchy

helped him demonstrate the gradual evolutionary process by bridging the intellectual and moral gap between civilized men and animals.[liv] As Darwin explains:

> Nor is the difference slight in moral disposition between a barbarian... and a Howard or Clarkson; and in intellect between a savage who uses hardly any abstract terms, and a Newton or Shakespeare. Differences of this kind between the highest men of the highest races and the lowest savages, are connected by the finest gradations.[lv]

Among anthropologists, there was some debate as to whether evolution was culturally or racially driven. The theory of cultural evolution denied the belief that human progress was the result of physical or mental superiority of certain races. Instead, it attributed civilizational advancement to progressive accumulation of experience, technology, and artistry passed on from generation to generation.[lvi] For cultural evolutionists, the ebb and flow of technology and artistry from the Greeks to the Victorians demonstrated that progress was the result of learning, not innate intellectual capacity. Their efforts failed to have popular impact, however, when compared to the more simplistic, seemingly obvious assertions of the physical anthropologists. Citing the physical and intellectual inferiority of the Negro race, Richard Colfax asserts:

> ...the acknowledged meanness of the negro's intellect, only coincides with the shape of his head... his want of capability to receive a complicated education renders it improper and impolitic, that he should be allowed the privileges of citizenship in an enlightened country! …three or four thousand years could not have passes away, without throwing advantages in the way of the Africans; yet in all this time, with every ad-

> vantage that liberty, and their proximity to refined nations could bestow, they have never even attempted to raise themselves above their present equivocal station, in the great zoological chain.[lvii]

For physical anthropologists, apparent want of great negro cultural advancement demonstrated not only cultural inferiority, but racial inferiority as well. Were negro peoples capable of advancement, they surely would have advanced. As the theories of physical anthropologists gained authority over those of cultural anthropologists,[lviii] racial theory assumed a "curious synthesis of the evolutionary idea of ever-changing, ever-fluctuating populations and the polygenist belief in fixed, stable racial categories."[lix] This "biological determinism" left little room for the advancement of non-white races who had reached the peak of their abilities. Representing the next stage of evolution, the white race was humanity's best hope for progress; lesser peoples represented the past, dragging down humanity. Inevitable then, was the "extermination of inferior races by the superior."[lxi]

In and of itself, evolutionary theory was not a grand motivator of social change; however, the union of "Darwinian emphasis on struggle combined with [Herbert] Spencer's emphasis on progress"[lxii] formed a worldview that would affect social and governmental policy through the turn of the century.[lxiii] When Darwin's "natural selection" became paired with Spencer's "survival of the fittest" in terms of public policy, Spencer came to the conclusion that in order to thrive, society needed to "excrete it's unhealthy, imbecile, slow, vacillating, faithless members."[lxiv] Darwin explained it practically:

> With savages, the weak in body or mind are soon eliminated; and those that survive commonly exhibit a vigorous state of health. We civilized men, on the other hand, do our utmost to check the process of elimin-

> ation.... Thus the weak members of civilized societies propagate their kind. No one who has attended to the breeding of domestic animals will doubt that this must be highly injurious to the race of man. It is surprising how soon a want of care, or care wrongly directed, leads to the degeneration of a domestic race; but excepting in the case of man himself, hardly anyone is so ignorant as to allow his worst animals to breed.[lxv]

The good of humanity, therefore, demanded a cool, rational, zoological approach to the propagation of lesser peoples. Zoologists like Oskar Schmidt encouraged society to "stop seeing savages through the rose-colored glasses of the missionary and adopt the objective view of the scientist wherein savages became slated for destruction in the struggle for existence."[lxvi] From this viewpoint, humanitarian sentiment towards inferiors was seen as misplaced compassion that interfered with nature itself. If nature determined that "inferior races [should lose] the evolutionary battle for existence in the face of their superior European conquerers,"[lxvii] then efforts to curtail such conquest only served to delay the inevitable and confound human advancement. Such ideology well complimented the march of imperialism, "since the conquering of the weak and inferior was necessary for social progress."[lxvii] Scientific analysis of the links between genetics and social ills also gave rise to the 20th century eugenics movement.[lxix]

