

You might be wondering, what the hell does retrograde have to do with history?

Retrograde motion is an illusion where a planetary body (most famously mercury) appears to double back before continuing its movement forward.

While this issue of the Archive is far from an illusion, we're still excited to double back on the past 200 years or so of history as we present...

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A Tale of Two Brothers Grimm:

he Two Faces of Grimm's Classic Fairy Tales

Written By Claire Kowalec Design by Ian Sandler-Bowen

nce upon a time there lived two brothers in a busy German town, with a mother and father and four other siblings. They had a peaceful childhood, and enjoyed the closeness of their family, a good education, and a religious upbringing. They never wanted anything, for their father, a lawyer, took good care of them. Day and evening they played in the countryside and learnt of nature and country life.¹



Illustration from "The Golden Goose" in "Grimm's Fairy Tales," published 1909, illustrated by Arthur Rakham

But one day, their father, still young, died, and their mother was left with little. The little boys wondered, "What will become of us? How will we go to school when we have no money?" The eldest boy, Jacob, tried to comfort his family, saying, "I shall be the caretaker of this family. Do not fret, I will take care of us." With money from their grandfather and aunt, they packed up their belongings and moved to a different town. Their aunt paid for Jacob and the second eldest child,

called Wilhelm, to go to a respected school.2

The boys read their books, wrote, and did their studies day after day. The teachers sometimes frowned upon them because they weren't as wealthy as the other students, which made the boys, who were very much devoted to their schoolwork and to making their family proud, work even harder. The two Brothers planned to go to law school, following the path upon which their father once trod, and they obediently worked to achieve this goal. Each boy graduated at the top of his class, but Wilhelm fell ill and did not attend law school for another year after graduating.

Jacob thereafter began law school, where he happened across a peculiar professor. This professor believed that studying the history of law was important, for it was wise to understand the historical situation which birthed a law; A student could only understand a law system using the historical context it was created in. Listening to this professor, Jacob went off to study ancient law texts. Wilhelm did so, too. Delving into Old German texts and literature while building their collection of books, the pair found themselves enchanted by the stories within. Those books, dated and dusty, weathered and worn, captivated the Brothers with their ancient air of wisdom. Shortly thereafter, both suspected that law was, perhaps, not their true calling.

Jacob grew mesmerized by ancient German literature and, after traveling abroad with his law school professor to study old law texts, decided to stop studying law. Those texts, he realized, beckoned him to study language and culture, not law. Wilhelm, who didn't embark on travels during his time in law school, certainly missed his brother, and wept bitterly while he was gone. "I don't know anything to tell you about the first days except to say that I was very sad and am still now melancholy and want to cry when I think that you have gone," wrote he in a letter to Jacob. Knowing now that he would no longer study law, but the history of German culture, Jacob sought and found another job; yet Wilhelm continued on the law-

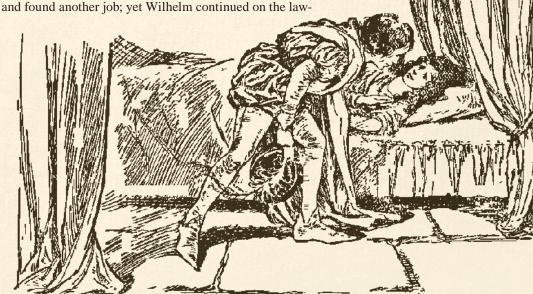


Illustration from "Briar Rose" in "Grimm's Fairy Tales," published in 1922, illustrated by R. Emmett Owen

yer's path despite his keen interest in the same subject as his brother. Although neither ended up practicing law, their training helped them research and study their interests.

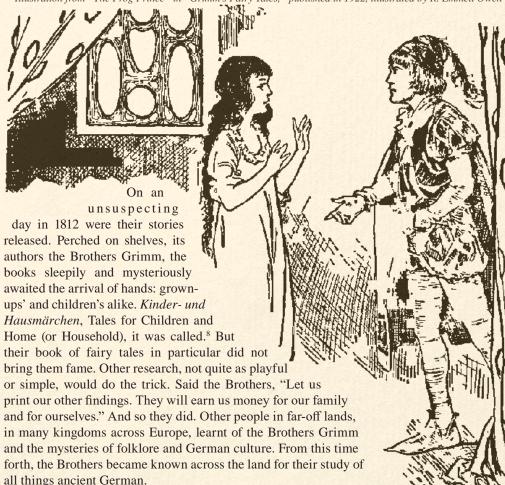
When the Brothers had reunited, they endeavored with excitement to collect folk tales. While they devoured German literature, they took note of the laws and legends of German culture. So interested in ancient culture were they, that the pair fervently sought to preserve oral traditions. For, thought the Brothers two, those who knew German culture in its most humble, pure form were ordinary Germans themselves. Folk tales truly represented the people, they thought, whereas the written, high-brow literature that had replaced ancient and medieval folk tales did not.

There was once a time when the past was better than the present, so the Brothers believed. These folk tales, then at risk of disappearing into thin air, needed to be saved. While making sure those stories would once again nurture the people from whence they came, the Brothers resolved to do just that. This thought, big and fraught, will visit us in the future.

The Brothers, carefully recording the origin of their written sources, did not do the same for the oral stories they captured. An older German peasant woman, who was their ideal teller of folk stories, was later revealed to be middle-class, middle-aged, and a Huguenot.⁴ Most other stories also came from middle-class citizens; the Brothers' research is thought by others, in varying degrees, to make up the rest.5 But those who originally tailored and told the tales, according to the Brothers' own thinking, were peasants, not the middle class. Why, then, record stories from a middle-class woman with a background that was not purely German? Why, then, record stories from anyone not experiencing the same hardship the tales were borne of? Such are the questions some future scholars would ponder. When they had gathered their legends, the Brothers began to edit them, and as they encountered tellings of a similar tale, they shaped them into one story. Wilhelm, wanting to make the stories smoother, spent much time editing.7 Dialogue, imagery; more, added he.

Illustration from "The Frog Prince" in "Grimm's Fairy Tales," published in 1922, illustrated by R. Emmett Owen

Illustration from "The Frog Prince" in "Grimm's Fairy Tales," published in 1922, illustrated by R. Emmett Owen



Jacob, the eldest, was drawn to language. "What can language tell me about the people it came from?" he said to himself. "I want to know how German became a language." Language, drawing her tongue across her lips as she spoke, answered him, "Yes. The German language you speak today descends from ancient ancestors. You may speak differently than they did, but your language can tell you much about your people." So off Jacob went with Language, and left Wilhelm to his own studies. They did continue to work together, even in the same house, but Wilhelm thereafter continued most of the work on the stories.

A certain sickness had plagued Wilhelm since he was young, and he spent much of his time ill. But as the brothers' age grew alongside the size of their collections, the outgoing, fairy-tale focused Wilhelm kept working on their original project with delight. He wrote and edited more and more, ravenous for folk tales and captivated by their magic.

In the meantime, Jacob was learning of German language and grammar. "All the better to study German history with, my dear," Language softly whispered in Jacob's ear. "This way, you can find the oldest traces of the German people: the

very words they spoke to each other once upon a time."

Jacob came to be known across the land as a renowned linguist. It came to pass that his book on grammar, hardly as interesting as fairy tales, was a top seller. He brought honor and fame to his brother and himself, receiving awards and treasures that came as honorary degrees and memberships to fancy groups. The Brothers were not only charmed by German culture, but found European legends especially enchanting. Their studies led them into the dense, mysterious forests of European folklore, a realm they could peer at with squinted eyes through the hazy pages of old texts and tales. In this way, then, the Brothers Grimm standardized or even created much of what we know as German and European folklore today.

Jacob also studied Indo-European, the long lost ancestor of many European and Southern Asian languages. ¹⁰ It was the ancient parent of German. He and other scholars began to piece together that old language long buried in the past, dusting off its vocal chords and teaching it once more how to speak. In many kingdoms in the far away lands, Jacob became known for his findings. Wilhelm was also famous for his research in the same subjects. Through legends and linguistics, the Brothers Grimm were crafting a German and European identity, a pastime that would have grave, grim consequences.



Illustration from "Little Snow White" in "Grimm's Fairy Tales," published in 1922, illustrated by R. Emmett Owen

So they grew older, studying and researching together as they had once upon a time in school, but now as professors, learning and working alongside other scholars to learn even more. Universities sought them. They began work on a dictionary. Many scholars were inspired by the Brothers Grimm, for across the land, they were some of the wisest of all.

And as they lived and aged together, the Brothers returned to the quiet they both loved most.

Looking upon their lives so full with folklore and studies of culture, the Brothers are known to many as those who made the study of folklore worthwhile, not



Illustration from "Snowdrop" in "Snowdrop and Other Tales," published 1909 illustrated by Arthur Rakham

only whimsical. Others had looked upon folklore as foolish and unimportant: it was the world of rustic fantasy and ignorance. The Brothers Grimm, however, proved that cultural studies were just as important as any other study; folklorists were they, when "folklorist" had not before held real meaning.¹¹

Now, in their time, Germany was not an empire then as it is today. It was many smaller kingdoms throughout history, and during the Brothers' lives, it pondered whether it might become one empire. When Napoleon pushed on the borders of other European nations, they had to strengthen and unify themselves to fight France off.¹² From that time until its unification in 1871, Germany tried to define its place among all the other kingdoms of Europe.¹³ "Oh," some of the German people thought, "We will unite into one big kingdom across all the land. Then we will be stronger." It was these thoughts with which the Brothers agreed. They too sought a united Germany during the nineteenth century. They even participated in protests and resigned from jobs in objection to government decisions. Is Jacob was a member of a National Assembly that would endeavor to write a constitution for a unified Germany. By mid-century, nationalism across Europe was in full swing.

Remember: our Brothers spent their lives collecting works of German literature, chronicling German folk legends, and seeking the ancient origin of the German language. As it would seem, they were very much lured by the flowering of a national identity, supported at the root by folk history. For as much as they may have been interested in the stories themselves, they also carefully embroidered the stories into a distinctly German cultural identity. While their fairy tales seeped into the crevices of Europe, so too did nationalism.

As many of the Grimms' legends come to a close, so too does our own tale, in that lightly sinister way. The Brothers made the study of folklore a respected, real discipline; and saving oral traditions at risk of being lost is important to societies today.¹⁷ Their sources may have not been the peasants who spun these tales, but they captured stories nonetheless. Jacob Grimm nurtured the field of historical linguistics: His study of German and Indo-European led to German and European pride in the old origins of their languages. Ultimately, the Brothers' work encouraged pride among Germans in a familiar, shared heritage.

