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EDITOR'S COLUMN

Une raison d'être

This semester, I have felt energized by the buzzing student enthusiasm about social issues and the interlocking geopolitical relationships that give such issues all their nefarious subtleties. I'm talking here about food politics, human trafficking, the U.S. role in globalization, and a host of other challenges. I have been much impressed, particularly within the Honors program, but also in other corners of the College and University, how many student-driven initiatives are going on.

This Spring-2010 issue of *Distinctions* reflects these collective concerns, as well as more personal attempts at exploration – some political, some not. These pieces explore various aspects of our present condition through multiple means, from Micaela Santana's photographic meditation on air travel to Dorothy Franco's discussion of operatic technique, from Cheryl Bond's queries about Afghan art history to Julianne Miller's interrogation of Fannie Mae. (I know, we need to get more men to do such good work!)

In reading these essays, as well as the other 40 or so submissions, I remember that being able to write such pieces requires both a commitment to taking the time to read, observe, and reflect, as well as the luxury of doing so. And I use the term "luxury" because, for many students at Kingsborough, such intellectual work is not necessarily a given. I routinely hear stories of domestic violence, economic hardship, medical problems, and emotional trauma from my students. These are the students who most need the support that makes it possible to catch their breath, see what is going on outside their immediate spheres, and think about how they can make the worlds they wish to inhabit. It is those students who I most want to see in the pages of *Distinctions*. That is the goal. That is the reason for being at Kingsborough.

Robert Cowan
Assistant Professor of English

LUÉSONI JOHNSON

Can Sympathy Influence Our Moral Judgment?¹

The purpose of this paper is to examine the influence sympathy can have on our moral judgments. According to Aristotle, sympathy or *Pathos* – the Greek word for the arousal of pity or sorrow in a person– is common in all humans. Justifiably, when we are faced with a moral judgment that has conflicting internal or external forces we feel compelled by sympathy and are perhaps considered to have empathy for our neighbor. To define internal sympathy, the sympathizer is likely to have experienced the exact or similar outcome as the victim and automatically sympathized with the victim. In contrast, for external sympathy to occur, the sympathizer is considered not to have prior knowledge or have experienced the situation and is less likely to automatically sympathize for the victim.

In history, there are numerous accounts when individuals express internal and external sympathy for their neighbor. One account occurred four years ago when Hurricane Katrina swept over the Gulf Coast leaving, behind a landslide of destroyed homes, businesses and a death toll of over 1,300 people. It quickly became one of the most devastating incidents to happen in America. According to the U.S. Census Bureau, in New Orleans “80 percent of the historic city was under water” and “an estimated 1 million people were evacuated during and after the storm.” This emigration was so drastic that it was compared to the Great Depression and the Civil War emigration². Subsequently, this left numerous victims homeless and unemployed. Eventually, the poverty rate increased, but survivors were not left in the dark to fend for themselves. Organizations such the Federal Emergency Management Agency (FEMA) and outside help from other countries helped the recovery by providing donations of money and medical assistance to America. According to *The New York Times*, outside aid came from Canada, European countries, the North Atlantic Treaty Organization (NATO) and the United Nations (UN).

If we analyze this incident, the brotherly love that was extended to the Katrina survivors was expressed through internal and external sympathy. According to the *Southern Economic Journal*, “Is more information always better? An experimental study of charitable giving and Hurricane Katrina,” argues that the reason why individuals were motivated to help the Katrina survivors was sympathy. In their research, it was found that sympathy played a major role in whether an individual decided to donate to the recovery and how much an individual decided to give. In addition, the results from their research concluded that internal and external sympathy can have an influence on our moral judgment because “people who have either direct or indirect experience with disaster victims are likely to be more sympathetic.” Furthermore, the article argued that as sympathizers we are often viewing a particular

¹ Completed under the mentorship of Professor Martin Schisselman for PHI 74: Ethics: A Study of Ethical Problems.

² U.S. Census Bureau. “Hurricane Katrina.”

situation epistemologically. Thomas Schelling, the Noble Prize winner in Economics, summed this up as “The more we know, the more we care.”

Schelling’s view can be seen in how we approach our daily lives such as an individual becoming aware about certain choices that can cause a health risk to his life. For instance, a smoker knows that he has a greater chance of getting lung cancer than a non-smoker. However, this fact does not persuade him to quit smoking, but if a close relative were to die from lung cancer this would likely prompt him to quit and find out more information about the risk of smoking. Secondly, reports from the U.S. Geological Survey stated that the death toll for the Indian Ocean tsunami of 2004 was more than 150,000 persons. The vast coverage by numerous news media made its viewers so knowledgeable about the incident that it evoked such a great sympathy within its viewers that humanitarian aid and assistance was spent for the victims and their respective countries in vast amounts.

On the other hand, skeptics would disagree with Schelling’s view and base the way people sympathize for their neighbor as emotivism. This ethical position is when an individual views a situation based only on their feelings at a particular moment, whether internally or externally, and disregard their moral judgments as facts. According to Stephen Finlay’s article “Emotive Theory of Ethics”, emotivism is the correlation of a specific feeling (e.g. sympathy) in regard to our moral judgment. This perceptive of emotivism as Finlay states is entirely subjective due to our moral judgment when perceiving a situation in a “favorable and unfavorable attitude.” Regardless of the situation, Finlay argues that emotivists claim that the individual would do what he thinks is right and vice versa in relation to his feelings³. For example, within the bible there is a parable about a Good Samaritan who showed great sympathy and brotherly compassion for a Jewish stranger, who was beaten and left to die on the road. Contrary to the segregation based on nationality during this period, the moral thing to do, according to the Samaritans, was to ignore this stranger and continue on their way. However, due to empathy for his neighbor, this Good Samaritan was so moved by his feelings that he acted rationally and his moral judgment followed suit. The Good Samaritan paid for the stranger so he could stay at an inn and assigned someone to nurse the stranger back to health⁴.

From this parable, we can clearly see that sympathy had influenced the Good Samaritan’s moral judgment. Equally, emotivist philosophers have argued that our moral judgment is not taught from nature and/or the laws of convention but from *Philia*: the Greek word for the love of others and his community. Hence, the argument set forth by Aristotle and emotivist philosophers leans to the conclusion that sympathy is valid in our moral judgment.

However, despite the claims by emotivists that sympathy can influence our moral judgment, they have not answered the question, “Is sympathy a valid reason to change one’s moral judgment?” In Jonathan Bennett’s article, “The Conscience of Huckleberry Finn” an answer is found. Bennett’s argument in relation to this question signified that all emotions can change our moral judgment. However, when an individual emotion is irrational, which he termed “bad morality”, then it is seen as invalid. In addition to this, Bennett says that when an individual “who accepts a bad morality is struggling to make himself act in accordance with it” while his sympathy “pulls” him in another direction, is morally lost; lost, in a sense that their feelings contradict their moral judgments. As a result, their intentions during and after this ordeal makes them unjust individuals⁵.

Bennett’s argument for choosing Mark Twain’s characters was to “[illustrate] how fiction can be instructive about real life.” In Bennett’s excerpt of *The Adventures of Huckleberry Finn*, Huckleberry is struggling with the ordeal whether to turn Jim over to the authorities. Huckleberry at numerous times declared that upon encountering the authorities he would immediately surrender Jim over. Bennett says that at this moment, Huckleberry’s moral judgment is in unison with his feelings despite the fact that

³ Finlay, Stephen. “Emotive Theory of Ethics.” (Encyclopedia of Philosophy) p. 205.

⁴ Holy Bible, New King James Version (Luke 10: 30-37).

⁵ Bennett, Jonathan. “The Conscience of Huckleberry Finn.” Moral Philosophy. Louis P. Pojman Ed. Indianapolis: Hackett Publishing Company, 2003. 285

4 / Sympathy and Moral Judgment

Huckleberry lacked any sympathy and remorse for Jim. Afterwards, when Jim confesses that Huckleberry was the only friend he ever had, Huckleberry's attitude as well as his emotions are conflicting with his previous moral judgment, which Bennett argues is bad morality on Huckleberry's part. As a result, when the opportunity came to surrender Jim over to the authorities Huckleberry refused by saying that he does not have a slave onboard the raft with him.

Bennett defends his argument for Huckleberry's bad morality by saying "...Huck doesn't weigh up pros and cons: he simply *fails* to do what he believes to be right..." Bennett has a strong argument here because Huckleberry in his deliberation had more reasons to surrender Jim over and at a point felt it was his "moral duty" to accept the laws of convention. In addition to this, even though Huckleberry is seen expressing sympathy for Jim, in the end Huckleberry is doomed to be morally lost. We know this because further into the story Huckleberry is seen as an unjust person when he confesses "I got aboard the raft, feeling bad and low, because I know very well I had done wrong..." Likewise, Bennett does not fail to agree with Huckleberry's bad morality by quoting M.J. Sidnell, who states that Huckleberry's action allowed him to feel weak for helping Jim as well as made him think that he had committed a horrible crime⁶.

Bennett disagrees with everything Huckleberry does. However; he has pity for him on his last confession. Bennett argues that the reason for Huckleberry's bad morality comes from the society that he was brought up in. In this particular society, slavery thrived and it was against the law for anyone to hide a runaway slave and as a consequence the individual would be flogged. In truth, the laws of convention that Huckleberry accepted were based on fear and not "moral duty". In addition to this, due to common sense that Huckleberry lacked because of the fear to question why slavery is seen as moral for Jim and immoral for him allowed his ordeal to seem nerve-wrecking when it wasn't. This confusion Bennett argues portrays Huckleberry with bad morality when his moral principle was faulty to begin with, in regards to slavery.

Bennett concludes that our "moral principle are good to have, because they help to protect one from acting badly at moments when one's sympathies happen to be in abeyance⁷." Therefore, is sympathy a valid reason to change one's moral judgment? It should be; for if we were faced in a negative situation our only savior would be our moral principles. Justifiably, this idea can make even the most antipathetic person sympathize with his neighbor.

An alternative answer to the previous question would be to support the British moral sense theory. In general, this theory is based on the views of David Hume, Francis Hutcheson and Adam Smith who say morals are based on emotions. For example, this theory would disagree with Bennett's view that Huckleberry had "bad morality" in his decision to help Jim. It would view Huckleberry's decision as being morally good because his actions were based on sympathy for Jim. Unlike emotivism, which is subjective, this theory can either support an objective (e.g. moral principles) or a subjective view. Secondly, another example that favors the moral sense theory is taken from the bible about King Solomon⁸. Even though this story is famous as a portrayal of the wisdom of King Solomon as he evaluated two women to decide rightfully a child's fate. His decision to divide the child in half for both women to share was irrational; however, the feelings that arose from both women when his decision was made changed his mind. One woman is seen rejoicing and the other pleads for the safety of the child to be given to the other woman. It is at this moment, we can see the moral sense theory took effect. King Solomon in all his wisdom had great sympathy for the woman who would rather give up her child. He

⁶ Bennett, Jonathan. "The Conscience of Huckleberry Finn." Moral Philosophy. Louis P. Pojman Ed. Indianapolis: Hackett Publishing Company, 2003. 290.

⁷ Bennett, Jonathan. "The Conscience of Huckleberry Finn." Moral Philosophy. Louis P. Pojman Ed. Indianapolis: Hackett Publishing Company, 2003. 293.

⁸ Holy Bible, New King James Version (1 Kings 3:16-28).

used both reason and his emotions to weigh the situation to give the child to the respective mother, the one that pleaded. Therefore, to justify that the moral sense theory is a valid answer for the question asked earlier would be relevant.

Since there are many ways to answer the above question: Should sympathy influence our moral judgment? My thoughts led me to wonder, "If sympathy is used in an extremist way to justify one's moral judgment, is it morally right." An extreme display of sympathy can be analyzed in Jack Kevorkian also known as Dr. Death. He was a pathologist and a firm activist of Euthanasia. Kevorkian was also an inventor of several euthanasia machines. According to The New York Times' article by Jeff Stryker, "Ideas & Trends; A Bedside Manner For Death and Dying", Kevorkian created an euthanasia machine known as Thanatron, which was later called the Mercitron. He claimed that his new machine allowed his patients to end their suffering in a time control manner and was pain-free compared to other devices. In his line of work, Kevorkian assisted in the death of at least 130 patients who were terminally ill. Controversy arose when news stations broadcasted Kevorkian's profession and his ideas. The majority was against his "radical" views and Kevorkian was forced to face trial numerous times for his practice. In 1999, he was finally sentenced 10-25 years in prison. After eight years of his sentence, Kevorkian was released due to good behavior and health concerns.

In Kevorkian's case we can criticize as well as analyze his views and actions as irrational. He demonstrated in the most extreme way sympathy for his patients without having a valid reason. According to emotivism and the moral sense theory, our moral judgments are influenced by our feelings. However, it should be based on rationality. Therefore, if we are rational in our moral judgments and feelings we have what is termed, of the norm and vice versa abnormal. For example, it would be normal if someone feels sympathy for their bed-ridden parent by trying to ease their suffering with occupying their parent's time with things they once enjoyed. However, it would be abnormal if the child showed no remorse and their decision to "pull the plug" to end their parent's life was due to an insignificant grudge they held with the parent. The abnormality of this particular situation is not based solely on the child's feelings towards the parent, but their grudge against them. For the child to base his decision on a grudge is irrational because it holds no moral reason.

Based on these terms Kevorkian displayed abnormal feelings when he empathized with his patients. What motivated him to commit these crimes was not reported, but it can be seen that it possessed Kevorkian and influenced his moral judgment in a negative way. He does not have any rational reason to end the suffering of his patients and, his extreme sense of sympathy for his patients should not be a justification to an end to all means. In this circumstance the normal and rational thing to do was enforce family members to choose other alternatives to keep their loved ones alive. According to Monica Davey from The New York Times, in her article, "Kevorkian Speaks After His Release From Prison", that "Ned McGrath, an official with the Archdiocese of Detroit, which represents 1.4 million Roman Catholics ... [compared] Mr. Kevorkian's actions to those of a "pathological serial killer"." McGrath feelings towards Kevorkian are considered normal because the majority felt the same. However, some critics may disagree and side with Kevorkian agreeing that he is just and morally right. They claim that his goal was to end human suffering and give peace to his terminally ill patient. In addition to this, this great abundance of sympathy that he felt towards his patients was impressive because they claim that most doctors would object to euthanasia. In both cases Kevorkian is still regarded as an extremist because for someone to innocently justify the taking of someone's life as showing sympathy would be immoral and unjust. Even though Kevorkian may have acted on the views of the moral sense theory, his reasoning to capitalize on the health of his patients was irrational.

In conclusion, to justify if sympathy should influence our moral judgment based on emotivism and the moral sense theory, the answer would be yes. Firstly, in order for our moral judgment to be of "good" morality as well as to "feel" sympathy for our neighbor, we should be at equilibrium to make a rational judgment. We create internal conflict when our feelings weigh in more to a particular situation while our morals are forgotten or ignored. This internal struggle occurs when individuals justify their actions. As a result, Bennett says that our intentions can be viewed as unjust towards our neighbor. And in order to regain stability, Bennett said that we ought to have moral principles and be aware of our

neighbor's moral principles. Equipped with this background, Bennett implies that it can save anyone from bad morality.

Secondly, Schelling says that each person should have an awareness to know when to express their views in coherence to their emotions and should remember that not every moral judgment is objective. Likewise, we ought to consider our morals as subjective and our judgments, according to the moral sense theory, are not to be taken as "written in the stone." Even though our moral judgments according to emotivists should neither be true nor false, we must consider our feelings to be rational. The quantity of emotions we feel, whether too little or too much, should be the norm. Kevorkian expressed his feelings far from the norm. In Bennett's view Kevorkian displayed an extreme form of "bad morality." While Huckleberry struggled with an internal conflict to justify his reason to save Jim's life, his emotions are viewed as normal and Kevorkian's emotions abnormal. His abnormal behavior to commit immoral acts and call them just is simply evil. Huckleberry accepted that he was imbalanced in his morals and feelings. Thus, he gained the stability to make a rational decision. Kevorkian, on the other hand, refused to accept his instability. As a result, he does not have a just reason for the wrong he has done. Therefore, he allowed sympathy to be expressed in an extreme manner and sway him to act according to his moral judgment. We are not sure whether his morals were good or bad to make him behave abnormal, but having just reasons can make a big difference. In conclusion, emotivists and moral sense theorists provide us with many concepts that say that emotions can persuade our moral judgments. Perhaps, just having reasons along with emotions is necessary in making "good" moral judgments.

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OLIVIA DERKS

Harnessing the Human Brain for Marketing Purposes⁹

We are the first generation in history to have the ability to look inside the human brain while it functions. This imaging capability is only one of the latest technological innovations in Neuroscience, a branch of science that studies the nervous system and the brain. Another recent and important finding is the discovery of Mirror Neurons, nerve cells that enable us to experience what another person is experiencing simply by observing them while they go through it. These neurons are thought to be critically important in how people learn and experience empathy with other human beings. There is a long and controversial history of the application of psychology in business to understand, predict, control and improve human behaviour. Our discoveries in the science of the brain's inner space have likewise begun to be harnessed for business purposes. These advances will undoubtedly have a dark as well as bright side. Clearly, there are ethical considerations that must be taken into account.