French anthropologist Georges Lapouge addressed the matter of selective breeding with cold efficiency when he called for "the elimination of all moral sentiment that would stand in the way of a massive breeding program that would eliminate racial inferiors... [and warning] that sentimentality, especially religious faith, blocked the necessary social reforms for the elimination of racial inferiors."[lxx] In the United States, the eugenics movement prompted the forced sterilization of, conser-

vatively, 60,000 individuals.[lxxi] The most publicized case went to the United States Supreme Court in Buck v. Bell, in which the Court upheld the constitutionality of involuntary sterilization. Justice Oliver Wendell Holmes, Jr., penned the opinion of the Court:

> We have seen more than once that the public welfare may call upon the best citizens for their lives. It would be strange if it could not call upon those who already sap the strength of the State for these lesser sacrifices, often not felt to be such by those concerned, in order to prevent our being swamped with incompetence. It is better for all the world, if instead of waiting to execute degenerate offspring for crime, or to let them starve for their imbecility, society can prevent those who are manifestly unfit from continuing their kind. The principle that sustains compulsory vaccination is broad enough to cover cutting the Fallopian tubes.... Three generations of imbeciles are enough.[lxxii]

In Germany, the eugenics movement joined closely with the idea of Rassenkunde,[lxxiii] culminating in the death of 6,000,000 Jews. While the horrors of the Holocaust helped to sober public realization of the dangerous consequences of scientifically sanctioned racism,[lxxiv] the degradation and suffering precipitated by such theories remain immeasurable.

Perhaps the most disturbing characteristic of 19th and 20th century racism, both religious and scientific, was the common theme of Millennial/Utopian societal perfection. Slaveholding Christians viewed slavery as necessary means to advancing the gospel, which would then result in human redemption, perfection, and the end to all slavery and oppression.[lxxv] Likewise, scientific racists held that once evolutionary struggle had ultimately purged humanity of its undesirable elements, "struggle would cease and

harmony would reign."[lxxvi] In both worldviews, the responsibility for human perfection lay on the shoulders of white, European/Christian society. While slavery/eugenics might seem cruel in the short-term, that cruelty was justified when considered in light of the greater good, that is, achieving the pinnacle of human perfection. What proves most disturbing is not the coldness of such theory, but the pretense of morality.

Analysis of the interplay between religion, science, and racism remains anything but simple. Both religion and science were used to nurture racism, indicating that any tool can become a weapon in the wrong hands. While religion and science did impact the progression of racist theory, it appears they were more impacted by racism than the other way around. Once science and religion managed to untangle themselves from the tendrils of racism, both became powerful tools in the egalitarian struggles of the later 20th century.[lxxvii] Racism then, is very much its own entity, capable of standing independently of religious and scientific justifications. Nevertheless, the ideological cocktails which mixed racism with science and/or religion helped to make racism more palatable by masking its moral bitterness. What becomes clear is the fact that racism was not a fringe theory, held only by the superstitious, uneducated corners of society. Nor was it merely propagated among the cold rationalism of science. Spreading equally among the devout and the amoral, the scholar and the benighted, racism managed to taint everything it touched. Stereotype became science; charity became disruptive; humans became animals—and then humans became fiends. When cruelty masquerades as good, and kindness is slandered as evil, one can only conclude that humanity has indeed lost its way. When noble tools like science and religion become the agents of murder, one can only hope that there exists a Devil to blame.