Yet nationalism, slowly waking up across Europe until it wreaked havoc at the end of the nineteenth century and imploded in World War I, lent at least some motivation to the Brothers' studies. Scholars argue about whether they separated their desired reality from their glorification of the past, or if they intentionally glorified the past to create pride. Regardless, when we wonder why folklore became popular when it did, early nationalism is where fingers point. For, sitting so naturally on some of our bookshelves, Grimm's Fairy Tales are not as harmless as we may think.

And now our tale does not have such a happy ending after all. ■

NOTES:

¹ Many scholars criticize mythologizing the Brothers by treating them as fairy tale figures. It's important to know that the Brothers are definitely more complex than this straightforward Grimm-style tale indicates—and we shouldn't romanticize them. The information about their lives comes from the first chapter of this biography: Jack Zipes, The Brothers Grimm: From Enchanted Forests to the Modern World, 2nd ed. Book. 2002.

²For stylistic inspiration for this article, I looked through: Jacob Ludwig Carl Grimm and Wilhelm Carl Grimm, The Complete Grimm's Fairy Tales, Book, 2016.

³ Zipes, The Brothers Grimm, Book, 2002, p. 8. Letter from 1805, while Jacob was in Paris with Professor Savigny to study Roman law. Also, the other pieces of dialogue in this article are not real quotes like this one! The general storyline I'm following comes from Zipes' book and M. Schmidt Ihms, "The Brothers Grimm and Their Collection of 'Kinder und Hausmärchen'," Journal Article,

⁴ Some of the Brothers' sources aren't 100% credible according to some literature on their folktale-recording methods. Also, Huguenot means French Protestant, so not exactly German. Joseph Baumgartner, "The Grimm Brothers As Collectors and Editors of Fairytales," Journal Article, 1979: 93-94.

⁵ David Blamires, Telling Tales: The Impact of Germany on English Children's Books 1780-1918,

⁶ Let's keep in mind: What does "purely German" even mean? To the Brothers, it meant "peasant,"

⁷ Once again, it's questionable how much he actually edited. He had a flair for smoothing the stories out and making them more digestible.

8 Baumgartner, "The Grimm Brothers," Journal Article, 1979: 93.

⁹ Ruth Michaelis-Jena says that grammar books are generally not the type to fly off the shelves. Haha. Quoted in Zipes, p. 18.

¹⁰ "Indo-European languages," Encyclopaedia Britannica. Website, 2020

¹¹ This is a general consensus among Grimm scholars!

¹² Thomas Nipperdey, Germany from Napoleon to Bismarck: 1800-1866, Book, 1983: 3. Remember that there are many factors that could be to blame for nationalism, but this is the most clear connection with the timing of the Grimm brothers' studies.

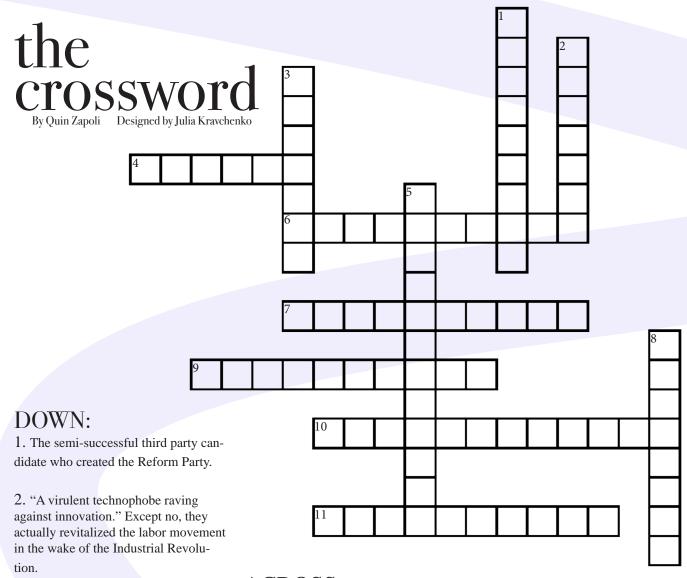
¹³ The same thing happened with Italy, which unified around the same time as Germany.

¹⁴ Ihms, "Kinder und Hausmärchen", Journal Article, 1975: 44-45. Scott Harshbarger, "Grimm and Grimmer: 'Hansel and Gretel' and Fairy Tale Nationalism," Journal Article, 2013: 492-495. For thoughts on the Grimm brothers promoting nationalism, see Ruth Michaelis-Jena, "Oral Tradition and the Brothers Grimm," Journal Article, 1971: 265-267.

15 Ihms, "Kinder und Hausmärchen", Journal Article, 1975: 44-45.

16 Linda Dégh, "Grimm's 'Household Tales' and Its Place in the Household: The Social Relevance of a Controversial Classic." Journal Article, 1979: 85.

¹⁷ Ruth Michaelis-Jena, "Oral Tradition and the Brothers Grimm." Journal Article, 1971: 270.



ACROSS:

3. A disease spread, not by dust, but by consuming contaminated water. Contaminated with shit, that is.

5. The given name of the 14th Dalai Lama, who happens to be the namesake of two characters from the Avatar: The Last Airbender franchise.

8. A tool for civil disobedience used by Third Wave Feminists, despite its association with the traditional domestic housewife.

Notes:

Some answers have multiple words, and Spaces are not included in the puzzle.

4. The _____ Healing Home, the birthplace of Pentecostalism, where one should go if they're interested in speaking in tongues.

6. A style of old-timey animation, named after the bouncy nature of characters' various appendages.

7. A jade mask of this Zapotec bat god was one of the artefacts stolen from the Museo Nacional de Antropología.

9. Iggy Pop's band, founded in Ann Arbor, who helped create punk rock.

10. Emily Dickinson's, ahem, "good friend" with whom she was absolutely not in love with.

11. The eldest of the two Brothers Grimm, who revolutionized the study of Germanic languages.

Luddite Apologism

By Thomas Droste

Design by Sheela Gowrisankaran

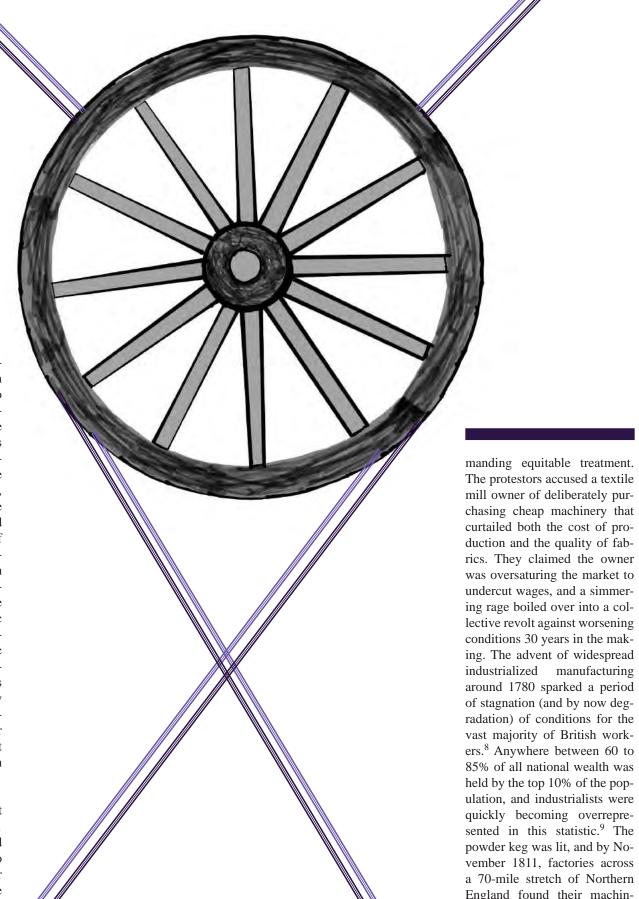
Imagine it's 1811, and you're now able to automate warfare with an effectiveness unparalleled to any previous era. Napoleon doesn't stand a chance! Your profits surge while your workforce costs vanish. Everything is sitting pretty in your bloodstained hands. Suddenly, the factory doors crumple, and hordes of delirious men smash your hard-earned machinery. Your factory is devastated, and your wife has left you for that dashing Heathcliff. Is there no hope?

While that scenario is patently ridiculous, the identity of the "hooligans" that terrorized those poor old loaded industrialists is sadly one of the most misinterpreted movements of British history. The term "Luddite" conjures the stereotypical image of a virulent technophobe raving against innovation. Modern news sources described their ravings against automated technology as a "footnote" in history and that their maddened movement both stood for and accomplished "absolutely nothing." In truth, however, automation's introduction during the industrial revolution and its consequences were a disaster for British laborers but a boundless blessing for the industrialists. Therefore, Luddites should more accurately be viewed as perhaps the most critical usherers of a revitalized labor movement in the industrial world.

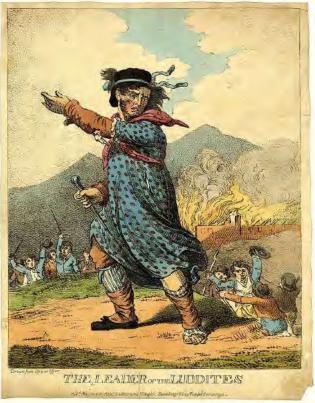
The start of the 19th century brought an economic renaissance to Britain. Cash crops like cotton had exploded to 42% of their exports.² The raw materials trade that supported British conflicts like the Napoleonic Wars of 1803-1815 and the War of 1812 meant that Britain had become the largest supplier of goods in all of Europe.³ The British blockaded Spain from several Latin American ports, transferring Spain's markets into Britain's sphere of influence and thereby opening up plenty of new economies the British could exploit.⁴ Strangely enough, the emerging industrial capitalist class did not generously offer their newfound wealth to the common folks who constituted their workforce. They instead saw laborers as expendable, and the industrial revolution's advancements allowed them to wage profit-driven wars like never before. 500,000 men were forcibly conscripted to fight against France in the early 1810s, compared to 75,000 just twenty years earlier in 1792.⁵ 80% of revenue to fund wartime expenditures originated from general taxation, wreaking havoc on the local population.⁶ Even worse, trade unions and collective bargaining had been outlawed in the Combination Acts of 1800, being classified as dissent against the monarchy with punishments ranging from imprisonment to slave labor. The idea that there was mass public discontent would be underselling it. But with such horrific repression and increased mechanization, how could workers express their grievances if they were now replaceable on an unprecedented scale? The answer lay, perhaps, in destroying what their bosses claimed were an indestructible solution.