Imagine if all business people in the world had little sensors on their laptops that measured trustworthiness. Change to "When someone on the opposite side of the world wanted to do business with them, they would know exactly what they were getting themselves into! Or try to envision a keyboard that is able to sense and create a brain image on a computer screen. Perhaps both business people could choose to know what the other is really thinking on the other side of the computer monitor as they negotiate. These applications are still science fiction of course, but may not be that far off. There is an increasing interest in the uses of neuroscience for marketing purposes. It allows real time examination of the brain while someone is exposed to a product or advertisement, enabling researchers to look for increased activity in certain regions, allowing advertisers to measure and optimize results.

In the fall 2007, Jack Daniels's advertising campaign was based in part on the results of functional Magnetic Resonance Imaging (fMRI), a type of brain imaging technology that allows us to seemingly fly into the anatomy of the brain. The technology was used to scan the brains of young male whiskey drinkers as they reacted to various advertisements, in order to determine which images seemed to have the most "emotional power". Such imaging was used only for medical purposes until now. MRI is a medical test that helps physicians to treat medical conditions. It examines the anatomy of the brain, and is able to determine which part of the brain is handling critical functions such as thought, speech, movement and sensation. Brain imaging itself is nothing new. The difference now though is that it does not take as long to analyze what can be seen on the screen. It used to take months and sometimes years to do so. Today it only takes milliseconds. We can watch the brain process information and identify right away what part it is. The results help to spot the "emotional power" for different advertisements and illustrations. Jack Daniels found that the analysis was very useful in determining the most effective advertising, in being able to measure the best emotional response and associate it with the product.

⁹ Completed under the mentorship of Professor Thomas McManus for BA 11: Fundamentals of Business.

Mirror Neurons are parts of the brain that are activated when a human acts or observes the same action performed by another human. Mirror Neurons have only very recently been discovered and can actually be measured. The mirror neuron system activates when we, as humans, perform actions, think about actions or just watch others take action. Mirror neurons basically create an instant sense of shared experience. Human empathy is strongly based on mirror neurons, which can be activated through face-to-face contact. However, technological innovations in information systems in the last fifty years have increased anonymity among people doing business with one another. Face-to-face interaction has become rare; most business between seller and buyer can be conducted without ever meeting personally. If you do not know whom you harm, it is easier to harm them. Trust has always been essential for commerce. Our ability to recognize a false smile or notice false cognitive patterns has always been important.

Less direct interaction between each other socially and the increasing anonymity in business relations have been made possible through the technological innovations of the internet. Particularly because of the new ability to measure what the brain best responds to and what is most appealing to it will lead pretty soon to a creation of a world online that seems better to us than the real world. Forerunner in that field is probably *Second Life*; a virtual created world online. Residents of that world can meet, explore, socialize, create and trade virtual property and services in the whole world. *Second World* has their own currency, the Linden dollar (LS) that you can purchase online. The residents, called “avatars,” buy, sell, rent or trade land or goods and services. There are some companies that actually generated US dollar earnings from services provided in *Second Life*. Besides business, *Second Life* offers access to popular culture such as literature, television and music that avatars can experience. The world includes everything that might be of value for today’s society including religion, educational possibilities or even basic human needs such as sex. The application of these new findings about mirror neurons and the ability of brain imaging for advertisement purposes will have a huge impact on this virtual world. It is going to be possible to exactly predict what triggers the human brain in order to make the world more appealing to us or better than the real world itself. In connection to that, it will help the business world to enhance their ability to conduct business with a deeper sense of security than the real world could ever offer. This will mean a new, revolutionized business world for this generation or the next generation. Mainly, this will depend on how long it takes to make use of these new findings.

The application of Neuroscience in business is ethically controversial because it might have such a significant impact on democratic fairness in the business world. These new tools and techniques would be left to large companies alone because of the enormous costs. Therefore, the individual and the general business world would not have access to them. Freedom of choice and influence could be manipulated. All questions regarding appropriate applications of research and development would depend on profitability rather than social value. Ethical responsibility might take a back seat. Money might rule over morals. The question ultimately will be to what extent we are in charge of our own minds. Our ability, and right, to think freely is essential to the quality of human life. It is up to our generation as to how we will apply these recent discoveries in Neuroscience. In my opinion, having the power to trigger different feelings in individuals by “pressing a button”, so to speak, is a serious violation of the rights of privacy and freedom. These are feelings forced upon us that we might not want to have. If we truly understand this power, why would we allow anybody to use it to control large groups of people? To a certain degree, many commercials and advertisements have enormous and undue effect on our emotions and feelings connected to specific products or themes already, so how could it be ethical to expand that control? I believe that we need to set reasonable boundaries.

DOROTHY FRANCO

The Queen of the Night¹⁰

The word coloratura originates from the Italian word colorare – to colour, heighten, enliven. The approximate range of such a singer is from middle (C4) to a high (F6). “Der Holle Rache” is a work of the great composer Wolfgang Amadeus and is found in one of his last operas – “Die Zauberflöte” in English *The Magic Flute*. “Der Holle Rache” has been esteemed as one of the greatest vocal masterpieces in the Opera field. Well known for its vocal acrobatics and also by the character “The Queen of the Night” who sings it. This aria in particular is within the dramatic coloratura category, known by its strength and powerful tone in the highest range. The highest note of the song is an F; however, there is no word or phrase assigned to that note. Rather, it is simply sung by vocalizing. The highest note in the song that was sung on a word is a B. Everything higher than that is to be sung on an “ah”

The Magic Flute is one of Mozart’s very last operas, It was written the year he died, aged 35 years old. The first performance was on September 30th, 1791 at an opera house in Vienna. The cast consisted of Mozart’s friends and family, so it is likely that he almost always created a character to fit the performer in mind. As Mozart had once stated – ‘I like an aria to fit a singer as perfectly as a well-made suit of clothes’

The synopsis of the play is as follows:

The opera opens to a young prince named Tamino. After being frightened by a snake and fainting, he is aided by servants of the Queen of the Night. He sees a picture of her daughter Pamina, and becomes madly in love with her. But Pamina had been kidnapped and taken from her mother. Enter the Queen of the Night. She sings her first aria “O Zittre Nicht” – a lonely mother’s plea for her daughter to be set free. She proposes that Tamino can marry her daughter only if he helps to free her from Sarastro, her captor. Tamino agrees and is given a magic flute to help and protect him. Pamina is told that a man named Tamino will come rescue her back to her mother and marry her. She is delighted at the news and awaits his arrival.

Upon Tamino’s arrival through the gate of wisdom, he is convinced by a priest into thinking Sarastro is a just and noble leader, not the villainous captor he perceived him to be. The Queen of the Night is perceived to be the enemy.

With great lightning and thunder The Queen of the Night appears in the place where her daughter is. She sings ‘Der Holle Rache Kocht in Meinen Herzen’ which means hell’s vengeance boils within my heart. She is telling Pamina she must kill Sarastro or she is forsaken as a daughter. The Queen of the Nights disappears just as quickly as she came.

Sarastro enters with a great light; he is regal. He is with Tamino and Pamina (who are now in love) and his counsel of priests. The Queen of the Night is damned to live in endless night forever. .

I sympathize greatly with the character of The Queen of the Night. She is portrayed as a wicked and volatile being, but I find rationality in her character. Her husband died and left his riches and inheritance under Sarastro’s care. She desires independence and to look after her own, yet that is dismissed and deemed as her not knowing her place. She is a rebellious woman of her time who is

¹⁰ Completed under the mentorship of Professor Sara Paar for PER 46: Training the Performance Voice.

fighting an unending power struggle. She is oppressed and has no choice but to play the role of “evil.” While Sarastro’s character is filled with great light and things associated with goodness and justice, The Queen of the Night’s entrance was filled with frightening thunder and darkness and a commanding yet evil presence. Her actions did foster her role as the “bad guy”, but I think that she was not by nature an evil commanding woman. If she’d been treated with equality she may not have deemed it necessary to be so commanding. Since she was oppressed, she had no choice but to fight fire with fire and sound thunder and strike lightning, in an attempt to intimidate her enemy. I usually never side with the “bad guy” in any story but perhaps it is her charming and commanding aria that pulls me in. It displays her power, and her dramatic ability to sing above and beyond the notes of her oppressors. The pace of the song is quicker than any other in the opera. The orchestra continues to play eighth notes through the entirety of the song. The beat is exciting. The soprano must have the vocal agility to perform high notes at such a quick pace. She must also possess intense energy to convey the message of the song. The lyrics to “Der Holle Rache” are translated below:

Der Holle Rache Kocht in meinem Herzen

The wrath of Hell boils within my heart

Tod und versweiflung flammet und mich heir!

Death and despair flame around me

Fuhlt nich durch dich Sarastro todesschmerzen

If Sarastro does not feel his death through you

So bist du meine Tochter nimmermehr

You are my daughter nevermore

Verstossen sei auf ewig

Disowned may you be forever

Verlassen sei auf ewig

Abandoned may you be forever

Zertrummert sei auf ewig

Destroyed may you be forever

Alle bande der nature

All the bonds of nature

Wenn nich durch dich

If not through you

Sarastro wird erblassen

Sarastro becomes pale with death

Hort! Rachegotter

Hear gods of revenge

Hort der mutter schwur

Hear a mother’s oath!

Since Mozart has said ‘I like an aria to fit a singer as perfectly as a well-made suit of clothes’ it is a wonder what he must have thought of his sister in law to create such a character for her to perform. The

original soprano for whom *The Queen of the Night* was written was Josepha Weber (Later Josepha Hofer, 1758 – Dec. 29th 1819), the sister of Mozart’s wife Constanze. It is known that previous to Mozart’s marriage to Constanze, he was in love with Aloysia, the sister of Josepha and Constanze, who later married Joseph Lange. This has been speculated by some, but there is no evidence of a previous relationship between Mozart and the great soprano Josepha Hofer. Josepha was the eldest of all four sisters, and in descending order they were Aloysia, Constanze, and Sophie. In a letter to his father Leopold, Mozart voiced his feelings toward the Weber women. – “In no other family have I ever come across such differences of character. The eldest is a lazy, gross perfidious woman and as cunning as a fox. Mme. Lange (Aloysia) is a false, malicious person and a coquette. The youngest – is still too young to be anything in particular – she is just a good natured, but feather-headed creature. But the middle one, my good, dear Constanze, is the martyr of the family, and probably for that very reason, is the kindest hearted, the cleverest, in short the best of them all.” Indeed he loved Constanze and planned to marry her, which he did. Contrarily, his feelings toward Josepha are quite disturbing. His description of her ‘as cunning as a fox’ is awfully similar to the main characteristics portrayed by *The Queen of the Night*, who is always viewed in a bad light. ‘A gross, perfidious woman’ is a bit harsh but would explain why he made the role for her. I speculate whether the famous aria “*Der Holle Rache*” was created to be difficult in order to fit Josepha’s unique voice type or whether he made it so complex out of spite for his apparent hatred for her. The reason for the creation of this magnificent aria is unclear, but Josepha had been able to perform it, and it has

immortalized her forever because she will always be the first to ever be named *The Queen of the Night*.

I had never before heard of Christina Deutekom when I stumbled upon a video of her singing. I was struck by the intensity behind her voice. It was strong, and as the song progressed I wondered if it were too powerful (in comparison to the other sopranos I reviewed). However, when she began those triplets I’ve been so distressed about I was thoroughly convinced she was the best singer ever. The precision, the strength, and the beauty of her technique was so great, it was nearly maddening. I desperately wanted to know how she did that. To my liking, I found her interview in Jerome Hines’ “*Great Singers on Great Singing*”. Firstly, I found out the power behind that great voice was simply genetic – “I always sang as a child, but I was not allowed to sing in the chorus because my voice was too loud,” (Hines, 94) In the interview she also claimed to vocalize every day, and “If I don’t feel like singing I know I’m really ill!...” My reaction to this was just pure hopelessness; apparently she’s magic. But I read further and learned of her vocal routine. She uses words that have an ‘oo’ sound, and with a crescendo, gradually blends it with an ‘oh’ sound. Once she has warmed up, then an ‘ee’ vowel is incorporated. Her vocalizations include “*du blume, non-ro-du-ro-muth-voll-rufen, and weise bist du*”. She believed that consonants are equally as important to singing as “they force you to open up your mouth” (Hines,95).

When she was asked about her thought on the ‘open throat’ concept, she emphatically states it is not achieved by the forward placement of the tongue. However, it is achieved with the lowering of the larynx. “as when you yawn... The feeling should be down and up, like an egg on end... not spread wide” (Hines, 95) – This statement was gibberish to me. Although I have learned what the larynx is and where it is located, I still have trouble feeling a connection to my own. Since it is linked to yawning, I’ve tried to find it by mimicking the beginning of a yawn. My attempt always results in an actual yawn. Thus, the posture I was trying to attain collapses before it can be analyzed.

Her theory on breath is intriguing:

“A soprano needs two different ways of using breath. For singing a long high note you must distribute the amount of breath. You use two sets of muscles in tension – one against the other – to control so as to not push on the larynx” (once again, I am stumped) “You must avoid having the breath too close to the larynx.” With such great focus on the larynx it is no wonder I’m unable to produce her sound. Perhaps that is where the expertise of her triplets is hidden. She goes on to state that “it feels as if the air is higher than the muscles. To avoid this, I take the breath low in the abdomen and think of my body as a drum, with the sound originating from the diaphragm.” Sound which originates from the diaphragm is a

visualization I can comprehend. When applying this technique to my own singing, it means an increased awareness of the diaphragm with a focus of control on it. It freed up my voice, and with that I felt what she describes as the air being ‘higher than the muscles’. Just when I thought I learned to speak her language, Cristina delves further to elaborate on the various positions of the diaphragm for higher and lower notes: The diaphragm must be low for low notes. This is obtained by releasing the abdomen and taking a breath without expanding the ribcage upward. As for the middle voice, the ribcage is expanded slightly upward and the lower abdomen tucked in (a bit) Finally, with higher notes she prescribes that the ribcage must be expanded and lifted, the diaphragm held high and lower abdomen tucked in. I have tried this and found that it engages my otherwise not engaged muscles in my upper back. This position has aided in my control of the triplets, but I find that I’m still not successful in differentiating the notes from one another. (It must be something to do with the larynx!, and I am set to figure this one out sooner or later.) In conclusion, Cristina claims to always use a head/chest mix, which I can thoroughly connect to. I feel as though it is imperative to singing “Der Holle Rache”, especially and I couldn’t imagine how it might sound when sung with a separation of the two. “High notes seem to be outside of my body ... behind and around my head. And on my very high notes I still bring in some chest voice.” (Hines, 97) – I concur completely. On a good day, what I feel during high notes is precisely that sensation of the sound resonating around the head, very high, and vibrating. I’m relieved to know someone feels the same, so I’m not as worried about my mental state.

Trying to make sense of Cristina Deutekom’s interview was intense, and applying it is even more trying. The only similarities I found between her technique and mine was the placement of the high note, and mixture of head and chest at all times being imperative. I agree with her on all that I can conceptualize and will be applying this newfound knowledge to my future singing.

My initial reaction to Roberta Peters’ “Der Holle Rache” was that she was very weak. Watching a video of a live performance by her reminded me of the classic 1950’s feminine sound – light and airy, full of the head voice with little else. She remained still and poised but her appearance and sound were not very commanding. It was not a surprise to find that when asked about her technique she admitted that her practices include vocalizing clarinet parts. And it was refreshing to read the words “I always had trouble with triplets. I never could get them even and fast” (Hines,235). Her trick to overcoming the triplet dilemma was in using the clarinet scales to improve her agility. “You do them slowly first ... then pick it up” she claims, -- I have since tried that and while I am fine doing them slowly I have yet to make any distinction between the notes when they are sung fast. As I suspected, Ms. Peters claims to never use her chest voice. Her visualization of what the voice should sound like is found on a “hook”. I interpreted that as what I can understand as the “sweet spot” for myself. I find the “sweet spot” when I sing high. It’s a dizzy little space where I sing with great ease and the voice is as out of the way as possible. I find that I lose that sensation the lower I get, and I connect with her completely on her following statement – “On the E, F, and G, below high C... something changes there. Sometimes it can get very thin, but I’ve always been afraid of making it too big, because at that point, if you give too much, you *lose the top*... hang on to that coloratura. Don’t dig, don’t push...” (Hines, 236) I’ve sung the E, F, and G below high C and I couldn’t agree with her more. I’ve often wondered why something does happen in those areas, though I don’t like her solution for it, I can’t see one of my own. I’ve tried to dig for it, to choke myself deep at the root of my throat and I have gotten the result I wanted: a bigger sound, but it isn’t always reliable and I question whether it is natural for me, especially since Ms. Peter’s has stated that the recipe for her longevity is knowing her own voice and not pushing its limits. Sleep is an imperative factor to her as well. Energy, and overall health contribute greatly to her productivity. She claimed to need a full eight hours of sleep and held it to be true that “If you start tired you’re going to give a lousy performance” (Hines 232). The same is true for myself, in general. I always attributed it to my sicknesses but perhaps this theory does hold true. Something doesn’t work, and is always off when I feel tired. The sound doesn’t want to come out; it is as if my body has conquered the voice and forced it to go on strike until I am well rested and cared for, and I also need adequate food in order to function properly Something I found interesting is that Roberta Peters has said she never thinks of the larynx. This is good to know as I had previously admitted to having difficulty connecting with my own. The words “I never think of the larynx. I’ve seen

pictures of what the larynx looks like and it confuses me” could have very well been my own. But this raises concern in me. I suspect that the light and airy, non powerful voice I recognized in her may be attributed to this lack of larynx awareness. She also relies on tightening of the diaphragm, which I have been conscious of as of late. Overall I connect with Roberta Peters more than any other singer reviewed, having put already into practice her main focal points. I need simply learn to vocalize on clarinet scales and maybe I will learn to distinguish the notes on the triplet exercise.