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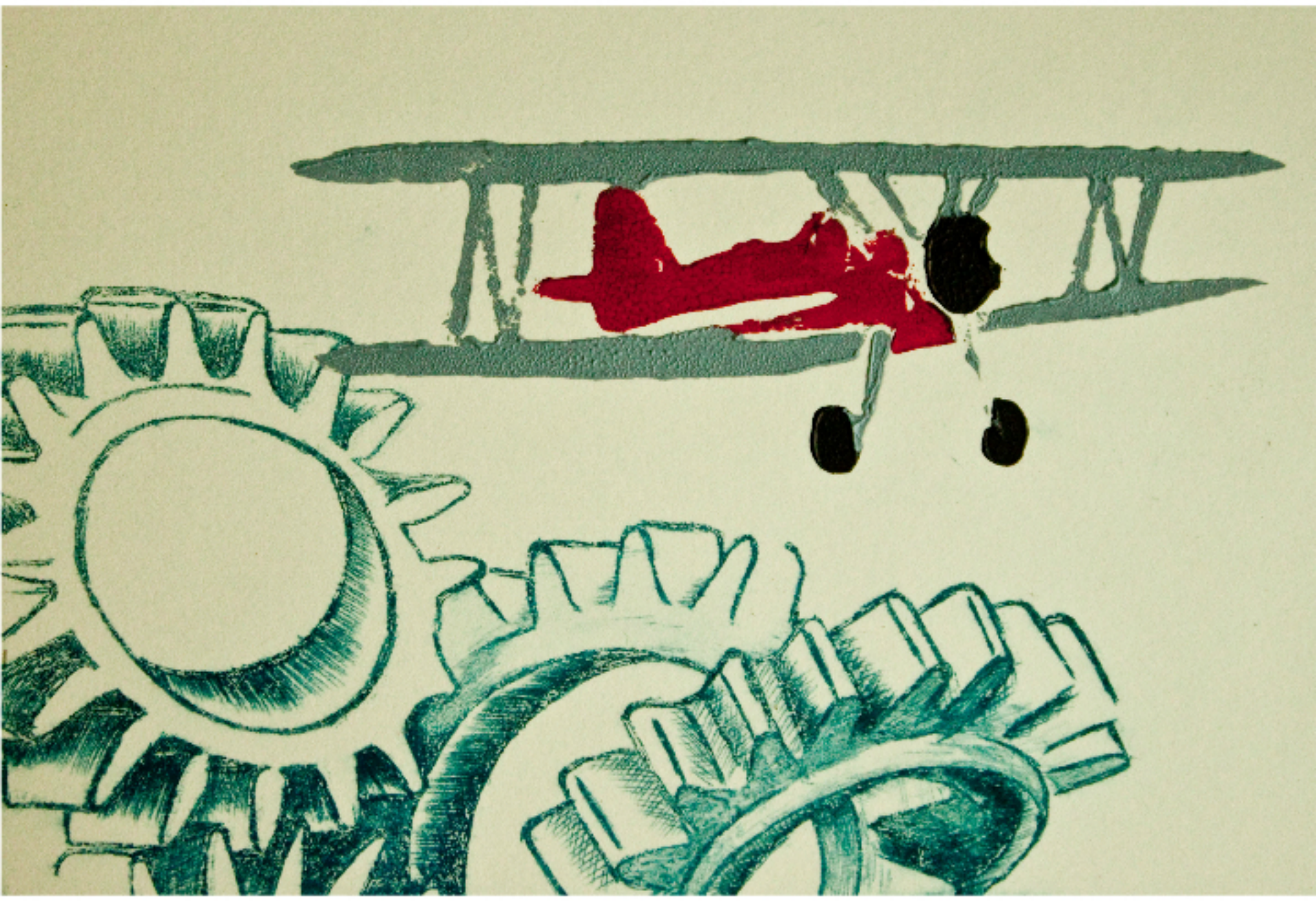
by **Ashley Castillo**



Literature

Shadow of the Goddess

Defining Ancient Greek Masculinity

Tracy Szappan

While the study of gender has been a growing and prolific field in general, the term "gender studies" has most often meant the study of women or, increasingly, the varying shades of homosexuality and non-traditional gender distinctions. The study of men and masculinity has made up only a small part of the field. Gutmann suggests that "masculinity is either ignored or considered so much the norm that a separate inventory is unnecessary" (403).