Coincidentally, the flashpoint happened on March 11, 1811 in Nottingham, the purported home of the famous folk-hero Robin Hood, who fought for the poor by stealing from the rich. British troops were sent to break up a protest group de-

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The Leader of the Luddites, 1812. Hand-coloured etching



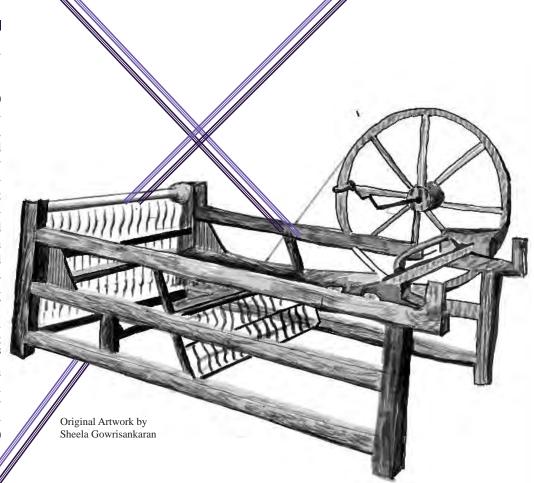
ers embraced this new mobilization.

The movement found its name through an apocryphal hero named Ned Ludd, who in 1779 the protestors claimed destroyed two knitting machines called stocking frames to object against injustices he endured. The story was first published in the *Nottingham Re*view on December 20, 1811, and by 1812 the name Luddite had become so ubiquitous with the previously decentralized movement that widespread manifestos from supposed leader "General Ludd" were distributed en masse to landlords and paupers alike. 11 The mythic qualities of dear leader Ludd were reflected in the types of machinery targeted. Stocking frames became the most commonly targeted item due to their disproportionately unique ability to disenfranchise workers. Industrialists invested into stocking frames because they could force laborers who previously used their own tools for free to rent out stocking frames if they wished to remain in the factory, siphoning their already low wages even further. 12 But now the Luddites were reclaiming their jobs and the movement was gaining momentum, which terrified British industrialists so fervently that they hired paramilitary squads to protect their factories. Most of these 12,000 conscripted troops were weavers and laborers left jobless by mass unemployment resulting from 1808 labor strikes. This occurred concurrent to Britain's anti-Napoleonic warfare expansion in the Iberian Peninsula which deployed 11,000 troops in comparison, showing the scale to which the domestic unrest had blossomed. 13 By now the rage that the Luddites expressed at their livelihood's erosion had reached a critical mass. Several new rounds of protests ensued eventually destroying a thousand ery broken. ¹⁰ The British elites machines by February 1812.¹⁴ Meanwhile, Parliament enacted a law that made "industrial sabotage" a capital offence under the

were horrified, but their work-

Frame-Breaking Act of 1812 signed on March 20. 15

On April 11, 1812, 150 Luddites advanced on Cartwright's Mill in Rawfolds, only to be met by armed guards who immediately fired into the crowd unprovoked, killing two.16 That same month, mill owner William Horsfall who threatened to "ride up to his stirrups" in Luddite blood and installed live cannons on his factories as a warning was assassinated by four Luddite men.¹⁷ Those involved were sworn to secrecy, not being caught until October of that year. 18 Destitute assassin Benjamin Walker only confessed upon being promised clemency and €2,000 which he was later denied. 19 In retaliation, 60



men were charged under the Frame-Breaking Act in a mass trial held from January 2–12, 1813 in York. The government had little to no genuine evidence of their involvement outside of anecdotal hearsay and even released several of the men during a period where the courts were explicitly attempting to make examples of all those suspected. To others however were condemned to be hanged, including some whose alibis were corroborated by numerous witnesses. The spectacle of hanging that many men at once was pointedly aimed at any potential Luddite sympathizers in the crowd. The gallows were even extended in height to ensure that onlookers could directly watch the "results" of the movement without interruption. The gallows

This climactic incident is perhaps the peak of the Luddite's extraordinary rise and similarly swift fall. Unlike their invincible heroes Robin Hood and General Ludd, the real people involved were ever so vulnerable to the powers of the state. The backlash and heightened repression that followed targeted nearly all aspects of the movement, with city newspapers supporting the militias and deliberately characterizing the Luddites as unpatriotic scoundrels harming war efforts. Although overt action had been quashed, flare ups still persisted through the next several intervening months, such as in Lancashire where several mills were destroyed in response to the March 1813 executions. The movement seemed to sequester and dwindle until 1816, where worsening conditions brought

on by poor harvests during the "Summerless Year" following Mount Tambora's eruption spurred unrest. However, momentum was waning as executions continued and a general malaise set over the population. Still, the notion that Luddites were extinct was smashed in June 1816 as Luddites crushed all 55 machines in John Heathcote's lace mill- one of their single largest demonstrations.²³

The final major event incited by an original Luddite occurred in June 1817 when Jeremiah Brandreth, a Luddite who took part in the early 1811 uprisings, led a rebellion through the village of Petrich alongside 300 other men.²⁴ The crackdown on the move-

ment had certainly taken its toll, with the resulting rebellion seeming disoriented and disorganized. The demands were no longer about increasing standards of living, but instead ranged from eliminating the national debt to freeing everyone in the London Towers prison complex.²⁵ The British government made quick examples of Brandreth and two other leaders, who became the last publicly beheaded men in Britain. Yet damage to the government's credibility and popularity had already been solidified as the crowd's reaction was one of horror instead of the usual cheers that would accompany the death of a "traitor." It seemed the Luddites had finally succumbed to the ruling fist of England.

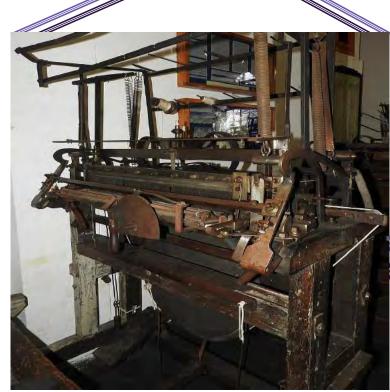
Indeed, the conditions which sponsored the Luddite movement's creation in the first place only worsened as they

were dispelled and the 19th century progressed, rendering an already unimaginably unequal society even more disparate. Real wages and quality of life stagnated from the 1810s all the way into the 1890s. A retrospective analysis of earnings found that, should income have kept up with productivity levels from the adoption of industrialization by 1810 workers in England would have been paid at least 50% more than they were being given by 1840. While the Luddites seemed to fade from collective memory, their dire warnings regarding the impacts of widespread machine adoption remained strangely intact. Therefore, is it no wonder that the revolutionary fervor they inspired never truly dissipated.

The Luddites and the ideas they represented in the face of England's ruling powers should not be discounted. Their advocacy for reform through direct action inspired mass protests in the years following their dissolution in 1817. The 1819 Peterloo rebellion of Manchester (which ended in 18 deaths at the hands of militia similar to the ones that had massacred Luddites only a few years earlier) was said to be the culmination of previous rebellions sparked by the mass discontent of 1810s England including the Luddites.³⁰ Said to be one of the most significant turning points in British protest history, the outrage over the killings led to reform papers being distributed throughout England, with public pressure later causing trade unions to be legalized by 1824. The question of the state's actions in putting down the Luddite rebellions lingered, though, as discoveries in the Petrich rebellion showed that government spies had deliberately attempted to incite the violence that would lead to the execution of Brendreth.³¹ The government had now proven itself willing to manipulate its

> own desperate citizens into a trap, and the Luddites showed collective labor actions were a force to be reckoned with even through the dirtiest tricks. The site of the June 1816 attack revealed that industrialists were putting bunkers in their factories in case of Luddite rebellions, showing how terrified industrialists were of workers mobilizing.³² Early defenders of the Luddites correctly described their grievances as legitimate, pointing out how Luddite revolts specifically targeted the machinery their worldview perceived as perpetuating exploitation. Lord Byron in the House of Lords defended the Luddites as consideration for the 1812 bill to kill participants went underway, saying that brutal suppression of the movement would only inspire further destabilization.³³ Judging by the worsening conditions and the social upheavals of the 1840s onward, the soon-to-be exiled Byron was quite right in his prediction.

The Luddites' day came and went, and their message would soon be diluted despite being the blueprint for many later revolutionaries in Britain and beyond. While confined primarily to the socioeconomic conditions of the 1810s, the contemporary image of the Luddites as technophobic ragamuffins couldn't be further from reality.³⁴ Many were skilled craftsmen who used machines to their advantage so long as it didn't compromise quality or pay.³⁵ Nevertheless, the smeared portrayal in the 1810s press stuck, as Britain's modern day educational history website claims one of their core tenants was anti-technology.³⁶ Nowadays, pro-business publications that discuss public apprehension toward invasive technologies cast them as being stuck in a "Luddite fallacy," showing that the concerns of workers are still disregarded by industry magnates.³⁷ Truth be told, the Luddites were not ignorant bumpkins stuck in antiquated ways. Their advent placed them as representatives of the working masses to express their concerns of what automation did to both their livelihoods and society's priorities. Just as Robin Hood's respect for the poor's hardships made him one of the most enduring characters of English folklore, so too someday may the Nottingham-born Luddites be hailed as landmark agents of change against the injustices driven by greed-based economies.



"Stocking Frame" from the Nottingham Industrial Museum. CC by 4.0

Notes:

- ¹ Jon Katz, "Return of the Luddites," Wired Website Article, 1995. Jon Katz, "Return of the Luddites "Wired Website Article, 1995
- Jessica Brain, "The Cotton Industry," Historic UK Web Article.
- ⁵ Partidaa, "French and Napoleonic Wars Impact on Britain," Carleton College
- Stephen Luscombe, "South America and the British Empire," Web Article.
- ⁶ Liberty Network Fund, "James Gillray on War and Taxes during the War against Napoleon," Liberty Network Fund Article, 2003.
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- Economy vol. 94, no. 6, 1141. ⁰ Richard Conniff, "What the Luddites Really Fought Against," Smithsonian In-
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- ⁶ Tom de Castella, "Are You a Luddite?," BBC News Article, 2012.
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- ¹⁸ "William Horsfall (1770-1812)," The Carlisle Institute Article, 2020.
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- ²⁵ Edward Palmer Thompson, in The Making of the English Working Class, 660, 2013 "Notts Rebels: Jeremiah Brandreth," Web Article, 2020.
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- ²⁹ A. J. Taylor, "Progress and Poverty in Britain, 1780-1850: A Reappraisal," History 45, no. 153, 25, 1960.
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Emily Dickinson Susan Gilbert

Historians Will Call Them Best Friends...