Rita Shane’s rendition of “Der Holle Rache” struck me as being very open and energetic. It is funny to note that within her interview she finds such difficulty conceptualizing how openness is attained. For her it is just there, and everything opens. And with her there is also no change in voice between high and low notes. She says “I sing my low voice the same way I sing my high voice. I don’t think of switching gears. Other very high voices switch. They go into some other kind of sound, which I don’t do.” “I think there are certain natural turnovers, but I can sing a good three octaves with absolutely no switches. I basically always had that.” – So, apparently the whole of her technique relies on pure genetic genius. There is no difference in facial expressions when she sings words or changes vowels, which is interesting to note, since the sound never fails her. It doesn’t collapse and she needn’t manipulate in order to revive it. For her, the music is magic and the only piece of information I could extract from her interview and apply into practice is this: to speak in the same place that I sing. She vocalizes everyday, and it is a part of her daily routine. She says “It makes my speaking voice feel better” (Hines, 301) This is an issue I have been wrestling with for some time. I notice that my voice becomes easily tired with little talk, and it gives the sensation of a raw, sore throat. I’ve been told that the source of my soreness may be due to unsupported speaking tone, and that a slightly higher pitch might do me well. I am struggling with this still, since I have made such effort to *not* speak in a light or higher tone. To my detriment, this speech problem has affected my performance of “Der Holle Rache” especially. I must avidly prepare because the place in which I speak differs so greatly from the place in which I sing. The latter being the more natural (easy and free). My wish is to improve in this area, so I can soon agree with Rita Shane when she says – “I can go from speech right into singing. There is no difference.” (Hines, 301) Perhaps the key behind her expertise is to become one with your instrument, and to make singing something that is not just done, but is a vital component of the self.

My first impression of Gail Robinson’s voice was that she had been highly trained. I thought I heard in her the classic operatic tone, which sounds “covered”. I couldn’t have been more wrong. Her interview contains so many unanswered questions about her technique and her thought that “I was born a singer, it is part of my body chemistry, it’s in my blood” (Hines, 285). She is a devout Christian and holds fast to the belief that for every vocal ability she has God to blame for it. Her voice just works, and remains so, allegedly at eight in the morning upon her wakening. Her only sense of vocal technique is best described in her visualization of placement. She tries to keep the sound in the ‘mask’ – “sort of between the top of the teeth and the eyes.” “I feel like there’s a ball of sound, and it’s spinning, your hands rotating around each other. That’s what gives my voice its projection... The sound comes up and shimmers as it goes out” (285). While I understand the idea of the ‘mask’, I am unsure what the recipe is for the spinning, shimmering ball. It sounds euphoric, and with that I will say what she has already said in so many words – that her song is a gift given to her by God.

One thing I can agree with Gail Robinson on is that sometimes all of the understandings of technique can actually get in the way of successful singing. I find that sometimes when I try to check off all of the things I’ve learned that are helpful, I’m actually hindering the natural flow of my voice. Still, some days are good, and some days are bad, and that is why technique is necessary for me. Ms. Robinson rarely does scales, which I can relate to only because I cannot lay them to aid myself. She strives for a ‘bell-like sound, almost ethereal’ which I have never thought of. She also places focus on good breath support, so as not to run out of air mid phrase. In describing her technique, she describes a constant broadening of the rib cage in an outward motion until the end of the phrase. – My initial reaction to that was – how is that even possible?, wouldn’t one burst? I’ve interpreted its meaning to be sustaining an expanded rib cage while the breath is on its way out. So that way, we are doing the opposite of what would naturally happen on an exhale. That is what makes sense to me, and what I strive to do.

Joan Sutherland's was the first interview I read; I had done so with high expectations since I had heard that great big voice of hers before. She always has such a ringing quality, and there is never a hint of hindrance in her voice; it all seems to flow with such great ease. Naturally, I was expecting to find some recipe for genius within this text.

Joan Sutherland grew up with a mezzo soprano mother who discouraged formal vocal training until Joan reached eighteen. However, from a very young age, Ms. Sutherland had been practicing breathing exercises. Since this breath awareness had become so innate, it is no question why the only shred of 'technique' she uses is proper usage of the breath. She equates proper breath support to the following analogy – "It is like a floor holding an air-filled balloon ... without tying the top of the balloon, though" (Hines, 327) She goes on to state "you must control the passage of the air. You control it so it deflates slowly. ... And then you sing on the breath, not with it" – I find that this is immensely difficult to apply consistently through the duration of the song. Nature eventually defeats me and I breathe as I normally would, since this practice is so second nature to Joan Sutherland, I would assume that her large voice is a result of this training. But then there is her size – she is six and a half feet tall. Once again, we come upon the subject of a great voice being the divine working of God. "I think lasting voices are a gift from God." she explains. "Doctors looking at my vocal cords are always so surprised how large and open the throat is and how unusually easy it is to see the cords... I was born with that" (Hines, 329). Unfortunately, this piece of information has done nothing to better my own performance ability. If anything it has proven quite discouraging, and I'm left on the fence over whether to seek out an Otolaryngologist to see what my cords look like.

Ms. Sutherland's sensation of placement is similar to the other singers reviewed in that the sound is focused forward. Projected toward 'the dome of the hard palate', which I assume is around the alveolar ridge, or upward toward the eyes. The idea of singing in the mask is generally the way to go, and I can't say that I've mastered it yet, though it remains a constant focus. I feel that to help obtain this feeling I have to squint and create space in the inside of my mouth, releasing my jaw and any other components of my neck, throat that may be tense. For me, the visualization is to have the sound shoot up from my stomach and hit the inside of my head creating the cartoonish image of a lit light bulb, with resonators surrounding the head. A great piece of information I have learned from Joan Sutherland is how to approach the high notes. I took notice of how vivid her high notes in "Der Holle Rache" are. It is never squeaky, but full and robust. She feels as though the way to achieve this is to carry the middle voice up and as high as possible in an effort to enrich and 'fatten' the voice. This is important for me to work on since some days I am squeaky, and even more important since strength and force is what The Queen of the Night is all about.

Journal entries

Entry #1 – Saturday, November 1st, 2009

Dear voice journal,

I have tried to work on 'Der Holle Rache' on my own today. It didn't work out too well. I recognized that the usual tempo of the song is much faster than I am comfortable with. This I have learned out of a failed attempt to sing along with a Diana Damrau you-tube video. I wish I knew how to play the piano because when I sing it acapella I tend to stray away from the correct notes. That's my biggest problem now, and ofcourse finding the time alone with which to practice. The dog doesn't like the high F's, but I don't really care what she thinks. She's just a bitter little pitbull anyway. There are two spots in the song that I'm surely not sure of – Rache gotter, and Der mutter schwur, at the end. I know I've gotten them wrong before because I've been corrected, and I don't think I'm doing anything different. I kind of changed the notes subconsciously. I'll just have to watch it on you tube a few more times before I sing it again.

Entry #2 – Sunday, November, 9th, 2009

Dear voice journal,

I have sung 'Der Holle Rache' a lot, well, bits and pieces that is. I went to get a voice lesson yesterday and was instructed to choke myself the instant before sound comes out. Not literally choke but give the feeling of choking in the throat (sans hands). He said it was something glottal. As soon as I heard

glottal I thought ‘attack!’ Maybe it was all in my head but as a result of this ‘singing in my glottal’ nonsense my throat became really sore. I don’t know if that exercise was really beneficial, but I know it made me irritated. I was also instructed to make the sound as ugly as I could, because “that’s when the sound is the best to the audience.” It felt easier, if anything. My inability to do the triplets was addressed and after countless failed attempts I was told to just sing the first note of every triplet and do a big vibrato on it. For long term practice I was instructed to do as follows: Visualize it as being a bouncing basket ball. It starts off on one note and is bounced to the second note. Like all things which bounce, it will come back to the first note, thus creating a triplet. I don’t know why it is so hard for me to do this. I get thrown off completely with the second notes in the triplets; it’s crazy. I shall keep trying but if all else fails – vibrato.

Entry #3 – Monday, November, 16th, 2009

Gaah! I have to sing on Wednesday and I totally forgot! Oh. Em. Gee. I’m freaking out. I’m trying to work on the muscles in my stomach (as promised), even though it has become a great disturbance to my friends. I see no improvement yet. Everytime I pulse my abs I exhale a bit, actually a lot, like a pregnant woman in labor. Whenever I do this I remember Joan Sutherland’s interview and her emphasis on the breath. I’ve also read and the interview of Beverly Sills and have put into practice her exercise of exhaling on a ‘pss’ sound for as long as possible. I’ve found it to be energizing, so I do it whenever I don’t want to wake up in the morning; still, mid-day it can be exhausting. Even though I have been successful with extending the ‘pss’ sound for a large amount of time, I’m still struggling to maintain a note for even half of that time.

Entry #4 – Wednesday, November, 18, 2009

I finished my performance roughly an hour ago. From what I recall, I wasn’t great but it was not bad given the conflict of my excessive throat pain. I hurt my voice the day before yesterday and was completely raw to the point that it hurt to speak and swallow. Perhaps it’s something more than just a sore throat but nonetheless it posed a conflict for me. I tried not to speak yesterday and this morning I made sounds by humming and ‘siren-ing’ in the shower. I wasn’t doing as much as I would with my usual capacity, I got squeaky after a certain level and weak throughout. Now – for the performance:

Regrettably I must admit that all the notions of a technique went out the window leaving only my one philosophy to rely on – that is, to make noise. Making noise was the only thing I felt could help me through. I tried to act angry (which maybe worked since I was making noise, maybe not) It didn’t feel to me like I was singing, I felt like I was yelling on pitch and it didn’t hurt. At certain points I began to wonder if anyone knew I was yelling and I slipped into attempted singing, when I did this my voice immediately started to fail on me. So, I’ve found a reliable strategy, it works for me. I’m never more open than when I yell on pitch, and it was trusty even when my throat was hurting. I consider it a major discovery. Maybe if I perfect my noise, everything will turn out okay in the future. Something I continue to struggle with, and that brought my performance down today is my breath support and control. I feel like breathing is so time consuming, apparently my body has issues with not wanting to breathe. I keep finding myself in the middle of the song saying ‘hey, I’m getting cut off here, lungs – when’s the last time you took a breath’ I’m just so not conscious of it, even though I want to be. That is what I want to continue working on the most, in addition to my triplets. If there’s one thing I learned from Joan Sutherland, it’s that singing is essentially breath.

Entry # 5 – Sunday, December, 6th, 2009

Hello again, I have good news this time! I still haven’t mastered those triplets YET. But thanks to all of my Queen of the Night studies, I’ve been given the opportunity to sing a classical solo at a Christmas cantata. It wouldn’t have been had this man not overheard me practicing. I sang “Der Holle Rache” and I think it should be noted that I was halted before I got to the part with the triplets. So those he did not hear, haha. For practice, I continue to pulse my abdomen on an exhale of “He”. For some odd reason, my belly remains defiant, and I find my throat tightens to compensate for my tummy’s looseness. I have also come to agree with Sara about my unsupported speaking voice. I have chronic sore throats brought on my bouts of long speaking. More importantly, that is probably the cause for my difficult

transition from conversation voice to performance voice. I've toyed with the idea of speaking higher, tried it out a few times and got mimicked by my boyfriend and my mother! Apparently they get a kick out of it.
Entry #6 – Tuesday, December, 15th, 2009

Even though the Honors project is over now, 'Der Holle Rache' has no end. I still keep her character within me. It's true. She is empowering. I feel for her character, righteous and justly independent, yet damned forever for her resistance to submission. It allows me to justify my anger and express it through a creative modality, like screaming a few high F's; or, a series of them if I want the offending person to leave the room. I have learned so much about the technique of different singers, so much that my head is spinning right now. But I take with me an increased awareness of the breath. I've learned to sing on the breath and not with it. I will continue to practice hard to train myself not to expel too much breath right away. I am increasingly aware of my diaphragm, and expanding the ribcage. Thanks to my voice class, I will always stay grounded and make sure tension is not lurking in my neck, tongue, jaw, back, stomach, knees etc. And I will never stop disciplining my abs until those triplets come out right! The lessons are countless and I cannot express how different my knowledge would be had it not been for THE 46 and Queen of the Night.

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OLGA BELYY

Bacteriophages vs. Antibiotics in Treatment of Bacterial Infections¹¹

WHAT DO WE KNOW ABOUT VIRUSES?

Imagine that you are taking a little survey among your friends and relatives. The questions are : What do they really know about viruses and what do they think of them? What answers do you suppose you would hear? Before starting this research, I did exactly the same thing. Every person asked gave me almost identical answers: Viruses are the small horrible creatures that make us sick, and they are bad! Needless to say, my friends were surprised when I told them that some viruses do just the opposite job: They cure our diseases! How could it be? The principle is simple. These viruses attack bacteria that attack us.

HISTORY OF BACTERIOPHAGES

The amazing effect of bacterial viruses was discovered by Ernest Hankin, a British researcher, in 1896. He noticed that water taken from some “holy” rivers in India, the Ganges and the Jumna, killed cholera. At that time, the scientists were not as equipped as they are today. So, the only conclusion Hankin could make is that there was something found in the water that was so small and that did not retain after going through the finest porcelain filter. It took another twenty years, before Frederick Twort, a British bacteriologist, was able to isolate particles from a filtrate and place them onto bacterial colonies. The result he got was worth the effort: the areas, clear of bacteria, visibly appeared on the petri dishes.

However, Frederick Twort did not go further with his discovery. A couple of years later, a Canadian microbiologist Felix d'Herelle, who worked in Pasteur Institute in Paris, claimed his observation of the same phenomena. He described his detection in stating, “*what caused my clear spots was in fact an invisible microbe... a virus parasitic on bacteria.*” Scientists named his “babies” as **bacteriophages**, which means “those who eat bacteria”. *Phago* is a Greek word that means “to eat.”

The cholera-fighting properties led naturally to the idea of using viruses to fight pathogenic bacteria. Together with Georgian bacteriologist George Eliava, Felix d'Herelle decided to create the World Center of Phage Research and Phage Therapy in the Soviet Union. It was established in the Georgian Republic, Tbilisi, in 1923 and named Eliava Institute of Bacteriophage, Microbiology and

¹¹ Written under the mentorship of Catherine McEntee for Biology 51.

Virology (EIBMV). The “first steps” of scientists were impressive. They reported the successful phage treatment of dysentery, plague and typhoid.

The story of this institute was not simple. In 1928, a Scottish scientist Alexander Flemming discovered the first antibiotic, penicillin. This “magic bullet” turned the United States away from phage therapy. In 1937, during years of Stalin's Terror, George Eliava was repressed, and Felix d'Herelle went back to France. Despite these setbacks, a team of 120 scientists continued their work in the Eliava Institute. During the Soviet years, the Eliava Institute manufactured phage products against major bacterial and viral diseases, such as anthrax, tuberculosis, brucellosis, salmonellosis, dysentery, etc. “*No organization in the world has a phage collection that comes close in efficacy and coverage of strains as the Eliava Institute,*” said Christopher Smith, founder, president, and CEO of Phage International in San Ramon, CA, who traveled to Georgia in 2003. Presently, the EIBMV collaborates with more than 20 institutes and universities worldwide.

SOME ADVANTAGES OF THE PHAGE THERAPY

What sparked a new interest in a phage therapy? First of all, the problem of developing bacteria that are resistant to antibiotics. For instance, at the time of its invention, penicillin was considered as a magic cure. Now, this antibiotic is far less effective. “*By 1946, 6% of Staphylococcus aureus strains were resistant to penicillin. Resistance in other species of bacteria was also detected in the 1940's. By 1960 up to 60% of Staphylococcus aureus strains were resistant with similar levels of resistance reported in other clinically relevant strains causing a wide variety of diseases*” (Livermore, 2000).

Moreover, one of the factors that is responsible for the resistance to antibiotics, is extra-chromosomal, or plasmid-encoded genes. That means that there is no need for bacteria to produce a new generation in order to be an antibiotic-resistant. As long as some bacteria would acquire the R-gene, responsible for the antibiotic resistance, they could easily transfer it to the other members of a population.

In a case of a R-gene transformation, antibiotic would be no longer effective against new formed bacteria. Bacteria are able to develop resistance against phages, as well. However, phages with characteristics that overcome bacterial resistance, evolve naturally and fast (in several weeks), too. This process takes significantly less time than that we need to produce a new effective antibiotic.

Second, using a phage therapy helps to avoid dysbacteriosis, which is the condition of the bacterial imbalance in a human body. Bacteriophages kill only specific bacteria, which allows patients to maintain normal flora in the body and do not give a chance to opportunistic bacteria to replace it and introduce another disease.