Instead of considering masculinity the base state that defines all other gender states as separate and "different," and therefore unworthy of study, Gutmann takes the view that, as social constructs, gender roles and behaviors are intertwined and important. In the case of masculinity, it is impossible to understand "men-as-men" without understanding women as women and the interaction between the two (400). Neglecting to examine masculinity means that there is a missing piece in the "multigendered puzzle" (403).

In Greek myth, the first being to exist was female, and "the feminine will always remain aggressively assertive, if not always dominant, in Graeco-Roman mythology; but it is encroached upon by masculine conceptions of the divine, as patriarchy in both society and religion gains a supremacy (Morford, Lenardon, and Sham 75). This is not, however, to say that the matriarchy lost all of its power; while it was not dominant in all areas, the feminine had its part in shaping, and being shaped by, the masculine. According to Gutmann, "masculinities develop and transform and have little meaning except in relation to women and female identities and practices in all their similar diversity and complexity" (400). It seems certain, then, that the idea of masculinity in Ancient Greece was informed by the idea of femininity.

To explore the ways in which the feminine influenced the Greek masculine ideal, we can first look at one of the most basic components of personal identity: nationality. Bryant argues that the idea of "national 'family' is never

only people, but also always invokes some gendered image of the land as a member of that family" (509) – hence, the use of the term "motherland" (or "fatherland") for one's home nation. In Greek myth, the term "motherland" is especially appropriate, as the first being, Gaia, fits the earth-mother archetype and her physical aspect is the earth. Homer referred to her as "mother of all" (Morford, Lenardon, and Sham 63). Other goddesses, such as Rhea, whom Homer called "mother of all gods and all mortals too" (73), also fit the archetype of the earth-mother, though not always as literally. Being a Greek man, then, meant being a child of the goddess(es).

On a more local level, in some Greek cities men were legally required to demonstrate their worthiness through women, as celibacy was a criminal offense. Sparta, for a time, required that men be married to earn his rights as a citizen. Athens had no such laws, but custom required that men marry, so strongly that even homosexual men generally had wives and children (Slater 25). From this, it can be assumed that a part of the definition of masculinity was the acquisition of a wife and, through her, children. The resultant familial relationships are a second arena in which the masculinity of Greek men was informed by women. According to Gilmore, a Mediterranean man had "three moral imperatives: first, impregnating one's wife; second, provisioning dependents; third, protecting the family" (qtd. in Gutmann 389).

Men's relationships with women were not only defined by children. An element of control is present as well. Slater frames this as a man's fear of feminine power, since the woman in a typical household had control of the children, the slaves, and the household's purse strings (9). This fear was voiced in the story of Medea, who, with the knowledge of the servants, used her children to murder her husband's new wife and then murdered them as well (Morford, Lenardon, and Sham 640). Men also blamed women for their own sexual desire, as the first

woman, Pandora, was created specifically to torment them with this "affliction" (Morford, Lenardon, and Sham 90). Slater, when examining the promiscuity and sexual dominance exhibited by Zeus, asserts that "to overcome the awe that these goddesses were assumed to inspire, powerful desire and sexual aggressiveness were felt to be necessary" (128). Zeus' sexual exploits were evidence of his power over women, and his tenuous dominance over Hera earned him the epithet "Lord of Hera" from Homer (qtd in Slater 129), indicating that his status above her was an important aspect of his power. If Zeus, or any of the many other mythological figures who acquired mates by force or trickery, is any indication, the Greek man was expected to demonstrate power over women. In fact, the mythological Atalanta could only be possessed by a man who was able to demonstrate that he could master her (Morford, Lenardon, and Sham 652).