By Roma U.

Design by Will McClelland

You remember Emily Dickinson? She's my best friend. Myx confidante. My poor little meow meow. But most of all, my girlfriend.

My fascination with Emily Dickinson began in middle school, when my teacher advertised her as a reclusive poet who wrote in solitude, wanting nothing to do with the outside world. At the time, this felt very me-coded; not to mention, Dickinson's writing is so incredibly visceral that it's impossible not to feel some type of way reading it. And, at least for me, that type of way is very gay, and also, very in love with her. Doubly so with her letters.

So you can imagine how the closest person to her, Susan Huntington Gilbert, felt when she read such lines as,

> "To own a Susan of my own Is of itself a Bliss — Whatever Realm I forfeit, Lord

Continue me in this!"

and:

"Sweet Hour, blessed Hour, to carry me to you, and to bring you back to me, long enough to snatch one kiss, and whisper Good bye, again."2

God. That hits. Get you a girl that writes about you like Emily Dickinson writes to and about Susan.

While it's not clear when the two first met, it's generally agreed that their earliest known correspondence is from the early 1850s.³ It is to Susan that Emily penned the most of her letter-poems, a form of letter-writing in which the letter is told through poem form, instead of in the typical format. Additionally, though Emily later became an extreme recluse (not even meeting with people visiting her house), she still had frequent face-toface contact with Susan. Susan later married Emily's older brother, Austin; even later, Austin had an affair with one Mabel Loomis Todd, who also had a fascination with Emily Dickinson and ended up being an editor for a lot of her poetry. As

a result, mentions of Susan got scrubbed from a lot of Emily's published poetry.⁴ Todd later went on to be a leading lecturer on all subjects Emily Dickinson, and so, Susan's influence on her life was made out to be much less than it really was. Thus, the image of an asexual and lonely Emily Dickinson who languished away melancholic days in her room was born.

Now, this perception of her is not true. Even a cursory glance at letters penned by her shows that she feels every emotion strongly: take, for example, her letters to Thomas Wentworth Higginson, an author and a fierce abolitionist. In his article published to the Atlantic in 1891, he transcribed one of the letters Emily had written

"I have had few pleasures so deep as your opinion, and if I tried to thank you, my tears would block my tongue."5

The depth of this emotion, as well as her use of language to convey it, is incredible. Emily Dickinson is not someone who could only feel sadness, could only wallow away time writing poems in her room: she was someone that actively engaged with people, in person or through



Dickinson, Emily. Manuscript of "Hope' is the thing with feathers." 1891. Houghton Library, Harvard University, Cambridge, MA.

letters, and felt the whole spectrum of emotions associated with being alive. She also does not hide how she feels in her correspondence with others, and especially not with Susan. Take this passage:

"Now farewell, Susie, and Vinnie sends her love, and mother her's, and I add a kiss shyly, lest there is somebody there!! Don't let them see, will you Susie?"6

Despite her tone and her words, Emily is not shy about admitting to Susan that she'd like to kiss her. In Emily's letters to other family members and even to a later romantic interest, she is not so upfront about any physical intentions such as she is to Susan — in the quote above, Emily is very shy about this kiss, indicating it must be something special. Something All this is to say, the letters between forbidden, perhaps. She notes often in letters between the two of them that she would like to share kisses. Susan also later writes, sometime in the 1860s,

"I send you this, lest I should seem to have turned away from a kiss—"8

Susan married Emily's older brother, Austin Dickinson, in 1856, and although it took them three years after getting enhappy enough for a while — they had three children in total, though after the death of the first, Austin began an affair with Mabel Loomis Todd, also prompting

Susan to isolate herself. Emily wrote this, presumably around the time that Susan and Austin were engaged:

"You love me — you are sure — I shall not fear mistake — I shall not cheated wake — Some grinning morn — To find the Sunrise left — And Orchards — unbereft — And Dollie — gone!"9

In this first stanza of a longer poem, Emily invokes her affectionate pet name for Susan, "Dollie," and laments a fear that one day she might be without Susan, in the same ways that one might be insecure about a lover leaving them.¹⁰

Emily and Susan, as well as their history together, hint at a relationship likely deeper than just friendship — something that might have been romantic in nature.

Now, it's important to remember that it's impossible for us, being so far removed from Dickinson and her life, to ascribe any sexual and/or romantic label on her and her relationship with Susan. Although it's fun to think about the feelings they may have had for each other and unravel gaged to be married, it seemed they were the narrative that people have built up over the years, in the end, people are messy: it would be disrespectful to try and form-fit Emily and Susan into a predetermined category.

Is this an important point to remember? Yes. Will I continue to love Emily Dickinson and her relationship with Susan? Absolutely.

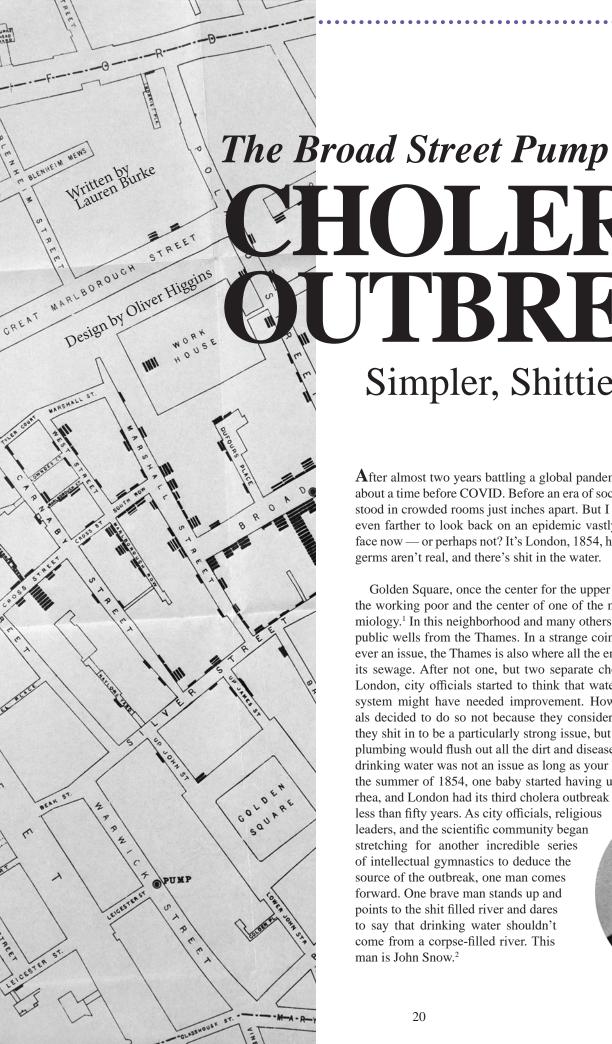
Emily and Susan have an extensive history and a fascinating relationship characterized by witticism and intellectual discussion, and, as an addition to it, a romance sizzling beneath the surface. They grew into each other like a pair of trees, planted right next to each other, roots intertwining. We may never know what their relationship was like in full, but all that matters is this: in the end, they loved each other, in their own unique ways.

Notes:

- Closer to an obsession, but I digress.
- ^{2, 4, 6, 8, 10} Emily Dickinson . *Open Me* Carefully, ed. Ellen Louise Hart & Martha Nell Smith. Book. 1998.
- Emily Dickinson Museum, "A Timeline of Emily Dickinson's Life and Legacy," Website, (n.d.).
- ⁵ Thomas Wentworth Higginson, "Emily Dickinson's Letters," Newspaper Article, 1891.
- As much as I love kissing the homies, at some point it really does just become gay.
- Emily Dickinson, "You love me you are sure," Poem, (n.d.).

Alma-Tadema, Lawrence. The Roses of Heliogabalus. 1888. Oil on canvas, 52 in x 84.2 in. Collection Juan Antonio Pérez Simón, Mexico.





CHOLERA

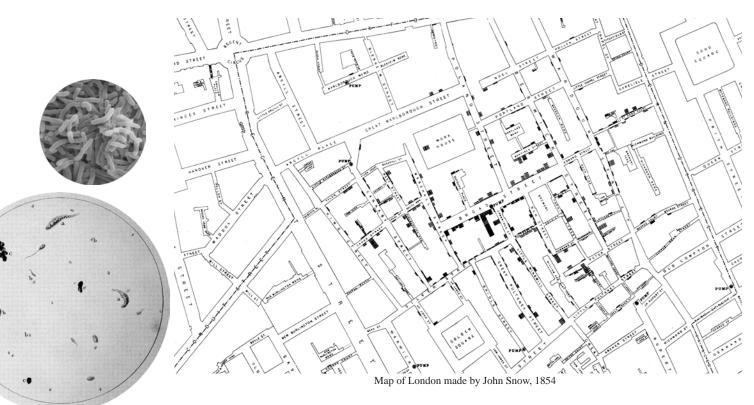
UTBREAK Simpler, Shittier Times

> After almost two years battling a global pandemic, one begins to reminisce about a time before COVID. Before an era of social distancing, where people stood in crowded rooms just inches apart. But I would like to take you back even farther to look back on an epidemic vastly different from the one we face now — or perhaps not? It's London, 1854, hundreds of people are dying, germs aren't real, and there's shit in the water.