Third, the production of an antibiotic is time-and-money consuming. It takes about six years, before a new drug can be deemed profitable. If bacteria would develop resistance to the antibiotic earlier, there would be no reason for pharmaceutical companies to produce it. As for the phages, bacteria can develop resistance, as well. But to obtain a new phage, only a few weeks are needed. Scientists simply derive it from the bacterial environment. Fortunately, it naturally occurs that as the resistant bacteria appear, the befitting phages that are ready to attack, evolve nearby.

Nature gave properties to the bacteriophages that antibiotics cannot have. Along with the ability to recognize the “enemy”, phages reproduce themselves in the bacterial host cell. That means that only a small dose is effective for the treatment. At the time bacteriophages get into the patient's organism, they multiply in a geometrical progression and kill the pathogenic bacteria around. This significantly differentiates phage therapy from the using of the antibiotics, the concentration of which only decreases on their way to the deeper tissues.

Another beauty of this mechanism is that phages can reproduce only when their specific host cells are present. Bacteriophages simply cannot exist without using bacterial structural units because they cannot produce independently as they do not have metabolism. As soon as the last pathogen is destroyed, its relevant viral population will vanish by itself.

An additional feature that differentiates phages from antibiotics is their power to search and to recognize the locations of disease causing bacteria. Bacteriophages target only the infected areas. Contrarily, antibiotics spread in an uncontrollable way, and chances of the side effects are much higher.

Moreover, bacteriophages have an ability to cross blood-brain barrier. It allows them to penetrate in areas, such as the brain, that are usually out of reach for drugs. This capacity makes it possible to treat meningitis, for instance. Meningitis is the inflammation of the meninges, the membranes that covers the brain and the spinal cord, and it is the life-threatening condition. The disease might be caused by several bacteria such as group B *Streptococci*, *Escherichia coli* (with K1 antigen), *Streptococcus pneumoniae*, *Haemophilus influenzae B* and more.

Another relevant fact is that in the experimental treatment the phage therapy expressed much better results than the use of antibiotics against the same disease. In the Phage Therapy Center in Georgia, 340 patients with the suppurative disease of the lungs and pleura, which was caused by the *Staphylococcus aureus*, were treated in three different ways. One hundred seventeen of the volunteers received antibiotics, 175 individuals received bacteriophages orally, and 48 others got bacteriophages intravenously. Then, results of the patients X-ray examinations, blood, and sputum tests were compared. In the antibiotic-treated group, 64% of patients were completely cured. But in the group with the oral phage treatment, the percentage of recovery reached 82%. The most prominent result was obtained with the intravenous bacteriophage injections where 95% of the group was completely cured. No side effects were detected in all three groups. These data give a perspective to the bacteriophage therapy to replace antibiotics, in some cases, as a more efficient way of treatment.

Also, bacteriophages showed faster results in curing some long-term diseases. For instance, the time that was needed for recovery in children with chronic dysentery diminished from 1 year with antibiotic treatment to 3-6 months with phage therapy. Researchers from the Phage Therapy Center noticed that bacteriophages are more effective on the early stages of diseases, and the time for complete cure is directly proportional to the stage of disease.

Consequently, the most effective use of phages was obtained in preventive procedures. The relatives and persons that were in contact with dysentery patients were exposed to bacteriophages. As the result, none of them got the disease. In this way, it was proven that bacteriophages are powerful preventative agents. Prevention is highly critical in case of open wounds and burn victims. The Leningrad Medical Institute, department of children's intensive care, reported the successful usage of phages as a preventive measure against infections that were caused by *Pseudomonas sp.* These Gram-negative pus-producing bacteria are highly resistant to major antibiotics, and have the ability to quickly develop into new ones. Children, who were given bacteriophages during a period of five days, were cured completely in 83.6% of cases with no side effects.

Although preventive therapy in healing wound and burn infections with bacteriophages was efficient, it was not as successful in treatment of the pathogenic bacteria in the deeper damaged tissue. In such cases, a combined antibiotic and phage therapy was proposed and favorably used. The scientists determined that antibiotics do not deactivate bacteriophages, and both types of treatment could be used together.

A table with a short summary comparing the benefits of using antibiotics vs. bacteriophage treatment is provided below:

Comparative characteristics of using Antibiotics and Phages in treatment and prevention of diseases

Antibiotics	Bacteriophages	Elaboration

Antibiotics kill pathogenic bacteria as well as normal human flora. Such undifferentiation alters the microbial balance in the patient organism, which may lead to secondary infections.	Highly specific, target only particular bacterial species; for that reason, dysbacteriosis and possibility of secondary infections are diminished .	Antibiotics have a higher effectiveness than bacteriophages when the identification of the causing agent has not been determined. In cases of the phage treatment, disease-causing bacterium must be determined before treatment will be started.
Do not necessarily concentrate at the site of infection.	Multiply at the site of infection ,where they are needed most	The numerous growth of phages at the site of infection requires less repeated phage uptake for the sufficient treatment.
The number of side effects, such as allergies, intestinal disorders, and secondary infections (yeast infections)	No serious side effects have been described.	A few minor side effects may appear after phage therapy due to the endotoxins from bacteria lysed in the patient's body by the phages. Such effects also may take place with antibiotics treatment.
Antibiotics	Bacteriophages	Elaboration
The bacteria targeted may be resistant to a wide range of antibiotics.	Bacteriophage-resistant bacteria are still sensitive to other phages with a similar target range.	With their broad-spectrum activity, antibiotics kill many bacterial resistant species, not just resistant pathogenic bacteria
Creating a new antibiotic against antibiotic-resistant bacteria is a long-term process and may take several years	Selecting new phages against phage-resistant bacteria is a quick process that can normally be succeed in days (or weeks).	Evolutionary evidences support the theory that therapeutic phages can be selected against every antibiotic-resistant or phage-resistant bacterium by the continuous process of natural selection.

WHAT ARE THEY?

Let us take a closer look at bacteriophages in order to better understand what are they and how they function. As mentioned earlier, phages are viruses that prey on bacteria. The discoverer of bacteriophages, Felix d'Herelle, thought that they were all alike. It was later defined by additional research that bacteriophages do not have the same biological origin. They are shaped similarly to spermatozoids, with a head and a tail. However, some phages do not have tails or have them very short.

A head contains a nucleic acid, and the other parts are composed of proteins. Most bacteriophages have deoxyribonucleic acid as their genetic material, and some of them, acting as retro-viruses, have a ribonucleic acid inside. As viruses, they use two way of actions against bacterial cell, which are called lytic and lysogenic cycles.

The lytic cycle is characterized by full destruction of the bacterial cell, and it is composed of several steps. The first step is the adsorption, when the bacteriophage adheres to the one of the host's receptors that are located on the bacterial cell wall. It is important to note that bacteria could have hundreds of these receptors but only one is necessary for the phage to attach to the cell and kill it. Then, the phage injects its genetic material along with enzymatic proteins inside the bacteria. The enzymes lyse bacterial DNA, replace it with the phage's DNA, and activate the production of the new viral components. The process is accomplished by assembling bacteriophage's building blocks for the bunch of fresh phages. This way makes lytic phages the perfect self-replicating pathogen-killers, which are selective for infection cells only, replicates as long as the infection exists, and disappears as fast as the last pathogenic cell is destroyed.

The lysogenic cycle differs from the lytic cycle in that a phage DNA, instead of replacing, incorporates into the bacterial chromosome. When these bacteria replicate by binary fission, they will make copies of the phage DNA, as well. There is a chance that later, some shock factors such as temperature, dryness or the UV light, will trigger phages to turn to the lytic scenario.

Even though it is theoretically possible to switch from the lysogenic to the lytic pattern, there is no exact mechanism for us to control this process. For now, the lysogenic bacteriophage could not be used for the bacteriophage treatment. Moreover, a series of research experiments revealed that lysogenic bacteria, contrary to curing diseases, may turn harmless bacteria into seriously pathogenic ones.

THE POSSIBLE PROBLEMS THAT PHAGE TREATMENT MAY BE FACED

One of the latest works of research, provided by the group of scientists from the Institute National de la Santé et de la Recherche Médicale, Paris, France and published in December, 2008, describes how the normally harmless bacteria *Neisseria meningitidis*, a common nasopharynx inhabitant, could sometimes cause disease. It was estimated that this infection kills about 50,000 individuals each year. The scientists examined isolates from 1288 patients with the disease, and found that specific lysogenic bacteriophages that are called MDA phages were overrepresented in all the cases. The peak of the disease's distribution among the ages was in the interval between 13 and 28 years old. The empiric study of the infection was impossible to perform because there is no animal model for this disease. Researchers used the Chi-Square test to prove their theory, and made a conclusion that they would not unambiguously tell if the MDA bacteriophage by itself or the bacterial virulence factors caused the particular disease. With the lack of experimental options, the accurate relation of the lysogenic phage to a disease-causing remains to be determined. However, the strong correlation between presence of MDA phage and the disease occurring was noticed. From the data obtained in 1999 and 2001, MDA phages were present in 48% in individuals with no signs and symptoms of illness (the control group). The same phages were observed in 82.3% of patients with the disease in 1999 and in 88.4% of disease isolates in 2001, respectively. These numbers could give an assumption that MDA bacteriophages are the subject for the further study, and, as the possible cause of the life-threatening illness, should not be used in treatment without paying attention to the problem.

There are some proven cases where the usually harmless bacteria were converted to pathogenic ones by means of the lysogenic phages. It may happen when a lysogenic phage integrates in a bacterial genome and induces changes in bacterial biological properties. This process is called a lysogenic conversion. For instance, *Streptococcus pyogenes* is able to produce a pyrogenic exotoxin after some bacterial strains undergo a lysogenic conversion. This toxin is responsible for the rash of scarlet fever and streptococcal toxic shock syndrome. Also, *Corynebacterium diphtheriae* become virulent (produce a diphtheria toxin) exclusively when they are infected by the lysogenic phage. This phenomena warns

researchers to be aware that only bacteriophages with the lytic cycle could be used in the treatment of diseases.

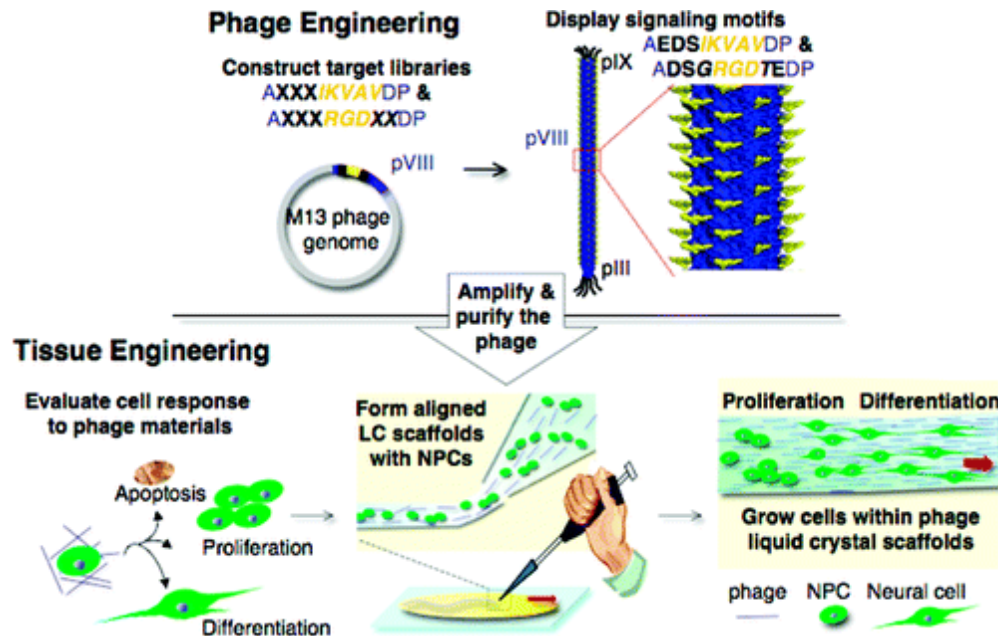
THE EXAMPLES OF THE SUCCESSFUL BACTERIOPHAGE TREATMENT

As for the lytic bacteria, they have been successfully used by the Phage Therapy Center in the treatment of such common chronic diseases as urinary tract (UTI) and gastrointestinal (GI) tract infections. To better understand the importance of this health issue one must examine the statistical data: at least 30% of all women and 20% of all men in the United States are diagnosed with a UTI by the time they reach 24 years of age. The problem with the use of antibiotics was that the treatment became less and less effective. It happened because these diseases were caused by mixed colonies, formed by the multiple bacteria species, which are called “biofilms”. The biofilms have the prominent ability to resist antibiotic drugs. However, as was mentioned earlier with respect to phage properties, they are specific not merely to a species but to the particular strain of bacterium. The scientists from the Phage Therapy Center created “cocktails” from bacteriophages against the most often occurring pathogenic bacterial strains, such as *Escherichia coli*, *Enterococcus faecalis*, *Klebsiella pneumoniae*, *Staphylococcus saprophyticus* and *Proteus spp.* In the cases of an atypical infection, a urine (or feces) sample was taken and examined for the virulent bacteria. Then, the custom mixture of phages was created. The practical results of the phage “cocktails” usage expressed a high efficiency on the occasions where antibiotic treatment didn't give positive outcomes.

With the increasing resistance to antibiotics, scientists worldwide are conducting research to obtain new bacteriophages capable of destroying pathogenic bacteria. In my own research I found more than twenty descriptions of the researches that were published in the last two years. Among them are experimental treatments of nosocomial diarrhea and colitis, caused by *Clostridium difficile*, which expressed both severity and frequency in appearance of the new virulent strains. The severity of the infection is due to its spore production and, consequently, heat and chemical resistance. The scientists from the Institute of Food Research, United Kingdom discovered that bacteriophage endolysin (an enzyme that degrades the bacterial cell wall) could be used to inhibit and even destroy *C.difficile* (published in 2009). One problem emerged during their experiments was that bacteria that were lysed released toxins, and by that caused a short-term increase of the disease symptoms. The probable solution for the issue is to combine bacteriophage treatment with use of antitoxins in order to neutralize toxins. The research has a good potential for the new treatment of the *C.difficile* infection.

The most impressive work was started in the Department of Bioengineering, University of California, Berkeley by three scientists, Anna Merzlyak, Shyam Indrakanti and Seung-Wuk Lee. They experimented with a genetically engineered M13 bacteriophage. It has some characteristics such as a high density of cell-signaling peptides on their major coat proteins and the ability to self-assemble into directionally organized liquid crystalline-like materials that make it possible to scaffold and proliferate growth of the nerve tissue. The first successful step was growing the nerve fibers in the agar media. If the next step, the regenerating of nerve cells in a mice organism (in vivo), yields favorable results, it will be a revolution in medicine.

The scheme of the experiment is from the ACS Publications, (<http://pubs.acs.org/doi/abs/10.1021/nl8036728>).



SOME OTHER AREAS OF USING PHAGES

The exploration of the various abilities of bacteriophages is not restricted to human disease treatment but also impacts our daily life. For example, the scientific work of the group of researchers from the Zoonotic Disease Institute, Seoul, Korea (published in 2008) describes the newly discovered lytic bacteriophage, which has the protective ability of chicken pretreatment from fowl typhoid caused by *Salmonella enterica*. The significance of this research is clearly understood because chicken is widely used in our food industry. Another study, performed by the Department of Molecular Biotechnology, Hiroshima University, Japan (published in 2009) identified a wide-host-range bacteriophage that lyses effectively bacterial cells of

Ralstonia solanacearum, which cause wilt disease in many industrially used crops. In IBB-Institute of Biotechnology and Bioengineering, Braga, Portugal (2009), the lytic bacteriophage that lyses different strains of bacteria *P.fluorescens*, that are responsible for spoilage of dairy products was detected. It is the first published study of determining phage Φ IBB-PF7A as a candidate for sanitation in food processing and preventing dairy spoilage by *P.fluorescens*.

In short, bacteriophage treatments, as well as using phages in other applications, offer a promising perspective. Phages show successful results in cases, such as chronic diseases, illnesses with poor blood circulation and multi-drug-resistant bacterial infections, where use of antibiotic drugs fails. The practical value of phage therapy significantly increased the idea of scientists from the Phage Therapy Center of creating the “phage cocktails” against most common pathogenic bacterial strains. Also, the absence of side-effects makes bacteriophages good candidates for curing patients with vulnerable immune systems. Prevention and treatment of nosocomial infections, especially in post-surgical conditions, is one example. The fact that obtaining new phages takes a short period of time, gives hope to the patients and a great opportunity to scientists in development of the new generation remedy.

Despite all positive characteristics of bacteriophages, phage therapy is not widely used. Why? The possible answer may be financial interest of the pharmaceutical companies. As was mentioned earlier, an antibiotic should be produced for six or more years before it becomes profitable. If phage therapy would replace an antibiotic treatment even in a half of the cases, fewer drugs would be used. That means that a pay-off period for the antibiotics will be much longer, and they won't be as profitable as now

When using bacteriophage therapy, the chance of a recurring disease is much less than with antibiotic treatment. That also means that fewer drugs will be used (and bought) by the patients who turned to the phage therapy. Consequently, it would lead to decreasing returns in the investment in antibiotics. Bacteriophages are highly competitive to antibiotics on the market, and that makes them a threat to the drug-producers.