While masculinity here is being defined by relationships with women, it can equally be defined by the absence of women. According to Gutmann, "a central theme in discussing men's friendship is "male-bonding," a term invented by the anthropologist Lional Tiger with the explanation that "men 'need' some haunts and/or occasions which exclude females" (393). In Greek myth, this female-devoid environment was war. The Trojan War may have been about a woman, but women were quite absent in its execution. Any women who appear in the Greek sagas are generally involved with the cause of the war or present added obstacles. War is an opportunity for men to hone their skills, compete for recognition, form strong bonds with other men, and return home with glory. Women were not – could not be – included in this world of masculine competition. Like Penelope and Helen, most women were left to demonstrate their strength by maintaining the home and remaining loyal to their men.

As sometimes masculinity was demonstrated in an environment lacking women, in some

ways masculinity was demonstrated by showing a lack of femininity. Since masculinity is the opposite of femininity, to demonstrate masculinity a man must exhibit traits counter to femininity. For example, "Hektor tells us that he knows he will be rejected, as a young lover must so often fear. Indeed, he feels he will be slain like a woman, a defenseless creature without weapons to protect her" (Koziak 1079). Hektor fears loss of masculinity due to being seen in what he considers a feminine position.

Of course, Greek mythology is not without men exhibiting feminine characteristics or women who demonstrate masculine traits. Dionysis, for example, has been described as wearing effeminate garments and displaying some feminine behaviors (Slater 224). Athena, born solely of the masculine, exhibits masculine prowess. Hermaphroditus is a male-female hybrid and exhibits traits of both genders. However, there is evidence that some behaviors, at least, are ascribed masculine or feminine traits depending on the gender of the actor. In Aristophane's speech regarding the three sexes, he says:

> "All who are section halved from the male pursue males; […] they love men and take delight in lying by their side and embracing them; these are the best of boys and youths because they are the most manly in nature. Some say that they are without shame, but they do not tell the truth. For they behave the way they do not through shamelessness but through courage, manliness, and masculinity as they cling to what is similar to them." (Morford, Lenardon, and Sham 207)

This is in contrast to the view of women as lustful and "unable to control their sexuality" (Gutmann 396). The view of what traits a behavior is demonstrating is colored by which gender is demonstrating them: a man who enjoys sexual relationships with men is courageous and manly, while a woman who does the

same is lacking control. While the behaviors are the same, the masculine behavior is defined in opposition to the feminine behavior. And while there was a place in Greek myth for gender to fall between the binaries, there appears to be a strong indication that masculinity was judged superior to femininity.

We have seen that nationalism and citizenship were defined through an earth-mother goddess and the acquisition of a wife; that a father's relationship with his children was in part dependent on his relationship with their mother; that men were expected to be more powerful than women; that Greek men must demonstrate their masculinity in comparison to other men in an environment free of women; and that masculinity was in some ways defined as the opposite of femininity. In examining these, it can been seen that Ancient Greek masculinity was a societal construct that was defined by its relationship with women and femininity. As Gutmann says, "even if women are not physically present with men while working or drinking, and even if they are not reflected in men's conscious thoughts, women's 'presence' is a significant factor in men's own subjective understanding of what it means to be men" (386).

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Athena's Web Cover Design Contest

Athena's Web will be hosting a cover page design contest each semester. Contestants will create an original artwork which will be used as the cover page for the journal for one issue. The only limitation of medium is that it must be capable of being saved as an image file or of being scanned. Photographs of student artwork are also acceptable. The artist will be credited on the Information page and will be listed as a contributor. All works entered into the contest will also be considered for publication in the journal.

Considerations:

All entries should display the title of the journal, *Athena's Web,* and should also display the subtitle, A Journal of the College of Arts and Sciences, in smaller font OR leave space for the addition of such. Use the font Mistral. All entries should also display the semester and year of publication (Fall 2013).

Please submit entries as a .pdf or .jpg file.

Submit all entries to Athenas.Web@athens.edu. The subject line should read: Cover Design Contest Submission. Attach the file to the email. Also include the following information in the body of the email:

Name
Student Email
Name of the work (if applicable)
Brief personal biography (for use in the Contributor Notes section)

The winning entry will be subject to change in terms of size and dimensions.