> Golden Square, once the center for the upper class, was now the home of the working poor and the center of one of the most historic cases in epidemiology. In this neighborhood and many others, the water was pumped into public wells from the Thames. In a strange coincidence that in no way was ever an issue, the Thames is also where all the entire city of London dumped its sewage. After not one, but two separate cholera outbreaks occurred in London, city officials started to think that water quality and the plumbing system might have needed improvement. However, these same individuals decided to do so not because they considered drinking the same water they shit in to be a particularly strong issue, but because they believed more plumbing would flush out all the dirt and disease in the city and shit-infested drinking water was not an issue as long as your home was dust free. Then in the summer of 1854, one baby started having uncontrolla-

rhea, and London had its third cholera outbreak in less than fifty years. As city officials, religious leaders, and the scientific community began stretching for another incredible series of intellectual gymnastics to deduce the source of the outbreak, one man comes forward. One brave man stands up and points to the shit filled river and dares to say that drinking water shouldn't come from a corpse-filled river. This man is John Snow.²





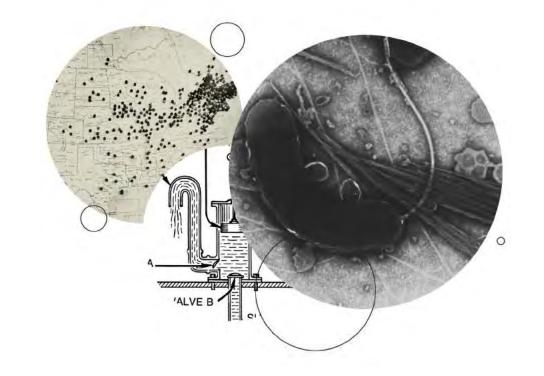
John Snow set out to become a doctor after his humble working-class upbringings. His desire to care for others and a probably subconscious desire to be better than his seven siblings motivated him through medical school. He began his career as a physician in the Soho district in London, just a few blocks from the Broad Street pump.³ He was a man of three passions: anaesthesia, cholera, and drowning guinea pigs. 4.5 During the first two outbreaks, Snow observed the disease's spread, going on to publish his first revolutionary theory in 1849 that since people with cholera were shitting themselves, it might not be an illness of the lungs. As he began to formulate his theories and observe the disease, Snow started to turn his attention to the water systems of London and wonder: If cholera causes shit, could it come from it?

In the Victorian Era the prominent theory on disease was Miasma Theory, which theorized disease to be caused by rotting organic matter that floated in the air like dust. Cholera was part of this theory that believed those contracting the disease were simply dirtier people and the class divide of who got clean water and who drank shit had nothing to do with it. John Snow postulated that cholera was not a disease of the lungs. But if it wasn't dust then what could it be? To answer this question Snow looked to the next logical explanation: god damn worms swimming in the water.⁶ Snow thought that maybe cholera was spread similarly to the ova of worms, and thus germ theory was born. As Snow decided that cholera must be something wormy

that spreads through shit water, a baby on Broad Street gets uncontrollable diarrhea and Snow finally got to put his theory to the test.

Very concerned with the fact that hundreds of people were dying from cholera, the religious officials of St. James's parish turned to Snow, who worked with Reverend Whitehead in a knockoff Sherlock-Watson team to figure out why everyone who drank from the same pump was dying. Snow began to examine the five pumps near Golden Square, most of which were visibly not clean except for the Broad Street Pump, whose only issue was having crystal clear waters smell like absolute shit.⁷ Snow decided to draw a map covered with black bars indicating where people were dying of cholera. Despite the map having bars, it was called a cholera spot map, a piece of work that revolutionized medicine and stands as one of the building blocks of epidemiology. Snow and Whitehead worked through Golden Square and the theory was proven as each outbreak came from those who drank from the Broad Street Pump. John Snow started to back his germ theory with solid evidence, ready to prove to the scientific community that maybe having people with cholera shit in the water supply might put cholera into the water supply and therefore spread cholera.

However there was one group of individuals that defied all current laws of logic regarding disease: the workers of the Lion Brewery. Miasma theory believed that drinking alcohol could worsen the



chances of getting ill, and so the scientific community assumed the brewery workers would be amongst the sickest. But not a single one of the over seventy workers had died. Upon investigation, Snow found that the brewery got its water from a different, unpolluted source, thus proving his theory on water, but this was not the reality of the situation at Lion Brewery. Where the water came from and its cleanliness didn't matter for the workers, who were given a daily allowance of malt liquor while on the job and hadn't drank any water at all. Drinking on the job was a bold move by the workers, not because intoxication could lead to workplace accidents, but because the Board of Health had specifically told people drinking put them at risk of cholera.8x Nonetheless, these brave men raised a glass and provided essential proof to Snow's theories by showing that not drinking contaminated water protected them from this horrible disease. Once it became clear that the Broad Street Pump was spreading cholera, Snow desperately began to find the revolutionary solution that would stop the disease in its tracks. In a moment of sheer brilliance and unparalleled scientific innovation, John Snow decided they should unscrew the handle off of the pump.

In the summer of 1855, a whole year since the start of the outbreak, Snow and Whitehead brought forward their hypothesis on the cholera outbreak and the causes behind it. Snow asserted before the General Board of Health that cholera was spread through the water supply, not through miasma in

the air. They argued that the baby who stood as patient zero spread cholera to the rest of Golden Square because the mother had washed the child's shit-filled diaper clothes into a cesspool that made its way into the pump-water. Despite hearing the theory that drinking water filled with shit may have led to the outbreak of cholera, a disease where people shit their pants, the General Board of Health promptly dismissed all claims. Shortly after, several people complained that not being able to drink from the shit well was incredibly inconvenient and thus the pump was put back on the well. Germ theory would not be accepted by the scientific community until decades later, after many more white men wondered why many more diseases happened.

Today cholera is shown as an epidemic of another time, where lack of scientific knowledge and the disregard for supported scientific theory let disease run rampant. We today are a more enlightened society, where we would never let an outbreak overrun society and we always heed the wisdom of science. After almost two years stuck in my house, panicking at every cough, taking brain tickling swab after swab, I can't help but look at cholera with a bit of jealousy? No disease is good and no epidemic that causes the loss of so many lives should be something to wish for, but after sitting through Zoom class after Zoom class I can't help but think; God I want Fauci to tell us we just need to stop shitting in the drinking water.

Notes:

tal., Cholera, Chloroform, and the Science of Medicine: A Life of John Snow, Book, 2003.

² Not Kit Harrington, a different (very dead) white guy

³ Kari S McLeod, "Our Sense of Snow: The Myth of John Snow in Medical Geography," Social Science & Medicine 50, no. 7-8 (2000): pp. 923-935

⁵ I'm not joking this man drowned a guinea pig just so he could dissect it

⁷Howard Brody et al., "Map-Making and Myth-Making in Broad Street: The London Cholera Epidemic, 1854," The Lancet 356, no. 9223 (2000): pp. 64-68.

Steambath WILLIE Steambath Spanish AND the Spanish FLU: The origins of Animatic

Design by Ella Edelstein

In the summer of the 2020 quarantine, I bought a little game for myself titled Cuphead. The game was a masterpiece, a massive tribute to a bygone era of animation — the "rubber hose" style. Named for its characters' limbs functioning much like rubber hoses, Cuphead was a homage to everything about that animated era: a big band jazz soundtrack I'm always a whore for, extremely expressive and unique fully hand-drawn animation, and just a bit of ethnic stereotyping. Shelving that last bit for later though, Cuphead captivated me during quarantine. Perhaps its repetitive yet engaging bullet-hell gameplay reflected my cyclical daily life stuck in my house. Or it was drawing me in through impossible nostalgia for a period of animation that I had never lived through or had not yet researched. I was raised on 3D Pixar movies, fully-animated Disney classics, YouTube animators, stop-motion films of holiday fame or otherwise, and stylistically varied children's cartoons I continue to watch well into adulthood.² But that's enough about why I'm interested in rubber hose animation. Much like the newspaper artists of the 1920s — the originators of animation — let me sell you on this craft.

Unlike most cinematic art of the time, animation's origins were actually in New York City rather than Hollywood. The

Big Apple was brimming with artists that did their work for the local newspapers' comic strips, which were also a relatively recent invention. These artists were introduced to the innovation of actualizing animated images out of these strips, and the inkling of inventing animation began to arise in their heads.3 For those who never got to experience the joy of creating a moving image out of flip books as a child, the basic principle of animation relies on the human brain's tendencies to blur. When seeing a sequence of images that are too speedy to separate, the "frames" will blend together as the brain fills in the gaps and behold, it magically moves. The more images illustrated for a fixed period of time, the smoother the result. To say hand-drawn animation was hard work is the understatement of the quarter-century. Scientists say the human eye can distinguish between 30 and 60 frames per second before motion seems seamless.4 Looking at these animations and their varying degrees of choppiness, we can see that regardless of different frame rates, endless passion was poured into these people's painted progeny of their prefrontal pallium.5 Nevertheless, these artists persevered. The very first animations were those aforementioned comics coming to life, as artists found a way to compromise between aestheticity and efficiency to

tice — it had its predecessors, of course, but rubber hose is what led the industry to ascend to new heights. All this culminated with the release of the film Feline Follies in 1919. This short featured the first icon of rubber hose. Felix the Cat, who entertained the population even in a pandemic.⁶

There were a myriad of economic and sociocultural issues that influenced rubber hose that the genre then referred back to, very similar to what our current generation is living through. The 1920s were a time of cultural revitalization coming off the heels of a pandemic, but also a time of economic uncertainty that preceded the Great Depression.7 Rubber hose continued to evolve well into that economic crisis, even being used in creating a cartoon of FDR injecting the United States with a giant syringe of economic resurgence.8 Of course, rewinding back to before rubber hose, the Spanish Flu pandemic is what dominated the media. Remember the newspaper cartoons we discussed? Digging up archives from 1918 shows how present the sickness was on everyone's minds. with gags like clearing an entire train car by simply sneezing being both the figurative and literal "killing joke" of the strips.9 There were many unique oddities to the 1918 pandemic as well as parallels to our current situation. Our Zoom university classes were their schoolteachers waiting on the telephone for students at home to start their own type of virtual lesson. The



survivors did their best to mask up, and even took it a step beyond their commitment with the atomizer — a water vapor sprayer to keep the oral and nasal passages clean. Performers, out of work because they couldn't pack their venues with attendees to entertain, would be bored out of their minds and lament their endless cycle of hobbies after being scared out of their minds over a deadly disease got old.10 But more than bypasses and boredom being featured in the news, what remained ever present on the public's mind was how close Death¹¹ loomed over them after the Great War. This sickness's spectre and the wraiths of the World War haunted the population, so it's no wonder they began to bring their art to life, like one noteworthy survivor of the Spanish Flu — WWI veteran Walter Disney.¹²

While characters such as Felix the Cat and Betty Boop were some of the biggest icons of the rubber hose period, Disney's Steamboat Willie is famously hailed as a quintessential piece of the art form and gives origin to arguably the most famous cartoon character of all time. Like most animations of the time. it's set to cheery expressive music with minimal sound design — grunts for voice acting and sound effects when needed. Silly Symphonies, the first of Disney's rubber hose animations, was actually made to sell sheet music. Taking music and animating to it eliminated the need for actual voice-acting being incorporated and set the characters in tune to their surroundings. The characters move with an innate rhythm to a soundtrack that they both hear and create. 13 Everything in the animation is brimming with life, and I mean this quite literally as we first see steamboat horns become personified to suit the needs of entertainment. There's an otherworldly vet sound logic to this world, because (sorry for the spoilers of this 92-year old short film) it somehow makes sense that two horns would reprimand the third for not honking in unison, that the solution to making a cow fit a loose belt is shoving a comically large bale of hay in its mouth, and a goat that ate sheet music could be turned into an instrument to play the tunes it consumed.¹⁴ This was a genre that played by whatever rules it needed to be entertaining, and Walt Disney would keep messing with these rules until he decided he would set his own permanently and kill rubber hose animation.