In the long run, however, it is clear that companies that start phage researches and production now will be on the top of the market in a several years. The emerging multi-drug-resistant bacterial strains are a serious threat in the present time, and a new effective cure is highly critical.

More, not all, diseases could be cured by bacteriophages. Some illnesses spread very fast and don't give enough time for waiting for the laboratory tests' results. Sometimes patients could be located far from the medical facilities with the equipment necessary for the tests. Phage specificity becomes a disadvantage, and wide-spectrum antibiotics would be the best option in such cases. Also, experimental treatment of patients with the deep wounds showed that exclusive use of antibiotics or bacteriophages was not as effective as combined therapy with both options. So, even with a phage treatment, antibiotics won't be abandoned. The more choices doctors and patients would have for curing diseases, the higher will be the possibility of successful recovery.

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JOANNE E. HONIGMAN

Gifts of Light: Shade and Shadow¹²

Scope of this project

Shade, shadows, and reflections fascinate me. As I walk, I delight in the shapes on the sidewalks, those sitting snugly on buildings, and those unexpected mirrors created when light bounces back to me from smooth surfaces. I spend more time than I would admit to gazing up at the white ceiling fan/lighting fixture in my bedroom, with its so subtle shaded blades and cast shadows. I analyze them, trying to understand how the light source affects their appearance. I wonder about the differences between these gifts of light: reflections, shade, and shadow. Here is my opportunity to explore some of these phenomena more fully.

My goal in this honors project is to define, explore, and illustrate shade and shadow. I will begin by defining them, both in their popular usage and their more specialized use in the art world. Next, I'll briefly describe how artists historically have used them to model form and structure their pictorial space, especially my hero Rembrandt—a master of light and dark. For the visual component of my project, I will make a painting of my ceiling fan/lighting fixture—that inanimate muse under which I nightly sleep. I will be using an 20 x 28 in. stretched canvas with acrylic paints. The work will be done at home from direct observation, but under the aegis of my professor, John Descarfino, while I am currently enrolled in his Painting I course (Art 05900).

About *shade* and *shadow*

A definition of shade is “the comparative darkness caused by the interception or screening of rays of light from an object, place, or area.”¹ In other words, shade implies a blockage of illumination, resulting in area behind the interceptor appearing darker.* A corollary of this definition is understanding why it is cooler in the shade: because the *warming* rays of the sun are blocked.

Rounded forms become shaded near their edges because the rounded parts block the light source as the form turns away. If we attempt to represent these rounded forms two dimensionally, we must use modelling on the edges to achieve a 3-dimensional look, i.e. we must darken the edges. We paint using cooler hues for the shaded parts of an object because these parts are blocked from the warm light.

Another common usage of shade is the degree or variation of color, as darker or lighter, stronger or paler, as in *a delicate shade of pink*. This popular definition is contrary to the meaning artists use for shade. In a section titled ART Terms and Definitions on the Art in Canada website, *shade* is defined as “using a mixture of black mixed with a color to make it darker. The opposite of shade is tint.”² Here, in art terms, a shade can only be the *darkening* of a hue.

For the purposes of this project, I will use shade as the darkening of an object's appearance because light is blocked. From the standpoint of the artist, this definition narrows shade to only the *darkening*, as opposed to any variation in color.

¹² Written under the mentorship of John Descarfino for Art 59: Painting I.

How does shade differ from shadow? Shadow is defined as “a dark figure or image cast on the ground or some surface by a body intercepting light.”³ Here we imply a *formed* darkened area. Shade differs from shadow as it implies no particular form or definite limit, whereas a shadow represents in form the object which intercepts the light. Usually a shadow is off the object that casts it. I like to think of shadow as a sub-class of shade, in other words, it is a shaded area with distinct form.

Historical use of *shade* and *shadow*

Artists have always been aware of and have represented shade and shadows in their work. Prior to the Renaissance in the Byzantine era, shaded parts of a face, like the shadows cast by a nose, were usually unmodulated and flat. Not until Giotto and Masaccio in pre-Renaissance Italy, did they become graded and blended. In the work of Leonardo DaVinci, they became fully developed. The subtlety of the shading and modelling of forms, called *chiaroscuro*, is one of the features that make DaVinci’s *Mona Lisa* (circa 1505 CE) such a masterpiece.

Shading became more extreme in the Baroque period. With Caravaggio, we see exaggerated *chiaroscuro*. The focal point/subject in his works, as in *The Calling of St. Matthew* (1600 CE), is identified with bright light, all else recedes into shadow. This style of extreme *chiaroscuro* is called *tenebrism*. Rembrandt, a Dutch Baroque artist, deploys *tenebrism* throughout his oeuvre of drawings, etchings, and paintings. Whole parts of a work might be veiled in darkness, while other areas emerge into radiant light.

Rubens and Delacroix added beautiful color to shadows, while the Impressionists dissolved them into broken patches of color. It would be hard to characterize the use of shading in modern and abstract art. Mondrian painted flat, O’Keeffe modelled, Matisse and Picasso did it all! It remains a powerful technique for creating the magic of depth in space on a two-dimensional surface, if that is the purpose intended by the artist.

My painting

To begin the visual component of this project, I took a photograph of the fan in the morning while standing up with my back to the window. I chose the morning with the fixture’s light bulb lit because the shadows are most dramatic when illuminated by a combination of artificial and natural light. From these photos I made a value sketch in pencil. Then I did two quick hue studies using acrylic paint on small swatches of canvas (all attached with this paper). Next, I drew the sketch on the canvas and began painting while sitting on a small stool, right where I snapped the photo. Not far into the painting process, I realized how important it is to have a fixed point of view, and to paint at the same time each day. When seated, my eyes were looking at the fan a full 15” lower than my original sketch. The shapes changed in this new lower vantage point. I had to do some redrawing. And although the fan is white against a white ceiling, there are many tones to capture—which change depending on the time of day as the light strikes. So I had to consistently paint at the same time each day.

I limited my palette to cadmium red light, cadmium yellow light, cobalt blue, permanent violet, burnt sienna, burnt umber, and white. From the two hues studies, I saw it looked best if I used only warm colors near the central fixture, and let the hues become cooler as they radiate out. This translated into using yellow, orange, and violet near the center, and using more brown and blue near the edges.

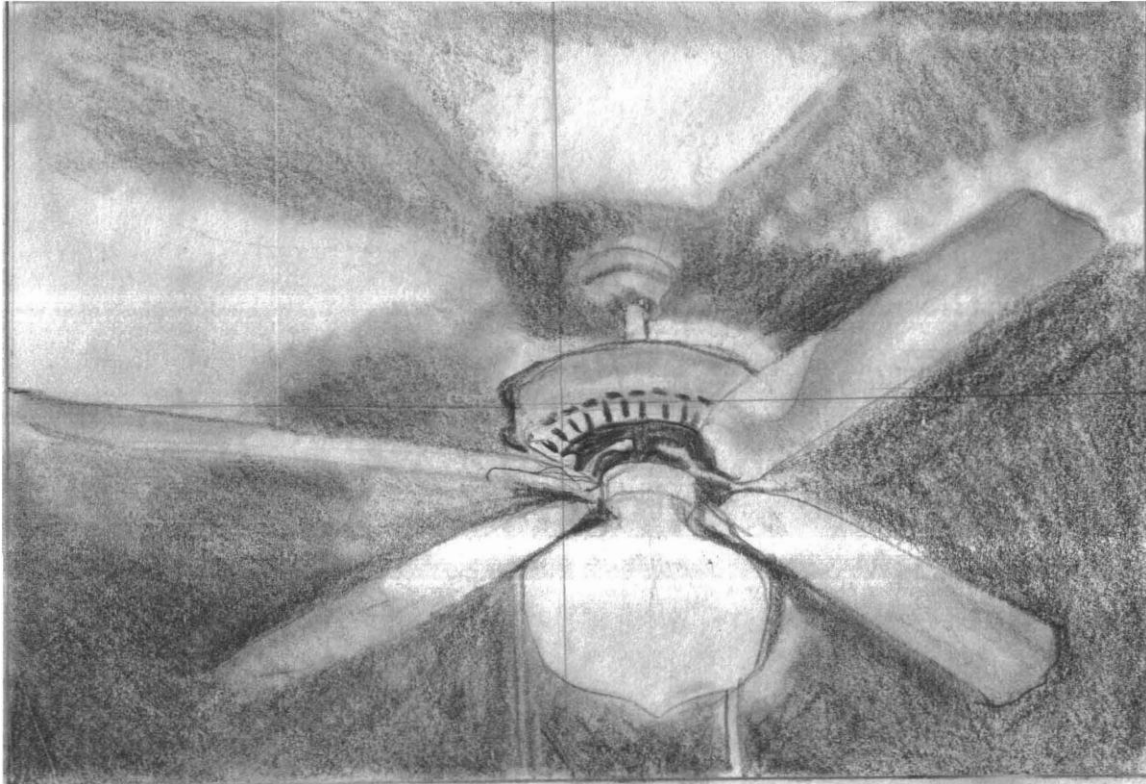
In my painting, I experienced how difficult it was to render the gradual color shifts which so captivate me. With every stroke, I had to modulate value or temperature, making the areas darker or lighter, warmer or cooler, and blending these changes seamlessly. I relied on lots of gloss medium to keep the acrylic paints moist. At times, I kept three brushes working so I could go quickly from one tone to the next. I *scumbled*, using a somewhat dry brush to lightly brush on and blend into dry color. And, I glazed, mixing *acrylic gloss* medium to thin the paint to a transparency. I worked from the center out, dividing the picture into chunks so I could blend evenly, and that could be worked in a two-hour span to keep the light consistent. I kept the texture smooth by using a light touch with my brushstrokes to paint shadows with fine gradations as was done by the Renaissance painters referenced above.

I hope to hang this painting in my bedroom, near the real thing. True, it can't cool me or give me light, but it might remind me of the challenge (and joy) of painting something so subtle as light.

* I am amused by and can see how the slang definition of *shadiness* is related to this definition in that there are goings-on not open to public view, deliberately hidden.

Footnotes:

1. dictionary.reference.com; 11/30/2009
2. www.artincanada.com/arttalk/arttermsanddefinitions.html#top; 11/30/2009
3. dictionary.reference.com; 11/30/2009







JULIANNE MILLER

Fannie Mae¹³

This report will give an in-depth analysis and research beyond that of the coursework and curriculum of the normal Money and Banking course. This report will cover the current economic conditions, the history of the Federal National Mortgage Association more commonly known as Fannie Mae, its mission, its operation and the goals of the company along with historical acts and movements which have changed the direction Fannie Mae is headed in. This report will cover the types of loans Fannie Mae deals with, a description of the government sponsored agency, and the subprime mortgage crisis. This report will give an overview of one of the nation's biggest accounting scandals. This report will then close with a description of where the future of Fannie Mae lies.

The Federal National Mortgage Association, Fannie Mae, is one of the largest enterprises in the U.S. Fannie Mae is a Government Sponsored Agency or GSE. A GSE gives off the impression that the enterprise is government backed. In reality, they carry no government insurance guarantee. A benefit of being a GSE is that the enterprise receives funds and operation costs are reduced by billions of dollars each year as opposed to those which are private sectors.

According to Peter Wallison's book, "Serving Two Masters Yet out of Control: Fannie Mae & Freddie Mac", a GSE has four major policy goals. The first is to create demonstration effects. The second is the extension of home ownership. The third is the maintenance of open markets and liquidity. The last point is a more efficient way of supporting mortgage markets than through depositories. The main benefit of being a GSE is that it is favored by the public due to the illusion of being government-backed, which gives them a significant competitive advantage in the financial markets. GSE's are viewed as better than any AAA-rated corporation in the world.

Fannie Mae operates in the U.S secondary mortgage market. The U.S secondary market is when one bank sells mortgages to another bank. In Fannie's case, they purchase the loans from the original banks, so that the banks will have liquidity to make new loans, and then sell them to other banks, often investment banks. Fannie Mae operates in three main businesses: single family, housing and community development, and capital markets. Capital markets include commercial companies and the government. Fannie also works with mortgage bankers, brokers and various other prime mortgage market partners.

Fannie Mae was founded on February 10, 1938. The enterprise was founded with a mission to provide liquidity, stability and affordability to the United States housing mortgage market. According to their official website, their primary purpose is "to purchase, hold, or sell Federal Housing Administration insured mortgage loans that had been originated by private lenders." In Fannie's mission statement posted on their website, they emphasize the creation of a good workplace and environment for their employees so that the employees can "drive the company's competitive edge and serve the needs of our customers, partners and communities."

Throughout the history of Fannie, there have been many acts and laws passed which have changed what Fannie can and cannot do. Some important ones include the 1954 Charter Act, the 1968

¹³ Written under the mentorship of Professor Susan Aranoff for ECO 14: Money & Banking.

Charter Act, the Emergency Home Finance Act of 1970, the Secondary Mortgage Market Enhancement Act of 1984, the Federal Housing Enterprises Financial Safety & Soundness Act of 1982, and the Housing & Economic Recovery Act of 2008.

The 1954 Charter Act, the first of many significant legislative acts to affect Fannie, exempted Fannie from local taxes minus property tax. This act also allowed the Federal Reserve banks to perform various services for them. The following act, the 1968 Charter Act, divided Fannie into two parts: Ginnie Mae and a newly reconstructed Fannie Mae. This is when Fannie became a government-sponsored private corporation. Fannie became completely stockholder-owned and managed by 1970. This also enabled Fannie to issue mortgage backed securities. Mortgage back securities are bundles of mortgages which Fannie has purchased which are then divided amongst individual investors. This gives the banks liquidity so that they can make more loans.

The Emergency Home Finance Act of 1970 authorized the creation of the secondary market for conventional mortgages. Conventional mortgages include fixed rate mortgages and adjustable rate mortgages. The Secondary Mortgage Market Enhancement Act of 1984 authorized Fannie to purchase and deal in subordinate lien mortgages. This movement also altered the power that the Housing and Urban Development (HUD) had over Fannie.

The Federal Housing Enterprises Financial Safety and Soundness Act of 1992 (FHEFSSA) created the office of federal housing enterprise oversight (OFHEO). OFHEO is a department within the Department of Housing and Urban Development (HUD). With this act, OFHEO became responsible for overseeing Fannie Mae and ensuring that it is “adequately capitalized and operating safely.”

The most recent act is the Housing and Economic Recovery Act of 2008 (HERA). HERA established the Federal Housing Finance Agency (FHFA). The Federal Housing Finance Agency replaced the OFHEO and HUD, becoming the new guardian of Fannie. This act gave the Federal Housing Administration more power. HERA was created to help address the subprime mortgage crisis. The Federal Housing Administration (FHA) was authorized to guarantee up to \$300 billion insured refinancing program for homeowners on the brink of foreclosure.

There have been many factors that have been disastrous to Fannie Mae and have had a terrible effect on the economy. One of the biggest problems for Fannie Mae is the riskiness of the loans that it purchases and the risk of the constantly changing interest rates. Another big problem for Fannie Mae is facing the fact that their investments have lost their value. MBSS tend to be risky for Fannie, their investors, and those they guarantee these mortgages to. Since Fannie purchased these loans, as opposed to authorizing them itself, Fannie does not know the creditworthiness of the borrower. If interest rates decrease, there is a risk that the borrower may refinance to obtain the lower interest rate.

Though Fannie Mae claims that their loans have the lowest risk, MBSs and mortgages tend to be the riskiest of investments such as stock, bonds and other financial instruments. This is due to the unpredictability of interest rates. U.S. homeowners have the option to refinance their mortgages when interest rates decline. This would cause Fannie to be left with liabilities that are more costly than the yield of the replacement mortgages they would then acquire. When interest rates ended up declining, Fannie Mae was not prepared for the resulting surge in refinancing of fixed-rate mortgages. According to the New York Times, Fannie held a small amount of capital which was not enough to protect them from “the rise in foreclosures and decline in housing prices.” This proved to be true early on for Fannie. In October 1979, there were large increases in interest rates which raised Fannie’s interest expenses. This increase in interest-related expenses lead to Fannie losing money for four of the next six years.

Currently the economy is in a subprime mortgage crisis. A subprime mortgage is a mortgage that was lent out to someone who would not normally qualify due to income or poor credit. These loans normally have a higher interest rate. Initially these types of loans were given out at a low initial rate, or what is known as a teaser rate. When the period of lower interest ends, the interest is set according to the market indexes. In reality those homeowners who had such a low income would not be able to afford the

higher interest rates. Nor did it really matter to them in the sense that if their house was foreclosed, they did not have that much to lose. It is reported that many homeowners looked at their mortgage as an option in the sense that they could not be financially penalized in any way. The falling interest rate in the previous years was what mainly attracted those who did not normally qualify for mortgages.

The Federal Reserve created a new program to purchase FNMA bonds. The Federal Reserve made a plan to purchase Mortgage Backed Securities backed by Fannie Mae, Freddie Mac and Ginnie Mae. The purchase of these bonds began in January 2009 and was planned to run until the first quarter of 2010. The Federal Reserve established this program in order to support the mortgage and housing market, along with the goal of fostering improved conditions in financial markets overall. They plan to spend over \$1.25 trillion.