Please submit all entries by April 17, 2014.

If you have any questions concerning the contest, direct them to Athenas.Web@athens.edu.

Drama

Sexual Economics in Tennesee Williams' *Cat on a Hot Tin Roof*

Theresa Fisher

The majority of the critical discussion concerning Tennessee Williams's play *Cat on a Hot Tin Roof* has focused on Brick Pollitt's struggle with his sexual identity. Williams wrote multiple endings for the play, but all the endings leave unresolved questions about Brick's sexuality and whether he will continue a sexual relationship with his wife, Maggie. Critics have devoted less attention to Maggie and the social complications that her husband's confusion creates for her, but Brick's indifference to his wife, particularly his sexual indifference, plunges Maggie into an identity crisis of her own.

The play is set in a mid-twentieth-century plantation home on "twenty-eight thousand acres of the richest land this side of the valley Nile" in the Mississippi Delta (88). Although it is a twentieth-century setting, the large Southern plantations of the twentieth century operated on the same social and economic principles as those of the antebellum South. Just as it had during the pre-Civil War era, the plantation economy depended on the exploitation of a large number of black workers. As Michael Bibler notes, "Even in the mid 1950s . . . the Southern plantation was a viable economic institution that capitalized on racial segregation to promote and accommodate a maximum agricultural return" (383). In addition to oppressive racial roles, the Modern South depended on oppressive gender roles enforced through powerful cultural patriarchy. In 1860, Daniel Hundley wrote that "in the South the family is a much more powerful institution than in other portions of the Republic" (Wyatt-Brown 117). While in the Old South, a woman's "legal existence" was suspended when she became a wife, on the modern Southern plantation, male dominance is primarily socially maintained (Wyatt-Brown 226). Williams makes clear in the play that the Modern South is not as different from the Old South as the airplanes and hi-fis mentioned in the play might lead us to believe. Placing the characters culturally and economically in the Old South, he weaves "subtly

throughout the play, evidence of the oppressive deployment of racial and gender identities within the framework of paternalistic patriarchy" (Bibler 387). The characters refer to each other by names that make explicit their hierarchical relationships: Big Daddy, Big Mama, Brother Man, Sister Woman, and Little Brother. Williams amplifies the significance of the social hierarchy by setting the play in the context of the southern plantation contending with the imminent death of its patriarch. Big Daddy must choose a successor, and gender roles and sexual identity figure heavily in determining the relative fitness of his family members to inherit control of his vast estate.

The social structure of the Old South persists due, in part, to what Kate Millet calls "interior colonization" (338). In the Modern South, the overarching patriarchal order is more a cultural construction than a legal one, and as Gloria Anzaldúa asserts, "Culture is made by those in power—men," but depends on women showing acceptance of and commitment to the male-dominated social structure (735-6). Although women want to protect their daughters from men, they continue to instill in both their daughters and their sons the cultural values established by men, and to enforce those standards in their families and communities (Anzaldúa 736). As Millet explains, the "birthright priority whereby males rule females" is a "sturdier," "more rigorous," "more uniform," and "more enduring," form of dominion than any other (338). In *Cat on a Hot Tin Roof*, the female characters have internalized the patriarchal values and enforce them among themselves. By those standards, Maggie is failing. As Bibler argues, "Maggie is a 'cat' on the 'hot tin roof' of patriarchy" (Bibler 390). Brick's grief and his withdrawal from Maggie place her in a precarious and uncomfortable social position.