Disney was the inventor of "full animation" animation that was meant to replicate the look and rules of live action. From this came the rise of the Disney princesses and so on, as the

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studio's animators would create fantastical works, viewing the medium as one with infinite potential. However, they clipped their wings before they could even start flapping them. By no means did Disney fail to succeed financially or creatively with their work, as evidenced by their now massive media empire.15 Still, one can't help but wonder how it would have been if Disney stayed on the path of Steamboat Willie rather than the likes of Snow White. Aspects of the rubber hose era still survived: in the malleable natural laws of Hanna-Barbera cartoons to the character design of Adventure Time and, of course, in tributes like Cuphead. 16 However, before our time together has ended, I need to take a step away from my pitch to you on being invested in the wonder of this medium and address the one of the other mistakes Walt Disney—among innumerable other artists of this era made—the bigotry they let infect their art.

We've seen how the art of animation came about at a time of great unease. Its beginning was surrounded by the turmoil of the aforementioned pandemic, the World Wars, and the Great Depression. These events brought to light and exacerbated the issues of racial divide within the United States, and as an author of color writing this, I feel a need to address it. That divide is evident in the kind of art white animators made, where people of color were made the punchline of those artists' works. Rubber hose animation and its characters became another avenue for acts of minstrelsy. Orientalism, and anti-Semitism to fester alongside the various other ways racial bias came into impact. The previously-mentioned jovial and bouncy way characters held themselves was directly modeled after how performers in blackface would perform at minstrel shows. Cultural aspects were mixed and matched for aesthetic rather than

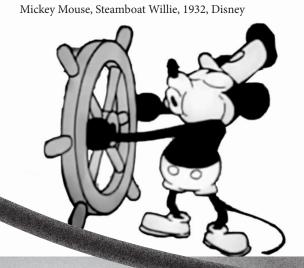
"RUBBER HOSE ANIMATION
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accuracy, villains were drawn with hookshaped noses or slanted — bordering on closed — eyes, and ethnic features were exaggerated to the point of making minorities look animalistic.17 Those were just a few examples in a myriad of gross mischaracterizations of people of color in that. This behavior was a stain on the record of humanity and its blot was immortalized in the media the era created. While studios in the present have varying degrees of empathy in addressing their pasts, Warner Bros perhaps has the best method. Before cartoons showing problematic stereotypes that continued well past the rubber hose era, a screen flashes. Curtains pulled aside, WB logo above, a block of text reads: "The cartoons you are about to see are products of their time. They may depict some of the ethnic and racial prejudices that were commonplace in the U.S. society. These depictions were wrong then and they are wrong today. While the following does not represent the Warner Bros. view of today's society, these cartoons are being presented as they were originally created, because to do otherwise would be the same as claiming that these prejudices never existed."18 Just like Warner Bros, it wouldn't sit with my conscience to discuss this era without any mention of the errors it made. However, acknowledging these mistakes of the past is what lets us look to the present state and future of animation.

Like it was when it was originating — but in a different sense now — animation's in a weird spot. The complaints about the titan of the entertainment industry animation has now become are myriad — the biggest studios that have recently released works like the *Emoji Movie* and made *Arthur* flash-animated have also produced art like *Klaus*, *Soul*, *Spider-Man*:

Into the Spider-Verse, Kubo and the Two Strings, and Garden of Words. 19 There's a wide variety of animation studios creating films for passion or profit. We can see there's plenty of room for the former still left in the genre. There's a reason besides my arguably stunted mental age that I still watch kid's cartoons and YouTube animations — they're on the forefront of innovating.²⁰ They're created out of passion by artists from pure love for their craft, and it shows — just as it did in the 1920s. And just as I found comfort in the same repetition of video game mechanics, maybe newspaper artists found similar comforts in drawing the same minutely varying frame over and over. Maybe every type of art is like this: the same keys hit, the same brushstrokes done, the same movements performed. It's Sisyphus climbing his hill but from Camus' perspective. Or maybe we've become Prometheus, creator of life, pouring blood, sweat, and ink into our creations. We can look back from now to the rubber hose era to the dawn of humanity, when flickering torch light would transform cave-painted 8-legged creatures into galloping bison.²¹ Animation is one of our oldest and most honest expressions of art; I hope there's a way to advance the soul and abandon the sordidness that the rubber hose era brought out. And hey, if all that's needed is a pandemic, an economic existential crisis, and a general feeling of impending doom, maybe we're due for a brand-new age soon.■



NOTES:

- ¹ Cole, Yussef. "Cuphead and the Racist Spectre of Fleischer Art." Website Article. 2018,
- ² The hold that Sonic fan animations had on me in elementary school is not something I'm proud to admit but will do so for historical integrity.
- ³ Muharam, Norhasheila Binti, and Nur Ainatun Sidli. "Rubber Hose Animation: The Exploration towards the History and Understanding of Animation Industry." Journal Article. 22 Dec. 2020.
- ⁴Larson, Jennifer. "Human Eye Fps: How Much Can We See and Process Visually?" Website Article. 20 Oct. 2020.
- ⁵ Pallium is a layer of grey and white matter that covers the telencephalon, in this case, specifically the prefrontal cortex because I'm also a whore for thematic alliteration
- ⁶ Nusair, David. "Timeline of Animated Film History." Website Article. 4 Nov. 2019.
- ⁷ Keegan, William. "We Forget That Flu Once Plagued the Economy as Coronavirus Does Today." Newspaper Article. 3 May 2020.
- 8 Halliday, Ayun. "Confidence: The Cartoon That Helped America Get through the Great Depression (1933)." Magazine Article. 20 June 2014.
- ⁹ Croyle, Johnathan. "1918 Flu Pandemic: How Syracuse Editorial Cartoons Gave Readers a Unique Perspective." Website Article. 10 July 2020
- ¹⁰ Waters, Michael. "If You Think Quarantine Life Is Weird Today, Try Living It in 1918." Magazine Article. 17 Apr. 2020.
- ¹¹ The natural force's personification featured in media surrounding the era that persists until now.

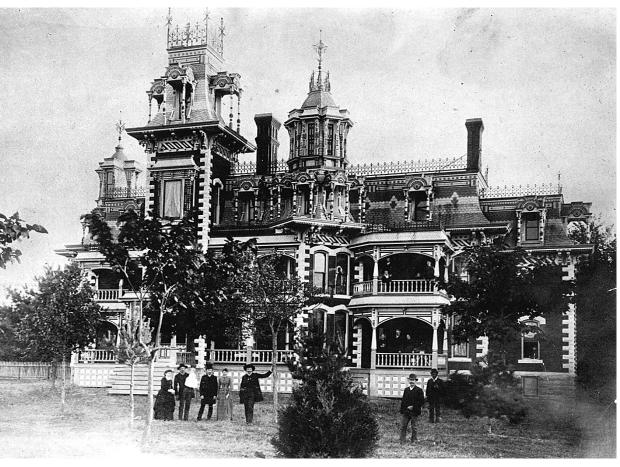
- ¹² Korkis, Jim. "How Young Walt Disney Almost Died during a Pandemic." Website Article. 8 Apr. 2020.
- ¹³ Jones, Meghan. "Finally! Here's Why 'Looney Tunes' Is Not 'Looney Toons." Magazine Article. 22 June 2021.
- 14 Disney, Walt, and Ub Iwerks. Steamboat Willie. Animated Short Film.1928.
- 15 "History of Animation: The Golden Age." Website Article. n.d.
- ¹⁶ Unknown. "The Lasting Legacy: Post-Modern Examples of Rubber Hose." 15 June 2013.
- ¹⁷ ToFunky, Sista. "Racism in Animation." Website Article. n.d.
- ¹⁸ Illuzzi, Frankie. "Introduction to Film and Media Studies." Blog Article. 26 Mar. 2015.
- ¹⁹ There are so many other examples of recent bad animated movies but they're virtually all 3D-animated movies and I wanted to vary the genre of what not to watch
- ²⁰ I have endless recommendations on what to check out -- I briefly considered listing some in this article but it might add another page.
- ²¹ Certain cave paintings that had weird amounts of limbs for certain animals were puzzling archaeologists until they put the cave paintings under torchlight, and as the fire flickered, the cave paintings would become literally animated because the multi legged creatures were actually primitive animation frames overlaid onto each other, Alex, Bridget. "Archaeologists Are Seeing Cave Art in a New Light." Online Magazine Article. 29 July 2021.



PENTECOSTALISM — IN NIGERIA

By William Warren

Designed by Oliver Higgins



The Bethel Bible College Topeka, Kansas c. 1900. CC BY-SA 2.0

You've spent the past 14 years of your life living under your parents' roof, strictly adhering to the guidelines they set and passing off their beliefs as your own. You're absolutely sick of it and decide that it's time to do something about it. This manifests itself in varying ways, but the end result is always the same: rebellion.

Let's be honest: the middle school years are not kind to anyone. I cannot think of a single person I've ever talked to who genuinely said, "Middle School was the best time of my life!" We can all be glad that it was only a short period of time and that nobody will remember the rebellious phase most

of us went through. Unfortunately, this is not the case for many churchgoers during the beginning of the 20th century.

Now I know you're probably wondering what constitutes this rebellion of the church members, and honestly, it's a good question. This "rebellion" of the church was not a unified movement, but rather an amalgamation of smaller rebellions around the world that all followed a similar pattern. Many churchgoers felt disconnected from God and disliked being talked down to by the pretentious pastor. In short, they were tired of the status quo in the church. Then came Charles F. Parham.