Fannie Mae went down in history for one of the nation's most notorious and biggest accounting scandals. From 1998 until 2004, the financial statements of Fannie Mae were fixed so that they would be able to hit their quotas, budgets and goals.

This accounting scandal was rigged perfectly by many employees. Franklin Raines was the man in charge at the top of the list with the most blame put on him. During the accounting scandal Raines was the Chairman and Chief Executive Officer. Raines had been with the company previous to this position from 1991-1996 as the Vice Chairman. During the time period of the accounting scandal, Raines and the Chief Financing Officer Timothy Howard were the two with of the most power. Most of the blame was put on Raines and Howard. The high majority of the blame was put on Raines since he was able to make many of the policies of the company, including bonuses.

From the beginning it seemed as if Raines had a lot of pressure put on him by the CEO at the time to meet several quotas along with other high expectations. According to James R. Christie's book, "Fannie announced targets for earnings per share precisely each quarter." Fannie seemed to have predicted unrealistic goals and through the accounting scandal reached them.

Fannie Mae promoted itself as the lowest-risk financial institution and the "best on class in terms of risk management, financial reporting, internal control and corporate governance" in the eyes of the public. The challenging goal which Raines proposed was that the earnings per share (EPS) were to double in a five year time span. This goal would be able to get the EPS from the current rate of \$3.23 in 1998 to \$6.46 by 2003.

Raines made sure that all his employees were on board and pushing their hardest. He made sure of this by enhancing their incentives. The mere fact that management could control rules and regulations and bonuses in such a way should have been a clear indicator that they could manipulate other factors such as financial statements as well.

According to James Christie, during one year of this accounting scandal, Fannie's auditor KPMG and various other auditors challenged Fannie's financial statements. The external auditors found many of what Fannie called 'alternative adjustments' to hit their target. In this one year the adjustment was nearly \$109 million, and that's just one adjustment of many.

This nationally huge accounting scandal led to a lawsuit. Fannie sued Raines and two other former senior managers in an effort to gain more than \$215 million from them in bonus payouts and fines. The OFHEO is seeking a \$100 million in penalties and \$115 million for the bonus payouts. OFHEO filed 101 civil charges against Raines. According to the New York Times, Raines was asked to give back about \$84.6 million of the \$91.1 million that he collected, of which \$62 million Raines received as bonuses for hitting target earnings. All the senior management being sued pleaded not guilty.

In the end, there ended up being a settlement totaling \$31.4 million between Raines and two other top executives. Raines's part of the settlement was worth \$24.7 million. The sale of his shares of the company stock totaled \$1.8 million, which will be donated to help homeowners who are facing

foreclosure.

The future of Fannie includes many plans with the hope of making a turn for the better. After the accounting scandal the reins have tightened on Fannie. They are being looked at more carefully now on a daily basis. They also have less power than they had in the past. They now must follow certain guidelines set out by OFHEO. Before the findings of the scandal, Raines had estimated that by the end of 2003, Fannie Mae and Freddie Mac would hold more than half of all residential mortgages in the U.S.

Right after the accounting scandal was uncovered, in September 2004, OFHEO made many demands of Fannie. Fannie Mae paid \$400 million in civil fines in a settlement with OFHEO and the Securities and Exchange Commission. According to Christie's book, *Fannie Mae and Freddie Mac: Scandal in the U.S. Housing*, some of the new rules that OFHEO set were as follows:

- The OFHEO now controlled the amount of capital that Fannie should have on hand
- There was a strategy implemented for how that capital would be maintained
- Fannie must obtain written permission before undergoing certain corporate actions
- Fannie must inform OFHEO if there is any reason that its capital or surplus would be affected

The rules listed above are a few of many that show how close of an eye OFHEO would be keeping on Fannie. OFHEO also instructed Fannie to separate the position of Chairman and CEO into two separate positions for two different people. A new department was also created. The office of compliance and ethics was created to help out with internal investigations and to better communicate with OFHEO.

Under the Bush administration, Fannie was rescued by a huge bailout of approximately \$25 billion. As much as \$100 billion was committed to Fannie to insure it and cover any shortage of capital. Fannie was forced to shrink their portfolios in the long run. Under this agreement, Fannie was given some set goals. These goals include providing the government with \$1 billion of new preferred senior stock and the right for the company to reduce their investment portfolios 10 percent a year beginning in 2010.

Under the Obama administration, Fannie Mae has basically been transformed from a private enterprise to a government-controlled enterprise. Recently, as of March 2009, government regulators have ordered Fannie "to oversee a vast new mortgage modification program, to buy greater numbers of loans, to refinance millions of at-risk homeowners and to loosen internal policies so they can work with more questionable borrowers", according to the New York Times. Lawmakers granted both Fannie Mae and Freddie Mac a combined \$400 billion in taxpayer money.

As for the future of Fannie, it can go many ways. There is a chance that Fannie might stay operated by the government or become privatized again. Although many hope that it will return to being a private enterprise, it does not seem likely. In the big picture, Fannie would have to repay back all the money that it borrowed in taxpayer's dollars, plus interest. It does not seem likely that Fannie will make a profit anytime soon. Even if they were to make a profit from here on out, it would take them years to pay back those billions of dollars.

There is also worry that the government involvement in Fannie is not in the best interest of the economy. One main reason Fannie was privatized to begin with was to prevent political influence. There is a chance that Fannie might become nationalized. If Fannie becomes nationalized, the government would formally absorb the company. This would eventually lead to Fannie being dissolved into smaller private companies.

Though the future of Fannie Mae may be unknown, the past is clear. After all the mistakes, what is done is done; now it is just about fixing them. Fannie Mae has a long history. Though much has changed, its mission is still the same. Its job is still to make affordable housing available while creating liquidity for banks operating in the U.S housing and mortgage market.

Fannie Mae did not start out as a GSE. Though founded in the 1930's, Fannie did not become a GSE until over 30 years later. In 1968 under the Charter Act of 1968 Fannie officially became a GSE. By 1970 there transformation to a GSE was completed with a full reconstruction of now being stockholder-owned and managed.

Fannie Mae's major bumps along the road included not being prepared. Fannie was not prepared for a change in interest rates and the want of homeowners to refinance. It was also not well prepared for the high amount of foreclosures that it faced. Besides those main external forces the internal affect of the accounting scandal turned out to harm Fannie drastically.

It's amazing how such a scandal was able to cost the company billions of dollars on their financial statements from 1998 to 2004. This scandal turned out to be one of the largest in the U.S. It did not seem to affect those who were involved in the scandal since they did not have to pay back as much money as they made off it through the settlement of the trial.

As for Fannie's future it seems that there is a tighter watch on it now. After the bailouts the government is currently the one who is making decisions for the company. Which way the company will go, whether becoming private again or staying controlled by the government, is still uncertain. There will always be worry and concern over the decision now being made or any decisions having to do with Fannie, though all hope there will be no more major crises like those in the past.

Nationalism in the Romantic Period¹⁴

Following the death of Ludwig van Beethoven in 1827, the musical world officially transferred into the Romantic Period. Though technically the Romantic Era began seven years prior, many of the prominent composers who would come to define Romantic music, Frédéric Chopin, Robert Schumann, Franz Liszt, Felix Mendelssohn, Richard Wagner were still only children as music crossed over from the Classical Period (Rosen, ix). The style and forms in which Romantic music was composed are very similar to that of the music from the Classical Period. However, Romantic pieces were of greater variety in pitch, dynamics, and range, the works were inspired by literature as well as other forms of art, and while some composers followed classical style closely, others broke away and revolutionized music (Kamien, 213). Of all the changes in music from the Classical Period to the Romantic, the impetus behind this next era of music was the growing ideology of nationalism in the late 1700s.

Nationalism's influence on 19th century music came from its origins as a political ideology from the late 18th century. During the French Revolution, as Napoleon asserted his power and other countries resisted, a sense of national identity was created (Kamien, 252). As a political and social ideology, nationalism is the representation of one's country. In music, nationalism is the use of incorporating elements from one's home nation or nation of residence into the music. For example, taking aspects of the country's history, folklore, geological or manmade landmarks, language, or even art and literature and putting those into the composition represent nationalism in music (Nationalism in Music).

Though nationalism is identified strongly with Romanticism, music of earlier periods did show unique characteristics relating to a specific nation. However, the biggest composers of previous eras were too universal to be bound by a single nation (Einstein). From the 15th and 16th centuries, when music was mostly centered in Italy, there was evidence of nationalism in music; nevertheless, it showed itself more prominently in secular than sacred music (Einstein). As music moved into the 17th and 18th centuries, France and Italy were looked on as the only two countries producing worthwhile music. In the Baroque Period for example, some of the lesser known composers such as Francois Couperin of France wrote pieces exhibiting the style and characteristics of music in his home land. Couperin's most famous work, *Le Grande* is one of these types of works featuring French characteristics (Einstein, 293).

In addition to France and Italy, Germany became a major country in the world of music during the middle of the 1700s with the likes of some of the greatest composers of all time: Haydn, Mozart and Beethoven. The universally lauded composers were of such stature and their works so immensely popular that other musicians paled in comparison. When the three heralded composers finally passed, specifically Beethoven, the rest of the musical world was free to expand (Einstein, 296). No longer centered in three countries, composers from all over sprung up to fill the void left by Haydn, Mozart and Beethoven. Without a successor to Beethoven in place from Germany, or Italy and France for that matter, music was no longer centered in those familiar countries. Now with many composers from varying countries throughout Europe, the ability to bring their own country's characteristics to forefront was the beginning of wide spread nationalism, and the sheer amount of nationalistic works forever became a part of the Romantic Period.

¹⁴ Completed under the mentorship of Professor Marvin Williams for MUS 31: Musical Experience.

In the expansive landscape of composers during the Romantic Period, one of the most well known of the era was nationalistic composer, Frederic Chopin. Born in the early months of 1810, Frederic Chopin's home town was near Warsaw, Poland, and was the second child of Frenchman Mikolaj Chopin and his Polish wife, Tekla Justyna Kryzanowska (Michalowski/Samson). Though writer to nearly 200 pieces, and remembered as Poland's greatest composer, Chopin's life lasted a mere 39 years. The frail man who "was dying his all is life," as Berlioz said of him after his death, is in a sense the creator of Polish music (Einstein). While there were distinctly Polish composers and Polish music before Chopin, the composers of his homeland before him, such as Kozlowski, Kurpinski and Chopin's mentor, Joseph Elsner, lived in the shadows of Beethoven, Mozart and Haydn (Einstein). His predecessors' relative obscurity, in addition to his brilliance as a composer, are why Chopin's works have become the image in which Polish music is recognized.

As a pianist virtuoso, Chopin wrote almost exclusively for the piano. His ability to play the piano is shown off in his twenty seven etudes, pieces designed to help train a musician in a specific aspect of the instrument (Yu). Chopin's etudes however transcended the standard training exercise and became an art form (Yu). There is speculation that Chopin used nationalism in his creation of some of the etudes, specifically *Etude in C Minor, Op. 10, No. 12*, also known as *The Revolutionary Etude*. The exceedingly fast piano piece, written in 1831, was supposedly inspired by the Russian takeover of Warsaw in that same year; however there is a lack of evidence to prove the connection (Kamien, 234).

Where Chopin's nationalism really shone through was in his fifty eight mazurkas and sixteen polonaises. Mazurkas are Polish folk dances from the Mazovia region and are created in one of three parts, the oberek, which is played at a rapid pace, the mazur, which is played at a slightly slower speed, and the kujawiak which is a dance theme played at a moderate tempo (Downes). In *Mazurka in F minor, Op. 7, No.3*, Chopin uses characteristics of all three types of mazurkas, having the tempo vary from slow to fast with distinct melodies in the piece. Though mazurkas had become the dominant music in Poland in the 17th and 18th centuries, Chopin's mazurkas are the most famous examples in the genre (Downes). Like mazurkas, polonaises were Polish dances of simple rhythmic, melodic structure (Downes). Chopin's *Polonaise in A-flat major, Op. 53*, also known as *The Heroic Polonaise*, is his vision of powerful Poland (Dubal). Like many of his compositions, this polyphonic piece requires piano playing of immense skill as Chopin switches between soft moments and extremely rapid ones. Despite being Poland's greatest composer, with many of his pieces dedicated to his homeland, Chopin, somewhat ironically, had left Poland in 1830 and never returned. He had travelled to Vienna, then to Munich and finally to Paris where he would eventually die (Michalowski/Samson).

As Chopin was the forerunner for Poland's nationalistic music, Bedrich Smetana was the same for Czech nationalism. Born on March 2, 1824 in Prague, Smetana's family was rather well to do (Ottlova). At an early age, his father pushed him towards learning the violin; however, Smetana preferred the piano (Ottlova). As he progressed as a musician, teaching at a conservatory, playing as a virtuoso, and opening his own music institute, Smetana became more visible in the public eye (Ottlova). Though a well respected musician, Smetana's works were not immediately well respected by Czech critics as he "had to force his nationalism upon his native land" (Einstein).

Smetana rose to international fame through his opera's and symphonic poems, both of which included a nationalistic style, usually a folk song or historical references. Smetana's first opera *The Brandenburgers in Bohemia*, is an example of him using the history of his Bohemian heritage. The opera in three acts is based off the public reaction of the forced exile of the Brandenburgers from Bohemia, following the death of Czech King Premysl Otakar II and the subsequent kidnapping of his son in 1278. Liberties were taken with the actual historical events, but the opera is representative of his nation's history. Like any opera *The Brandenburgers in Bohemia* utilized an orchestra and chorus, and though it was extremely popular at the time, Smetana's follow up, *The Bartered Bride* proved to be the opera that he is most remembered for (Tyrrell).

In the 1870s Smetana stepped away from operas and returned to composing for orchestras (Ottlova). Perhaps Smetana's most famous work was composed during this period, *Ma Vlast*, was a combination of six symphonic poems put together to follow Vltava river throughout his homeland

(Ottlova). Composed for an orchestra consisting of wind instruments, brass, strings and percussions, *Ma Vlast* or *The Moldau* in German, begins softly with flutes, clarinets and lower strings depicting the beginning of the river in two springs, and Smetana wrote for the program of his composition. This first part, called *Výšehrad*, changes into the next part, *Vltava* as the violins join in. In third and fourth parts *Šárka* and *Z Českých Luhů a Hájů*, the river flows through the forest, meadows, and past a wedding as the French horns, trumpets begin to play as well as the violins. As it nears the end, *Tabor* and *Bláník* show the river passing rapids towards Prague and finally passing the ancient castle Vysehrad as it enters the Elbe river (Kamien, 254-255). Smetana certainly paints a wonderful picture of his home country in this piece.

By the time *Ma Vlast* began, Smetana had begun showing symptoms of syphilis and had started to become deaf (Smaczny). Though he continued to compose works after he had gone deaf, Smetana still had trouble with depression and financial difficulty. As his condition worsened, Smetana was committed to an asylum in Prague where he eventually died of his syphilis (Smaczny). Still, his works are remembered to this day, especially in the Czech Republic where he created the Czech opera and Czech nationalism (Tyrrell).

Throughout the Romantic Period, there were numerous countries and composers who were influenced by their native land. Antonin Dvorak, Smetana's successor in Czech nationalistic music, drew from his native Slavic dances and rhapsodies as inspiration for his piano and orchestral pieces (Einstein). Upon moving to America in 1893, Dvorak composed his *Symphony No. 9 in E Minor* or *From the New World* where he shows his love for America while incorporating Czech folk spirit (Kamien, 257).

Even in other countries the nationalist spirit burned brightly. In Russia, Michael Ivanovich Glinka composed two operas to begin Russian nationalism, *A Life for the Tsar* and *Ruslan and Ludmilla*. In Scandinavian countries such as Denmark, German born Christoph E. F. Weyse and Friedrich D. R. Kuhlau used Danish folk songs in their compositions. Holland, Belgium, Spain, Portugal, Hungary and even North America had composers who came to exemplify their country's nationalistic characteristics (Einstein).

Nationalism was a wide spread ideology in the Romantic Period of music. As music moved into the twentieth century, more and more composers stepped away from nationalism and drew inspiration from impressionist art, expressionist ideals based off of expanding understanding of psychology, and experimentation with newly created electronic equipment. However, the loss of the nationalistic ideal in twentieth century (classical) music does not change the nationalistic composition in romanticism. The number of nationalistic composers as well as the magnitude of some of the nationalistic composers in the 1800s, will always link nationalism and romanticism.

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CHERYL BOND

Objects of Memory: Afghanistan's Cultural Heritage¹⁵

Without objects, we are left only with memory. The National Museum of Afghanistan in the capital of Kabul is becoming a house of memories. The museum used to house thousands of artifacts spanning 50,000 years of history. John Burns writes in a *New York Times* article published in November 1996 that the collection in the National Museum of Afghanistan was “the most comprehensive record anywhere of civilizations that thrived along the ancient Silk Road that crossed Afghanistan on its way from Europe to China” (11).

In 1992, the *mujahedin* (freedom fighters), a collective of Muslim guerrilla groups, bombed the National Museum and dug amongst the rubble for whatever gold or silver pieces they could retrieve to sell on the international markets (Burns 11). Najibullah Popal, who served as the curator for the National Museum of Afghanistan for twenty-five years, states for Burns' *New York Times* article that the massive strip-mining of Afghan artifacts began in 1992 when the *mujahedin* captured the capital and attacked the museum. As of 1996, about seventy percent of their collection had been destroyed or was missing (11). What is happening in Afghanistan affects the world. With each piece of stolen history sold on the international market, a part of our own heritage and history is lost.