Big Mama, demonstrating her matriarchal role in perpetuating the culture, demands to know from her daughter-in-law: "D'you make Brick happy in bed?" Mag-

gie replies, "Why don't you ask if he makes me happy in bed?" (48). But as Roy Baumeister and Kathleen Vohs demonstrate, in a patriarchal culture, Maggie's sexual satisfaction is of no cultural consequence; "sex is a female resource" (340). Big Mama assumes that Maggie and Brick's relationship functions according to the prevailing system. In a social and economic order where women have nothing material of value with which to negotiate their positions, sex becomes a commodity traded according to supply and demand. Baumeister and Vohs argue that the transactions are negotiated between two people, but with values determined according to a larger economic system. Maggie grew up in relative poverty, but her mother, demonstrating her own understanding of a woman's role in the culture, devoted what resources she had to "maintaining some semblance of social position," provided her daughter with homemade and hand-me-down evening gowns, thereby increasing her sexual appeal and her market value (55). On the basis of the market value of her sexuality, Maggie has negotiated her way into a wealthy, powerful family. Big Mama's question challenges whether Maggie has met her obligation to supply the resource for which she has been richly compensated. Maggie's reply shifts the blame to Brick; he has not supplied the demand that keeps the economic system functioning.

Beyond her value as an object of sexual pleasure, a woman's value in a patriarchy is determined by her fertility. Maggie pleads with Brick to father a child, complaining about the family's "constant little remarks and innuendoes about the fact that [they] have not produced any children, are totally childless and therefore totally useless!" (19). Sister Woman Mae, the wife of Brick's older brother Gooper, has, in stark contrast to Maggie, birthed five children and is heavily pregnant with a sixth. As a challenge to Brick's suitability to inherit the Pollitt plantation, Mae taunts Maggie: "She's childless because that big beautiful athlete husband of hers won't go to bed with her"(156).

Brick's sexual indifference and confusion undermine the value of the only currencies Maggie has available to her, putting not only her marriage, but also her social position and her financial security in jeopardy.

Maggie has been aware from the beginning of their relationship, likely more aware than even Brick himself, that she has been competing with Brick's lifelong friend Skipper for his attention and affection:

> Why I remember when we double-dated at college, Gladys Fitzgerald and I and you and Skipper, it was more like a date between you and Skipper. Gladys and I were just sort of tagging along as if it was necessary to chaperone you!—to make a good public impression— (59)

Louise Blackwell argues that Williams depicts in his plays the "old, universal," problems that sexual relationships present for female characters in a patriarchal setting, and that their frustration is evidence of their cultural predicaments. (9).

Brick's relationship with Skipper, framed in the context of the homosocial and phallocentric nature of patriarchy which necessarily excludes women and privileges male relationships, is not only not frowned upon, but is prized as an ideal. Williams challenges the innocence not just of their relationship, but of all such homosocial relationships (Winchell 701). Brick and Skipper are handsome, athletic, football players, fraternity brothers, iconically male. Others do not challenge the closeness or the innocence of their friendship. Consequently, Brick can continue the relationship without questioning Skipper's true feelings, or his own. Maggie resents the closeness her husband shares with someone else, and in drunken desperation, confronts Skipper with the truth: "SKIPPER! STOP LOVIN' MY HUSBAND OR TELL HIM HE'S GOT TO LET YOU ADMIT IT TO HIM!" (60). Skipper responded, Maggie tells Brick, first by striking her on the mouth, but

later, with a "pitiful, ineffectual little attempt" to demonstrate his heterosexuality by sleeping with Maggie (60). When Skipper reaches out to Brick and phones him to confess his feelings, Brick hangs up and ignores Skipper's calls. Brick has always responded to Maggie with sexual indifference, but after Skipper commits suicide, indifference becomes adamant rejection. Brick blames Maggie for forcing Skipper into a confession and blames himself for being unprepared and unable to respond, incapable of facing the truth. As a result, he has isolated himself emotionally, drinking until he gets the "click" in his head that makes him "peaceful" (100).