Charles Fox Parham was a Methodist minister who was fed up with the church and decided to split. He became an evangelical preacher and formed the independent Bethel Healing Home in Topeka, Kansas in 1898, where he attempted to use religion and prayer to provide healing to others. In 1900, he opened the Bethel Bible College where he began with about 40 students. It was here where, upon analyzing the Bible, Parham and his students deduced that the only evidence for Baptism was speaking in tongues.

The idea with speaking in tongues is that the believer is baptized in the Holy Spirit. After the Baptism, the believer is filled with the Holy Spirit and begins to speak in other languages. These other languages, more often than not, are not actual spoken languages. They claim the languages are angelic and a sign of the presence of the Holy Spirit to nonbelievers. In contrast to most ministers at the time, Charles Parham was a big believer in the idea of speaking in tongues. After continuous prayer, Parham and his students were baptized. Shortly after, they experienced the gift of speaking in tongues. The news of this spread and people began coming to the Bethel Healing Home and Bible College. Thus, Pentecostalism was born. Parham and his followers began to spread the news to nearby states. It first spread across the United States, then moved to Europe, and eventually to most of the world.

This new denomination helped to shape the face of religion around the world in the early 1900s, but what exactly is it? Pentecostalism is a denomination of Christianity with a focus on the physical gifts and manifestations of the Holy Spirit. The key ideas that separate Pentecostals are that the spiritual gifts present in the Bible are available to all today and that the Holy Spirit is a whole being completely separate from both God and Jesus. Beyond that, many of the doctrines of Pentecostals are that of other established Christian denominations.

Pentecostalism spread around the world, but not as a cohesive unit. Instead, many independent churches with similar traits fell under the umbrella of Pentecostalism and were therefore called Pentecostal churches. We've already discussed speaking in tongues, but there were other traits that united most Pentecostals. For example, when being filled with the Holy Spirit, churchgoers would often jump around, shout, shake uncontrollably, or fall to the ground. They also believed in the concept of faith healing, where prayer can directly lead to divine intervention, healing a person's ailments. Almost everyone who participated saw this as a revival of their church and the resurrection of their religious fervor. To them, this was not rebellion, but a refocusing of their beliefs onto what mattered. However, beyond those themes, there were few common ideas. Almost every church had a different theoretical idea for what the movement should be, who should be a part of it, how the message should be spread, and when the prophecies in the Bible would



Deeper Life Christian Church Auditorium, Gbagada, Lagos CC BY-SA 4.0



Charles Parham, 1910

come to fruition. In the end, these differences were almost as unifying for the movement as the shared traits were.

Now, it's the early 20th century, and Great Britain is attempting to control Nigeria. One of the first things a European nation does when colonizing another is to convert the native people. Nigeria was no exception to this trend. In fact, missionaries had attempted to bring Christianity to the region since the year 1485.² There was little success until the British took over.

When the British seized control of the area, Christianity began to spread around the country, and many African-initiated churches were squeezed out. Many accepted this colonial rule and the new Christian religion while others outright rejected it. It was their own personal form of rebellion. Many of the people who turned away from British Christianity turned towards African-initiated churches.

African-initiated churches are a whole separate topic that is worth looking into. Essentially, these churches followed much of the traditional belief system present in Christianity at the time. They believed in one God and the Bible and the dogma that comes with it, however, there were often a few key differences in these churches when compared to others. Many African-initiated churches mixed aspects of African culture and traditional Christianity to create a new church altogether. Common ideas in these African-initiated churches were (you guessed it) faith healing, prophecy, and speaking in tongues.³ Technically, the churches were not Pentecostal in nature; however, a Christian sect of churches diverging from the status quo with new forms of worship is so close to what the Pentecostal movement was at the time that, in a way, they almost certainly were.

At the time, rather than join the Pentecostal movement as a way of revitalizing their religion and religious fervor, the people of Nigeria formed these churches as a direct act of rebellion against the British. To them, the Afri

can-initiated churches were a way to stick close to their roots and shake off Western influence.

Pentecostalism spread in Nigeria during the latter half of the 20th century, for a few reasons. After the Nigerian Civil War, religious movements as a whole were flourishing and the influence of the media increased.⁴ This made it easy for the Pentecostal movement to grow. In fact, at the beginning of the 21st century, Nigeria had the highest concentration of Pentecostals in Africa. However, some (such as I) would argue that the Pentecostal movement truly began during the early 20th Century under British rule. One way or the other, it is fascinating to compare these two movements that occurred at roughly the same time on separate continents and see how different causes led to the same effect.

Notes:

¹ Kipgen, Paominlen. "History and Theology of the Pentecostal Movement."

^{2,4} Kitause, Rimawiske Habila, and Hilary Chukwuka Achunike. "Religion in Nigeria from 1900-2013." 2013

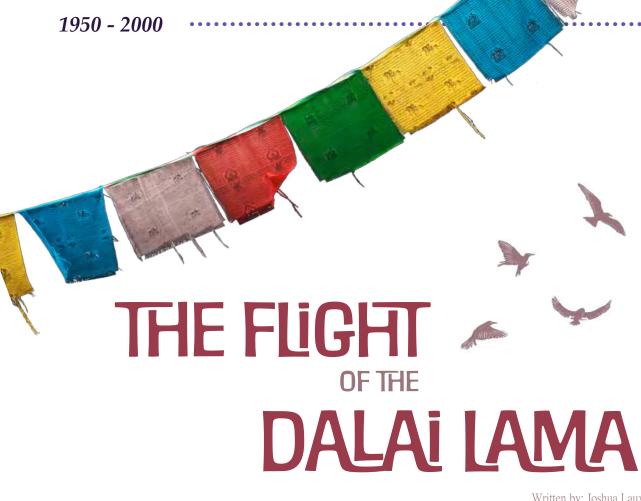
³Anderson, Allan. "African Initiated Churches of the Spirit and Pneumatology." 2003

Guess the Era!

Retrograde covers five time periods worth of modern world history; guess which of the five periods the following songs, figures, places, objects, and events come from!

- 1. Everyone loves battleships. Not the game—the giant boaty bois that blow stuff up, often quite dramatically. When did the Royal Navy (God save the Queen) build its last battleship?
 - A. 1800-1850
 - B. 1850-1900
 - C. 1900-1950
 - D. 1950-2000
 - E. 2000-Present
- 2. The late, great Aretha Franklin, the Queen of Soul and a resident of Detroit, MI, recorded her signature song "Respect" in which era?
 - A. 1800-1850
 - B. 1850-1900
 - C. 1900-1950
 - D. 1950-2000
 - E. 2000-Present
- 3. In which era did the unification of Germany, something supported by famous fairy tale authors the Brothers Grimm, finally happen?
 - A. 1800-1850
 - B. 1850-1900
 - C. 1900-1950
 - D. 1950-2000
 - E. 2000-Present
- 4. The University of Michigan the greatest university in the world, bar none is rather old. In which era was it founded?
 - A. 1800-1850
 - B. 1850-1900
 - C. 1900-1950
 - D. 1950-2000
 - E. 2000-Present
- 5. There was once a child. Her name was Mary. She had a lamb. It was not big. In which era did Sarah Josepha Hale turn that absolutely *riveting* story into the famous nursery rhyme "Mary Had a Little Lamb?"
 - A. 1800-1850
 - B. 1850-1900
 - C. 1900-1950
 - D. 1950-2000
 - E. 2000-Present

Continued on page: 52



Designed by: Celine Rajoulh

The Dalai Lama. Unlike most llamas, the Dalai Lama (along with being human) has captivated the collective interest of the world, particularly here in the US. This is something unexpected, given there aren't a ton of Buddists in America. But how much do you actually know about the Dalai Lama and his history in Tibet? If you said a lot, then congrats on being a smart ass, I guess this article isn't for you and you can flip the page. For the rest of you, you're probably in the majority and luckily, you're in the right place.

This story starts in 1950 as Mao Zedong was attempting to increase the power of the communist party and solidify his claim over China. In January, Mao set his sights on a small devout Buddhist region of farmers in the Himalayas called Tibet. While many in China considered Tibet to be part of China, Tibet itself claimed independence and

was governed by their religious leader, the Dalai Lama. Believed to be the reincarnation of the Avalokiteśvara, "the embodiment of compassion for all Buddahs," the Dalai Lama is supposed to follow a reincarnation lineage starting from the original Dalai Lama. This means that when one Dalai Lama dies, the top Tibetan monks go on a search for a child born around the time of the Dalai Lama's death, guided by signs from visions, dreams and the Lhamo La-tso, an oracle lake.² In January of 1950, the candidate for Dalai Lama was a 15 year old boy, having been discovered by the monks around 12 years earlier. Now, he was going through rigorous studies by those monks in preparation to officially become the Dalai Lama.3 The one unfortunate predicament you run into with this system is that your country spends about 20 years without a leader as the Dalai Lama grows up and studies to become the top lama of Tibet. Imagine the

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United States just having 20 year gaps without a president – it would be a very difficult way to run a government. This issue really came to a head when Mao threatened to "liberate" Tibet by means of military force (someone really needs to show Mao the dictionary definition of liberate). Marred by a decade of corruption and political infighting among Tibet was too weak and too busy solving its own crisis to worry about China.4 Many, fearful of what this weakened political situation could mean if China invaded, called for the young Dalai Lama to be instated prematurely to unite the country in an effort to fend off China. That year he was officially crowned Dalai Lama as a 15 year old, beginning the reign of the 14th Dalai Lama during one of Tibet's darkest points in their history.⁵ And it only got worse from there.