The problem of theft of Afghanistan's cultural objects involves a complex network of people, identified in Tom McGirk's article in *The Independent*, as including the *mujahedin*, government officials, international art dealers, collectors, and “corrupt archaeologists, Afghan, Pakistani, and Western, who use their PhD knowledge to tell the militias where to dig” (Para 12). The theft of these objects is perpetuated by the incentive of high payment for such objects on the international market. The *mujahedin* steal the artifacts and historical objects to finance their personal and political agendas. Nancy Dupree, a well-known scholar on Afghanistan, states that it is not just the National Museum's collection that is being looted but that the *mujahedin* are also scavenging the numerous archeological sites throughout the country that have not been scientifically explored or secured from such raiding (985).

The international black market is a complex and dangerous network where all manner of characters play a role in the removal of cultural artifacts. McGirk reported that the stolen goods are usually transported out of the country through Pakistan, “(where buyers and documentation are most easily obtained), then back through Afghanistan to the former Soviet republics (where customs checks are most easily evaded), and out of Russia to western capitals such as London (where end-purchasers with serious money can most easily be found)” (Para 7).

Initial attempts to solve the problem took the form of international bans on antiquities from source nations such as Afghanistan, as in the 1970 UNESCO Convention. Christine Adler writes in her speech, “The Illicit Trade of Asian Antiquities,” from the Australian Registrars Committee Conference in October 2001 that the international bans on antiquities from source nations cause an underground market

¹⁵ Completed under the mentorship of Professor Marissa Schlesinger for ART 33: Survey of Art History: From Ancient to Renaissance Art.

to emerge that is similar to the illegal drug market. Adler writes, "There is an interaction between the demand for material exerted in one location, and the supply provided by another" (2). It is well known that Afghanistan is the world's largest producer of opium, which is smuggled out of the country and sold on the illicit drug market. To funnel antiquities through the established illegal trade routes is an additional source of income for the economically deprived nation.

Adler makes an interesting argument for lifting the bans on antiquities from source nations. "One of the important considerations in arguing for the maintenance of an open, legitimate and vigorous trade in antiquities is that it creates the possibility of identifying illicit objects when they appear on the market" (8). Adler's point is strengthened by examples such as the recovery of Chinese antiquities from the internationally renowned Christie's auction house. The U.S. authorities made the discovery from the publication by the auction house announcing the list of items for sale (12).

In January 2009, the *New York Times* reported that the United States and China established an agreement to limit the number of Chinese antiquities entering the country to help stem the growing trade in looted antiquities. This agreement stipulates that "artworks and artifacts entering the United States will require detailed documentation, and items covered under the ban will be prevented from coming in unless the Chinese government makes specific exceptions" (Kennedy C1). This agreement between the two nations regarding the illicit trade in China's antiquities was guided by the 1970 UNESCO Convention, which states that nations are to respect and help protect each other's cultural heritage.

Adler insists that the "focus of strategy and intervention must be at the demand end of the market" (8). According to the laws of economics, supply cannot survive without the demand it serves. The problem of the illicit trade of Afghanistan's antiquities cannot be addressed solely on the source of the objects, if demand for the objects is still high. Adler proposes a greater emphasis on the education of art collectors and dealers to become aware of the impact of their purchases on the nation of origin.

However, education is not the only answer because art collectors and dealers are often highly educated and aware of the inherent cultural value of their purchases. Education would best be focused on source nations whose own people participate in or ignore the theft of their national treasures. An extension of the ideas of the 1970 UNESCO Convention would include an educational strategy that enables the local population and national agencies to act as guardians in the preservation and protection of their national treasures.

The 1970 UNESCO Convention in Paris regarding the prevention of illicit trade in cultural properties is an important milestone in the international discussion addressing the problem. Today more than a hundred nations have accepted the recommendations proposed in the convention. These agreements are based on negotiations between individual nations for which each nation is responsible for implementing actions to prevent the banned activities (usa.gov).

The illicit trading in antiquities has been compared to illegal drugs, while I believe an apt comparison could be made with the world's diamond trade. This market suffered similar damage to its reputation through the illicit sale of rough diamonds during the 1990s, causing enough damage to total sales of diamonds to warrant an international corrective action plan to deal with the lack of assurances in the provenance of rough diamonds (OCHA/IRIN 2007).

The consumer boycott of retail diamond sales sent ripples of outrage throughout the international diamond trade. In Sierra Leone, RUF rebels ravaged the countryside population on its way to the capital of Freetown. The war they waged resulted in unbelievable acts of violence against innocent civilians. The international community demanded, through its consumer base, that moral obligation be assigned in the trade of rough diamonds. The result was the UN resolution in 2000 of the Kimberley Process Certification Scheme (KPCS) and the formation of The Kimberley Process (KP).

The Kimberley Process is a multi-national organization dedicated to providing assurance that rough diamonds currently sold on the international market are not from 'conflict-areas'. KPCS enforces a series of strict requirements from sellers of rough diamonds to ensure the diamonds for sale are 'conflict-free'. Membership in the Kimberley Process includes 99.8% of the world's producers of rough diamonds. "The joint efforts of governments, industry leaders and civil society representatives have enabled the Kimberley Process (KP) to curb successfully the flow of conflict diamonds in a very short period of time.

Diamond experts estimate that conflict diamonds now represent a fraction of one percent of the international trade in diamonds, compared to estimates of up to 15% in the 1990s. That has been the KP's most remarkable contribution to a peaceful world, which should be measured not in terms of carats, but by the effects on people's lives" (7).

The pressure on the art world to adapt ethics on its acquisition policies is growing. Adler states that The Metropolitan Museum of Art in New York, along with other prominent collecting institutions, is establishing or in the process of establishing firmer set of guidelines to address the acquisition of questionable antiquities (12). States who adopt the 1970 UNESCO convention help establish the patrimony of antiquities and establish legal authority over their looters.

A cooperative global effort is needed to curb the demand for stolen antiquities and preserve the cultural heritage of archeological sites throughout the world. Therefore, along with the continued adoption of the 1970 UNESCO Convention by wealthy nations that are the source of the demand for antiquities, I would like to see the creation of an international trade organization that serves to legitimize the art and antiquities sector by implementing forgery-proof certification for the sale of cultural property on the market. The success of the Kimberley Process Certification Scheme that was formed in response to the illicit trade of rough diamonds on the international market can serve as an example for nations in reaching agreement on the 1970 UNESCO Convention.

An Art and Antiquities World Trade Organization should be created that would be a multilateral agency including in its membership art institutions, government bodies, individual art collectors, and art dealers. Its purpose would be to develop a forgery-proof certification process to enforce and uphold an ethical regulation over the sale of antiquities. A trade organization dedicated to the regulation of the international art and antiquities market would stand to provide reassurance to an age old business that the items bought and sold were not acquired by illegal means. It could provide the additional oversight needed to help curb the problem of the illicit trade in antiquities from all countries.

The dire situation in Afghanistan, coming in the wake of years of war and foreign occupation as its people struggle to simply maintain the fragments of their national identity, will not end with the wave of a politician's hand or a magic wand. The theft of Afghan artifacts at its current rate is an echo of the pillaging that Egypt suffered in the nineteenth century. The effect of this theft on the world is a lost opportunity to better understand the civilizations of the past and their impact on the present.

The security and preservation of Afghanistan's cultural heritage is inextricably linked to the security and livelihood of its people to live and thrive in peace once again. The people of Afghanistan must survive this war-torn era in order to continue the work of preserving their culture for themselves. The global community needs to work cooperatively and in dialogue with the Afghan people to attain the peace and preservation of this people and their cultural heritage.

The global concern over cultural objects must not neglect the concerns of human life. It must strive to seek a peaceful and just solution for both. The global community must strive to work cooperatively to assist Afghanistan and its people to ensure their livelihood and preserve their cultural heritage for the benefit of future generations. Following the example of the Kimberley Process, an international regulatory art and antiquities organization may be just the answer to affect the problem of the illicit trade of antiquities, to prevent greater loss and to preserve more than the memory Afghanistan's rich and diverse cultural heritage.

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ZAKIVA LEWIS-GRUSS

The Gaze in Ellison's *Invisible Man*¹⁶

What does it mean to gaze? To gaze is not to watch and record with an objective viewpoint, starting with a blank slate. To gaze is to look on as if one is reading a newspaper and something has caught one's attention. He looks up, over his paper, and gazes at the disruption. Perhaps his face scrunches up as he looks on with annoyance, seeing with preconceived thoughts. Now imagine what it would be like to have this gaze, this scrunched up face full of annoyance constantly staring down at you. The eyes needn't even be there to feel the gaze. In America, the white man's gaze on the black man has become an institutionalized gaze affecting the individual and the community. Ralph Ellison addresses this in his novel, *Invisible Man*.

The gaze is brought to the reader's attention when a white man, Mr. Norton, who donates to the Invisible Man's all-black school, wants to take a drive to the surrounding areas of the college. It becomes a big ordeal as the Invisible Man takes Mr. Norton to communities he did not intend to show him, communities that the school had hoped to hide from Mr. Norton's gaze. The communities do not represent black men well as they are the poorer areas of the town. Mr. Norton insists on stopping before a house which he learns belongs to a man whose wife and daughter are both pregnant with his children. Though this is something that the headmaster of the school wants to keep hidden as he believes this man is a poor representation of a black man, he does not realize that this is exactly the kind of story that will inspire Mr. Norton to continue donating to the school. The man who raped his own daughter fulfills the image that Mr. Norton expects to see when he looks at a black man. His gaze sees black people as lower beings who would "naturally" take monstrous action. Not only does this story fulfill his gaze but it allows him to feel needed as he has a reason to donate money.

Many people are more inclined to help those whose misfortune is out of their control. We prefer to donate to people whose homes have burned down rather than to people whose homes have been foreclosed. We donate to the blind. We sacrifice holiday presents for our own children in order to provide for children who are less fortunate, and we forget presents for the parents of these children as we assume they are responsible for their misfortune. Mr. Norton donates to the man who rapes his own daughter because he believes that this was out of the man's control. To Mr. Norton and the other whites of his time, black people do not have it in their character to be decent. In their eyes, they are lesser beings. Like a teacher who cannot expect a child who is without use of his left arm to throw a ball with his left arm, a white man does not think he can expect a black man to act in a socially acceptable manner because he is more closely related to an animal than a human.

¹⁶ Completed under the mentorship of Professor Tina Orsini for ENG 24: Freshman English II (Honors).

Why should those who are white think anything else of blacks? All they know from past history (narrated history from a particular gaze) is that blacks as slaves were inferior and that, therefore, they were meant to live on the margins of society. They cooked, cleaned and washed just as a donkey pulls a cart and a pig provides meat. They were considered stupid because they could not read or write (of course, this was because they were not taught, and whites shut their minds to learning). Once they were released from slavery they were not able to function in the world as whites did. I suppose this sounds like: out of context, out of mind. They lived in poverty and invisibility. To whites their condition only reinforced the idea that blacks were lesser beings, but, in fact, how would anyone function when they are decontextualized? They did not have the freedom to work anywhere or to learn anything. They did not have the freedom to live anywhere, except on the fringes. The world of blacks was one censored by whites. They could only go as far as the whites allowed, often lapsing into depression and dead ends. Control and power was and still is the issue. In the novel, Mr. Norton donates to further the education of black students because they are lesser beings who need pity but also need to be controlled. The school constructed the students to function the way whites deemed appropriate but would never allow them to function as white men in a white world. How could they be encouraged to find and live in terms of black identity?

When Mr. Norton is taken to the margins of the school's community, he is overwhelmed by the experience. He has some sort of fainting spell and needs a drink. Not knowing where else to take Mr. Norton, the Invisible Man takes him to a place that is not only closed off to donors but to students as well. The Golden Day pub is a place of ill repute: chaotic, forbidden, transgressive, filled with those who are marginalized, ironic, sarcastic, and aggressive. One inhabitant, a doctor who has been forbidden from practicing his profession, captures the state on things when he says that "these hands so lovingly trained to master a scalpel yearn to caress a trigger" (93).

This is a powerful statement. A man who once had a strong desire to help people and save lives, who went all the way to France to learn how to do so, now wishes to destroy life. What could cause such drastic changes in a man? It is amazing what preconceived notions, language and cultural constructions can do to the life of a human being. The colonizer's gaze on the "other" reinforces invisibility and blindness. As Shanette Harris has written, "This 'invisibility' relates to the refusal of European Americans to acknowledge the existence of African Americans, which arises from the maladaptive and narcissistic belief that because African Americans are unwanted, they therefore should not exist" (Harris 36).

In *Invisible Man*, the doctor's abilities are negated because of the color of his skin. Unlike many people who would internalize and embody reductiveness and bias, the doctor knows that he is capable but that he is not allowed to use his skills. He is fixed in a place which he cannot dislocate. This recognition explains his extreme anger. He is almost to the point of pulling a trigger, but because he knows he cannot take up arms, he, like his fellow veterans at the Golden Day, exhibits what appear to be symptoms of repression, little pathologies that seem to reinforce whites' preconceived notions of blacks. The black doctor, who helps to revive Mr. Norton, appears violent, hostile, and hopeless. He embodies the image of preconceived notions.

The doctor perceptively sees that the Invisible Man has internalized what society has taught him about black people and white people. He believes that the Invisible Man is turning into the figure that belongs in the white man's gaze, which he verbalizes in the following words:

“Behold! A walking zombie! Already he’s learned to repress not only his emotions but his humanity. He’s invisible, a walking personification of the Negative, the most perfect achievement of your dream sir! The mechanical man!” (94)

The white man found (and continues to find) ways to keep the black man his slave, to be nothing more than a machine, even after slavery has been abolished. I am always amazed that the trafficking of human lives can happen completely out in the open. I ask, how is it that we have no objections? How complicit are we all in what happens in our world? In part the answer may be fear: fear of failure, control, power, and of being cast out of the center of things. The colonizer’s gaze is oppressive, shrinks the life of the other, and relegates him to invisibility. As Harris writes, “In general, African American concerns with the beliefs, opinions, and norms of European American culture have forced [African Americans] to take the eye ‘off the prize’ because of fear of ‘acting our color’” (Harris 35). The Invisible Man’s concern with pleasing Mr. Norton is exactly what leads to his destruction. He loses sight of what he wants to accomplish and what he hopes for. How does anyone know what it means to act one’s color? It is easy to forget oneself if we are repeatedly told we are worthless. And so, the doctor becomes Mr. Norton’s personal servant for the day. He is so concerned with speaking and acting in the way that Mr. Norton would consider appropriate that he loses sight of his simple task.

The Invisible Man’s experience, like the doctor’s, can be applied to many. A black man will never be a white man and a white man will never be a black man. To strive towards one or the other, to shape oneself to fit a mold whose shape one will inevitably not be able to keep will always undoubtedly result in failure. Constant failure breaks people, making them less than they are and certainly preventing them from being the best they can be. Harris writes that “[T]he ‘gaze’ can rouse feelings of shame, hyper-vigilance, self-criticism, social anxiety, and in general, negative and uncomfortable feelings towards the self” (Harris 38). Having a group of people who feel badly about themselves results in groups of people who feel badly about each other, which creates an environment of people who lack care for one another, causing instability within the community. This instability reaffirms the white man’s gaze: that the black man is incapable of decency and that he (re)creates a cycle that is difficult to break. The gaze that is internalized does not only affect the individual but the entire community. Ironically, those who own prejudice and its implied power are blind to one significant point, that is, that in addition to hurting others, they also hurt themselves. In creating an “other,” they create their own “Otherness,” and ironically enough other and Other are inextricably tied to one another forever in a strange overwhelming social pathology. This notion of interconnection is symbolized in the novel by the pure optic white paint that could only be produced by the added drops/component of black paint. An analysis of this construction is clearly loaded.

The gaze is enormously powerful. The Invisible Man is scooped up by the Communist party because he is an intelligent, clear speaker, and yet he is young and lost enough to be manipulated. As Frederick T. Griffiths has written,

In his days of certainty with the Communist-like Brotherhood, the Invisible Man is an “author”—a black face for a white movement. As author he is largely a fiction; his articles and letters come from other hands. Indeed, the name that he is making for himself is one given him by the Brotherhood. (Griffiths 321)

The Invisible Man feels welcomed by the almost all-white members of the Brotherhood. His skin color seemingly does not matter to them; if anything, they appreciate it. This acceptance leads the Invisible Man to promote exactly what the Brotherhood wants. Without stopping to question or build on their thoughts, he is their voice. He is blind to the white man's gaze as embodied by the Brotherhood, and the organization has a hold on him as he aims to please the members above all else. The gaze causes the Invisible Man to become "white to fight white racism" (Griffiths 321).