Interestingly, neither Maggie nor Big Daddy appears to consider Skipper's love deviant. Williams sets the play in the bedroom of the homosexual couple from which Big Daddy inherited the plantation, Jack Straw and Peter Ochello. Their relationship is depicted as a loving and socially accepted one. Brick is shocked that his father speaks so easily of homosexuality, but Big Daddy assures him that he "has lived with too much space around (him) to be infected by the ideas of other people" (123). Bibler argues that Big Daddy is concerned only with threats to his authority, and "the structure of the plantation is such that white male homosexuality poses no threat to white masculinity or authority" (393). Brick's potential homosexuality, therefore, despite Mae and Gooper's attempts to undermine Brick by challenging his sexuality, does not seem to preclude him from inheriting the estate. In fact, by creating appealing characters that exhibit a level of social comfort with homosexual relationships, and dramatically unappealing characters (Mae and Gooper) that view homosexuality as deviant, Williams subtly subverts the 1950s social taboos against homosexuality (Shackleford 104).

Maggie also recognizes that, as Bibler states, "it doesn't matter if Brick is homosexual because the plantation hierarchies work to guarantee the primacy of his masculine identity and his status as the (potential) patriarch"

(393). Big Mama and Big Daddy both clearly prefer Brick, and although he is the younger of their two sons, are searching for justification to violate the traditional hierarchy and leave the plantation to Brick. In a moment of despair, when she learns that Big Daddy is dying, Big Mama calls out, "I want Brick! Where's Brick? Where is my only son?" (147). Those power structures, however, work against Maggie, so in a desperate attempt to secure her position in the family, she announces to Big Daddy and all the assembled members of the family that a "child is coming, sired by Brick, and out of Maggie the Cat!" (167). Big Mama exclaims, "BIG DADDY'S DREAM COME TRUE!" (168). Although Mae and Gooper protest, confident that Maggie's claim is a lie, and although everyone else knows that it is indeed a lie, Big Daddy seems to have found the justification he was seeking. Appearing to have made a decision about who will be heir to his estate, Big Daddy says that he will see a lawyer the following morning.

When the others leave them, Maggie thanks Brick for "keeping still" and saving her face, but Brick resumes his drinking, finally experiencing the "click," the alcohol-induced peace he has been seeking (171). In Brick's weakness, Maggie recognizes an opportunity to renegotiate her contract. When he goes out onto the gallery, she gathers up all the bottles from the liquor cabinet and removes them from the room, then moves his pillow from the sofa to the bed. When he returns, Maggie smiles softly at Brick and says:

> I used to think that you were stronger than me and I didn't want to be overpowered by you. But now, since you've taken to liquor—you know what?—I guess it's bad, but now I'm stronger than you and I can love you more truly! . . . so tonight we're going to make the lie true, and when that's done, I'll bring the liquor back . . . (172-3)

Both Big Daddy and Brick recognize that what they have with their

wives is a negotiated social contract that is founded on prevailing market values. At different times, they respond identically to their wives' declarations of love. When Big Mama insists to Big Daddy that she did love him, that she even loved his "hate" and his "hardness," he replies, "Wouldn't it be funny if that was true. . . ." (80). After Maggie bribes Brick, she declares her love for him: "I do love you, Brick, I do!" Brick, in the last line of the play, responds: "Wouldn't it be funny if that was true?" (173).

As Bibler notes, "Maggie's strategic behavior throughout the play shows the extent to which she is forced to negotiate the limited deployment of her own sexuality" (391). While much of the critical discussion of *Cat on a Hot Tin Roof* has focused on the implications of both open and covert homosexuality in a patriarchy and on Tennessee Williams's subversion of mid-twentieth-century social norms concerning homosexual behavior, by setting his play in the plantation South, Williams accentuates the limited resources available to women in a rigid paternalistic patriarchy and the ways in which women internalize the cultural values established by men. Maggie, on the 'hot tin roof' of patriarchy," is, nevertheless, "determined to win," determined to work within the social constructs to find a way to overcome the challenges her husband's confusion presents for her sexual and social identity. "—What is the victory of a cat on a hot tin roof?" she wonders aloud. "—I wish I knew. . . . Just staying on it, I guess, as long as she can. . . ." (31).

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Contributor Notes

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