The Invisible Man takes on the methods of the Brotherhood to gather the black community. He tries to make his speeches less emotional. He tries to forget his abilities, his original, more natural method of speaking from the heart with such feeling that he cannot go unnoticed. He tries to become more like the white members of the Brotherhood in order to fight social injustices against black people. He does not see that he is doing the very opposite of what he thinks. Yet, he is black and he knows what black people understand and what they respond to. He knows that most of his people had not been educated, so talking from a "scientific" stand (the linguistic stance of the Brotherhood) would not move and inspire his people. He struggles to find a method, to find the voice he possesses, which will move his people. In time, however, the Invisible Man comes to discover a different course of action, but not before going through much doubt and pain, not before selling himself out. Perhaps for a long time he did not understand the implications of the saying, "Keep your friends close and your enemies closer." Perhaps he did not see or understand the implications of working within/against a system of power. For much of his life, the Invisible Man took on the beliefs of the white man. Taking on someone else's beliefs means not knowing one's own. Not knowing one's Self means invisibility and playing complicitly into the hands of the oppressor.

The relationship of the colonizer's gaze to the "other" is summed up in the closing of *Invisible Man*. From the underground and in full consciousness, the Invisible Man says:

Our fate is to become one, and yet many.... Thus one of the greatest jokes in the world is the spectacle of the whites busy escaping blackness and becoming blacker every day, and the blacks striving towards whiteness, becoming quite dull and gray. None of us seem to know who he is or where he's going. (577)

Spending time escaping one's group or striving to be the "Other" is fruitless action turned to passivity. Black people are a part of American society. For white members of the community to gaze at black members negatively is to gaze at themselves negatively. To see problems in the black community is to see problems in the white community. The community we live in is the American community, and the problems that exist are every American's problems.

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MARCELLA MOHAMED

The Impact of Depression on African-American Males¹⁷

In this essay I will focus on how depression affects African American males and consider some of the factors that contribute to their depression. These factors include: culture, racial discrimination, poverty and inadequate access to health care.

Depression is a mental disorder that can affect the way a person performs basic activities of daily living. A depressive disorder involves the body, mood, thought, and can alter ways in thinking, feeling, behavior and physical well being. People with a depressive illness cannot merely pull themselves together and get better. The National Institute of Mental Health (2009) describes the signs and symptoms of depression as:

- persistent sad , anxious, or “empty” mood
- feelings of hopelessness, pessimism
- feelings of guilt, worthlessness, helplessness
- loss of interests in hobbies and activities
- decreased energy, fatigue, being “slowed down”
- difficulty concentrating, remembering, making decisions
- difficulty sleeping, early-morning awakening, or oversleeping
- appetite or weight changes
- thoughts of death or suicide; suicide attempts
- restlessness, irritability
- persistent physical symptoms.

Without treatment, symptoms can last for weeks, months, or years.

Depression is an illness that affects both men and women. However, people working in mental health services see far fewer men consulting for depression than women. The National Institute of Mental Health explains:

“More than 6 million men in the U.S. have at least one episode of Major depression each year. Unfortunately, the lingering image of depression as a female condition may keep men who are clinically depressed from recognizing the symptoms of depression and seeking treatment” (NIMH, 2009).

It is likely that men suffer from depression just as often as women, but they are less likely to ask for help. It seems more difficult for men to admit they feel depressed or vulnerable, and talk about their feelings with their friends, loved ones or doctors. Although men can develop the standard symptoms of depression, the National Institute of Mental Health asserts, “Men may be more willing to acknowledge fatigue, irritability, loss of interest in work or hobbies, and sleep disturbances rather than feelings of sadness, worthlessness, and excessive guilt” (NIMH 2009). In a society where expressing emotion is

¹⁷ Completed under the mentorship of Professor Joanne Lavin for NUR 20: Nursing the Emotionally Ill.

perceived as a feminine attribute, men who are depressed are more likely to present physical symptoms only. That situation may be even worse for African American males because of their particular cultural backgrounds and socioeconomic circumstances.

Culture

Culture can also play a significant role in how African American males handle their depression. In most African American communities, mental health issues are considered a taboo. The Black Mental Health Alliance for Education and Consultation (2003), an African American advocacy group, concurs, "There is a strong stigma associated with mental health problems and illnesses. Issues related to culture, masculinity, and the socio-political environment keep [African American] men from tackling problems related to mental health."

When examining depression in African American men, understanding culture may help us improve detection and intervention. Studies have shown that "63% of African Americans consider depression as a personal weakness and 31% believe that depression is a health problem" (Bailey, Blackman, & Stevens, 2009). Many African Americans underestimate the impact of mental disorder and view the symptoms of depression as being the "blues". African American males who suffer from depression experience somatic symptoms, such as headaches and stomachaches. An African American male may assume that these symptoms are related to being physically ill when in fact they are related to depression and the person is often unaware of it (Bailey, Blackman, & Stevens, 2009).

It seems that among African American males, even more than among white males it is despicable for a man to show emotion as women do. An article on culture and depression states that, "Denial of depression is one of the means men use to demonstrate masculinities and to avoid assignment to lower-status position relative to women and other men" (Courtney, 2000). Thus, men are encouraged to disregard any emotion that is linked to being feminine in order to avoid looking powerless. Furthermore, displaying "feminine" emotions such as admitting to feeling down or crying can lead to ridicule from family and friends.

Poverty

Cultural factors may be compounded by difficult socioeconomic circumstances. The fact that many African American men are unable to provide for their families, can add to their depression. This may make them feel they are stripped of their manhood. A psychologist, Bradford, found that these men suffer from additional manifestations of depression which consists of feelings of anger or irritation (Bradford). On the other hand African American men who earn an income and have an education seem at lower risk for depression. The Black Mental Health Alliance for Education and Consultation explains that: "African American men with higher earnings and higher education are less at risk for depression. African American males who report no earnings have increased susceptibility for depression" (The Black Mental Health Alliance, 2003). In a context where the man is supposed to be the bread winner of the family, not being able to fulfill this duty may lead to the break down of the family. Anger and irritation arise in the hearts of these African American men who feel as if they failed themselves as well their family.

Studies show that by the age of fifteen African American boys deem it necessary to take responsibility for contributing to their family income. Psychologists Mandara and Murray state that "When the family income is not adequate, African American boys at this age may be hypersensitive to it and perceive more problems associated with income than girls do" (Mandara and Murray, 2000). Thus, young African American boys may suffer from the stress of poverty and feel they have to take on financial responsibility. They tend to associate manhood with the ability to financially take care of their family. When they cannot meet this challenge, they are at greater risk for experiencing depression.

Therefore, poverty among African American men creates a domino effect in which their children also suffer emotionally. Studies have shown a correlation between income and self esteem in African American children. According to Mandara and Murray, "Adolescents from families with higher income perceive themselves as more likeable and lovable and as having higher self control." Here we can

understand the anger and irritation of their fathers. In addition to being unable to provide for his family, the depressed African American male has to deal with the pain of looking into the eyes of his children who feel that “daddy” doesn’t love them. Racial discrimination can also contribute to depression in African American males that make the depression of the father more difficult.

Racism

Racial discrimination can also contribute to depression in African American males, which makes the depression of the father more difficult. The high rate of incarceration among African Americans is a serious issue. Dr. Treadwell, a psychologist, asserts that:

Of the 2.1 million people incarcerated in jails and prisons in 2005, 548,300 were black males between the ages of 20 and 39. To put that in perspective, 4.7 percent of all black *American* males were incarcerated in 2005, compared to 0.7 of the country's white males (Treadwell, 2007).

Eric Eckholm, author of “The Plight Deepens for Black Men”, provides us with a clearer picture of what these African American men face. In this article, William Barker, a forty-seven year old man, was incarcerated fifteen years for armed robbery. He turned his life around and received an Associate degree while in jail. After leaving prison eighteen months ago, Barker has been working a ten dollar an hour job and is baffled at how hard it is to get a second chance. He states, “If a man wants to change, why won’t society give him a chance to prove that he is a changed person?” Many prisoners give up looking for work or find jobs that don’t help them improve their quality of life. According to Dr Johnson, the situation is affecting their community as well. He writes:

Their prison involvement also reduces community resources because these men subsequently find it difficult to locate credible employment, obtain advanced education, attain professional licensure, and contribute to community defense against discriminatory policy and practices (Jackson, 1999).

Men like Baker experience a harsh reality of racism: even when they try to play by the rules, they are being denied opportunities. This can be a cause for depression. Barker states, “Racism has caused many of us to believe we don’t count and that our needs are not important” (Eckholm, 2006). Feeling hopeless and helpless is one of the symptoms of depression.

Access to Health Care

An additional reason why African American men continue to suffer from depression is because they are not being properly treated for it. First of all, finding care that is affordable and accessible is a major challenge for many African American men. For those with insurance, coverage for mental health services is substantially lower than coverage for other medical illnesses such as hypertension and diabetes. (Black Mental Health Alliance, 2003). As a result, the NIMH states, “One out of three African Americans who need mental health care receives it, and explains that African Americans are often not being treated for their mental illnesses but when they are initially treated they are less likely to return for follow up care. Dr. Poussaint, a clinical psychologist, mentions that the health care system fails to reach out to the African American communities, which lack information on what depression is and what can be done to overcome it. He writes, “There’s a great deal of disparity in the way the black community has been approached by the mental health-care system”(Poussaint, 2009). This leads African Americans to develop a distrust for the health care system and when acknowledging some emotional distress they turn to rather the church and their families.

According to Dr. Poussaint a clinical psychiatrist, “Mental health workers, Psychiatrists, psychologists, social workers, need to be attuned and realize that depression occurs in blacks” (Poussaint, 2009). Until we realize this, we will continue to fail them as well as ourselves. It is therefore imperative for health professionals to be more sensitive and pay extra attention to the signs that may reveal depression. It is also important to improve the education of health care workers as well as the public in order to better serve the African American community. Some ways to educate about depression are through information campaigns on the signs and symptoms of depression and treatment. Education on depression can also start in schools. If you educate the teachers to recognize any signs and symptoms of

depression, treatment can be sought.

This essay only presents a brief description on how depression affects the African American male. Racial discrimination, low income, culture and lack of health care are factors that perpetuate the perceptions about depression in African American males and their lack of treatment. Luckily there is something we can do to help prevent this problem. Dr Poussaint suggests educating the community through various institutions about depression; the more educated are African American men, the more we can help to transform their negative perceptions about mental illnesses. In the mean time, more research is needed to better understand depression and its impact on African American males in hopes of improving their quality of life.

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MICAELA SANTANA

JFK Airport: From Dawn to Dusk¹⁸

Whether departing, arriving or simply waiting for a loved one, airports represent a well-known place for most people in modern society. Primarily, they serve as a connection between places, countries and cultures. The John F. Kennedy International Airport stands as one of the largest and busiest airports of the country. With such activity and daily flux, the JFK airport is a place that never sleeps and serves as the background of a range of stories and situations. The JFK Airport: From Dusk to Dawn photo essay has the intention of capturing these moments through the hours of an entire day. From the darkness of night to daylight, there is an increasing vivacity and movement that can be noticed everywhere. The emptiness of space depicted in the first photos is gradually filled with the anticipation of a daily rush, such as the motion of the first passengers making their way, an outstanding face in the crowd, a last call or simply the waiting for someone. The variety of situations is tremendous and open to different interpretations.

One of the most noticeable characteristics of this photo essay is the vibrancy of colors that illustrates a variety of emotions and situations. Whether it is reflected on the hallways, structures or the sky itself, the colors create a unique atmosphere for each photo. Furthermore, I found out that the ambient light is something to be captured and played with, as a result, what can be seen is a high contrast between darkness and light, day and night. The JFK Airport: From Dusk to Dawn is a photo essay caught between these two variables and their characteristics within the airport ambiance. It is all about taking chances and seeing things in their best light.

Overall, working on this project has been an accomplishment that would not exist without the approval, support and constant feedback of Prof. Coyne, that knew exactly what to say and never let me settle for less than my best. As an aspiring photographer, I am more than pleased with the results that I got.

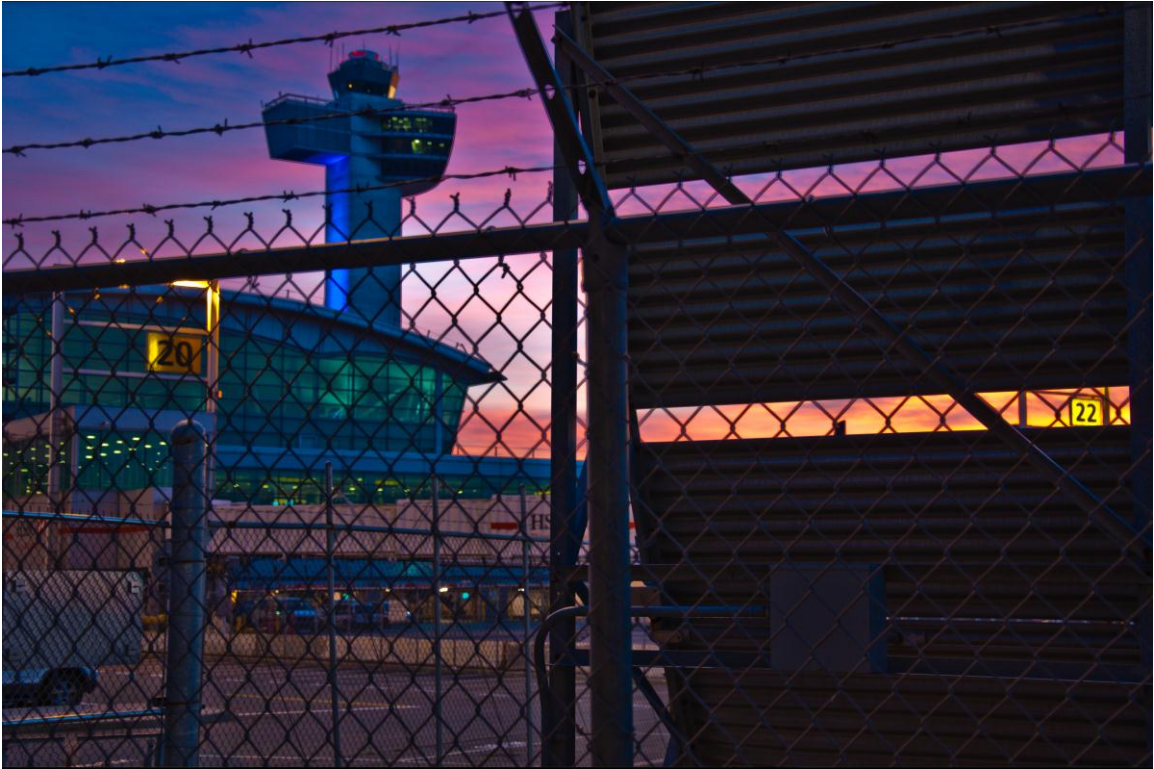
¹⁸ Written under the mentorship of Professor Janine Coyne for Art 52.











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SUBMISSION GUIDELINES

General Guidelines

All manuscripts should be submitted electronically as Microsoft Word 2007 (or later) attachments to Professor Robert Cowan (robert.cowan@kbcc.cuny.edu) and include a working e-mail address and telephone number for both the student and mentor. Submissions should be in 12-point font and double-spaced throughout in a legible typeface like Times New Roman or Cambria.

Lists of Works Cited

The biggest problem with our submissions is that the citations are woefully insufficient. Articles should include a list of Works Cited and be properly referenced according to the guidelines of the Modern Language Association, American Psychological Association, or other citation system appropriate to the discipline for which they were written. Please do not give incomplete bibliographic references.

We do not publish:

- Computer science papers that consist mostly of many pages of code
- Art reviews of exhibits that are no longer running
- Class assignments that are letters to officials
- Papers that are basically biographies of famous persons
- Class journals

We are unlikely to publish:

- Papers that are hand-written, unless they include exceptionally beautifully drawn diagrams
- Overviews of topics, unless they include a summary of recent developments in the field
- Art history papers that have no illustrations of the work being discussed
- Papers by students we have already published, unless they are really much better than other related submissions for that issue
- Personal essays, unless they also make an argument about a topic

What we are looking for:

- Articles approximately 3,000-5,000 words, which may include notes, diagrams, and/or illustrations
- An argument, not just a summary of other's arguments
- In-paragraph citations that are clearly connected to the Works Cited list
- As few reference sources as possible

Deadlines

August 1 for the Fall issue and February 1 for the Spring issue.

DISTINCTIONS

Journal of the Kingsborough Community College Honors Program

Volume 5, Number 2 • Spring 2010

CONTENTS

Olya Nakonechny	<i>Punk Rock: A Subculture</i>
Luésoni Johnson	<i>Should Sympathy Influence Moral Judgment?</i>
Olivia Derks	<i>Harnessing the Human Brain for Marketing Purposes?</i>
Dorothy Franco	<i>A Study of Required Technique for "Der Hölle Rache" from Mozart's Die Zauberflöte</i>
Olga Belyy	<i>Bacteriophages vs. Antibiotics in Treatment of Bacterial Infections</i>
Joanne Honigman	<i>Gifts of Light: Shade and Shadow</i>
Julianne Miller	<i>Fannie Mae</i>
Evan Scarola	<i>Nationalism in the Romantic Period</i>
Cheryl Bond	<i>Objects of Memory: Afghanistan's Cultural Heritage</i>
Zakiva Lewis-Gruss	<i>The Gaze in Ellison's Invisible Man</i>
Marcella Mohamed	<i>The Impact of Depression on African-American Males</i>
Micaela Santana	<i>JFK Airport from Dawn to Dusk</i>