With China showing no signs of bluffing, the Dalai Lama and the top monks of Tibet began to worry about their situation. It had long been the position of Tibet to remain isolated from the rest of the world. That meant they had no allies to back them up should they be invaded, and they had little means to defend themselves. Having rejected most modern technologies and even modern medicine, Tibet was a very difficult place to live. Minor ailments were often fatal and the life expectancy was 36. Even wheels weren't commonly used due to a lack of roads and rough mountainous terrain. While the Dalai Lama himself would describe this skepticism about technology and outside ideas as "very, very backwards," there wasn't a ton that could be done right then and there.6 Tibet would've been an easy target for the People's Liberation Army, which had just defeated the much more technologically

advanced Republic of China in the communist revolution. China began advancing its army closer and closer to the capital of Lhasa, capturing towns with little effort. The Dalai Lama's effort to call on India and the UN for help got him little more than some stern finger wagging at China. This put His Holiness in an incredibly difficult situation, having monks due to a lack of obvious ruler, to choose between attempting a last ditch effort to keep Tibet's autonomy by standing up to China or caving to Mao Zedong but possibly saving thousands of lives. Ultimately, the Tibetans chose the latter and caved to China's pressure with multiple top officials signing the Seventeen Point Agreement that agreed to a Chinese occupation of Tibet.^{7,8} After 8 years of Chinese occupation, the Tibetians had enough. Having been trained in secret over the past couple years by **US Military** operatives,



Mao Zedong (center), Liu Shaoqi (right), Zhou Enlai (left) meeting with 14th Dalai Lama (right 2) and 10th Panchen Lama (left 2) to celebrate Tibetan New Year, 1955 in Beijing. via Wikimedia Commons

a full scale revolt was organized in Lhasa against Chinese officials and the PLA.9 In response, China rolled in huge guns across the river from Lhasa and aimed them directly at the city. There they sat, covered and threatening for a few days, daring the Tibetians to step out of line. On March 16th, the covers were removed from the guns and the PLA stood poised to attack with fury. The morning of the 17th, the Dalai Lama mounted a dzo and fled. 10, 11 Good thing too, because two days later on the 19th, China opened the floodgates and terrorized the city of Lhasa, killing 2,000. They had complete control of the city in a few days, marking the end of Tibet as we knew it. The Dalai Lama, however, was yet to be aware of the tragedy that befell his people. He fled southward towards India as Chinese operatives pursued him endlessly. He eventually made it to India and was granted asylum where he set up temporary residence in Dharamsala. He was followed by 80 close supporters who joined him seeking asylum in India. 12 Not all were so lucky. 100,000 Tibetians fled

to various parts of the world left to fend for themselves as refugees and 87,000 more never got the chance, having been killed by the Chinese as they solidified control in the region.¹³ Many, many more had no choice but to stay, their way of life now changed forever.

It must've been difficult for the Dalai Lama to realize that so many of his people suffered so terribly and there was nothing he could do about it. Forced to make the best of things in India, his supporters who followed him initially believed that life in Dharamsala would be temporary and that there would be a triumphant return to Tibet as soon as things died down.¹⁴ But weeks became months and months became years and soon the Dalai Lama was even questioning if he'd ever return before he died. Life as a leader without a country was quite a task for His Holiness. He spent the first part of his reign aiding exiled Tibetians, ensuring they found suitable places to live and providing aid if necessary. Since then, he has spent a great deal of

effort promoting peace and non-violence around the world. His advocacy of nonviolent solutions to China's occupation of Tibet even earned him a Nobel Peace Prize.¹⁵ In a break from his predecessors however, he has also preached the importance of advancing science and medicine for the betterment of life and peace of mind, which has led to a collaboration of Buddhist monks and scientists around the world. He has even added the learning of science & technology to the Tibetan Buddhist education curriculum, something that was never included before.

In China, however, things were not so great for Tibetians and Buddhism. The Panchen Lama, an important figure in Buddhism who also follows a reincarnation lineage, had died. He is second in command and an incredibly important figure in finding the new Dalai Lama after the old one dies. When monks discovered the new incarnation of the Panchen Lama, China captured him and installed their own Panchen Lama. This guy became a



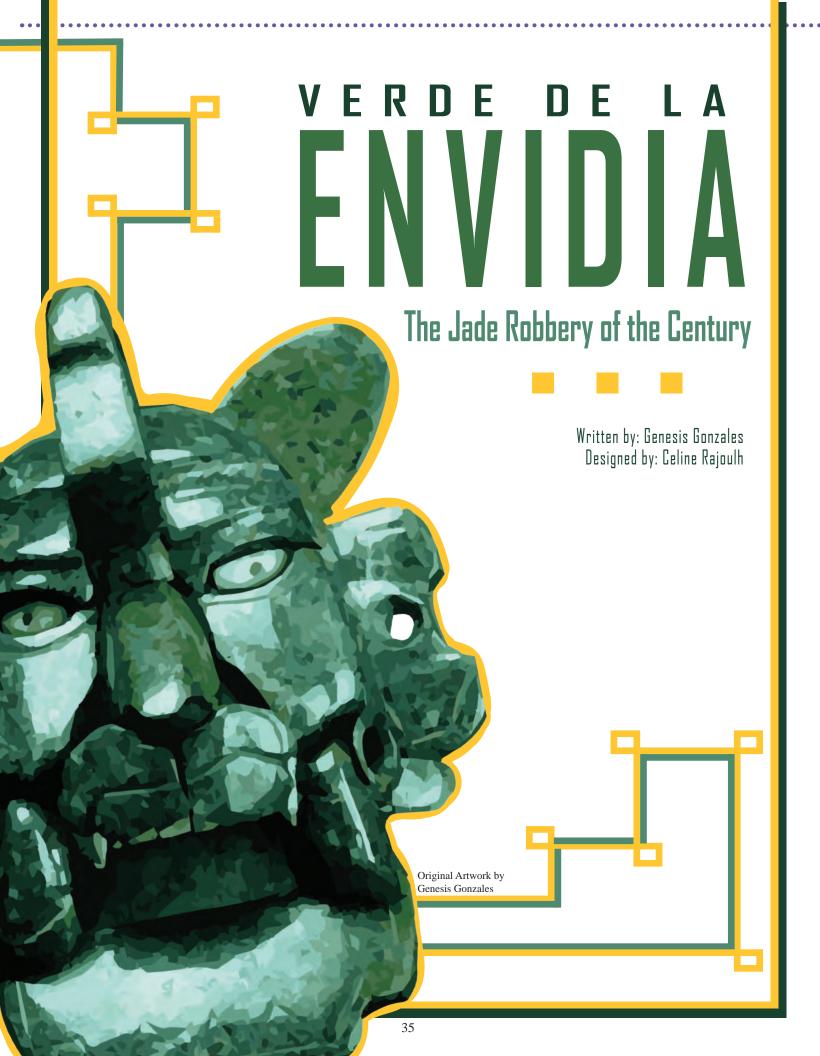
puppet ruler for China in Tibet and a way to legitimize their occupation.¹⁶ Following the directives of the Great Leap Forward, which aimed to stamp out religion, they destroyed 99.9% of the 6,400 buddhist monasteries across China, leaving only 7 left standing. Seeing this as an old man, the Dalai Lama decided to make a difficult decision once again. He feared that with a puppet Panchen Lama, when he died China would be able to install their own Dalai Lama to finally consolidate control of Tibetans. He began work dismantling the feudalistic structure of Tibetan politics and created a democratic government-in-exile with hopes of eventually returning the government to Tibet. He also asked the government to remove him, and all future reincarnations of his lineage as head of state, likely to prevent China from using their hand picked Panchen Lama to claim control of the government.¹⁷ Now the Dalai Lama has become solely a religious leader among the Tibetan people and a figurehead that offers inspiration and hope to many still in exile. While the story of Tenzin Gyatso, the 14th Dalai Lama isn't quite over yet, the

turn of the century marked the end of the great era of change for Tibet and the Dalai Lama. While the future of Tibet and the Dalai Lama remain uncertain, it has truly been a century of hardship and change for them all.

NOTES:

- ² Hanna Ellis-Petersen, "Tibet and China clash over next reincarnation of the Dalai Lama,' The Guardian, 2021
- Hardcore fans of Avatar: The Last Airbender might have just perked up at the mention of Tenzin Gyatso. It's not only true that "Monk
- Gyatso" and "Tenzin" were named after the Dalai Lama, but much of the airbender culture is influenced by Tibetian monks. You can also see an allegory being made in the premise of the show itself. There is a young reincarnation who is forced, sooner than he is ready, to assume the responsibility of his reincarnation lineage and must resist the conquest of another nation and ends up bearing witness to egre gious violence and the erasure of his culture
- 4. "History of Tibet-China Conflict," Macalester
- 5, 17. "Brief Biography", The Office of His Holi

- ^{6, 11, 12, 14.} Charlie Campbell, "The Dalai Lama Has Been the Face of Buddhism for 60 Years. China Wants to Change That" Time, 2019
- Seventeen-Point Plan for the Peaceful Libera tion of Tibet, 1951
- ³ Sudhanva Shetty Shetty, "What Is The Conflict Between Tibet & China? Know About It" The
- 9 "China/Tibet (1950-Present)," University of
- 10 A dzo is a cross between a yak and a cow.
- 15 The Nobel Peace Prize 1989, NobelPrize.org, Nobel Prize Outreach AB 2021
- ¹⁶ Sophie Richardson, "25 Years after 'Disappear ing' Tibetan Panchen Lama, China Is No Near er to Its Goal," Human Rights Watch, 2020.





Museo Nacional de Antropología, Mexico City, Mexico, CC BY-SA 4.0, Photographed by Mike Peel

MEXICO, DECEMBER 25, 1985 ... 8:00 AM on CHRISTMAS DAY

At the changing of the guard in the early hours of the morning, more than 124 archaeological pieces were found missing from the collections. Cases in Maya, Méxica, and several other rooms in the museum had been emptied of their treasures, including those sourced from some of the most prominent finds in recent years. Among them were K'inich Janaab' Pakal's grave goods, an ajaw from the Mayan city-state of Palenque in southern Mexico who ruled for sixty-eight years until his death in 638 CE. These artifacts included a priceless jade mosaic funerary mask, as well as various necklaces, bracelets, and rings found alongside him. The thieves also managed to get away with a jade mask of the bat god Murcielago, of the Zapotec culture; a gold and turquoise chīmalli from Tomb 7 of Monte Alban; and an Aztec, monkey-shaped vessel known as the Obsidian Monkey.²

These artifacts, among the many others stolen from the museum, were made by the indigenous cultures that flourished in what is now Mexico from the 6th to 16th

centuries until the Spanish conquests. Nearly all of the objects were a mere one inch in size, with the largest only 10 inches in diameter, meaning that they were easily removed and transported after the heist.³ The thieves, by all appearances, knew what they were after. The wooden moldings at the bottom of several glass display cases were pried off, and the panes of glass removed prior to selecting the best artifacts from each display.⁴ It remained unclear how many thieves took part in this supposedly impossible heist, how they may have entered, or even how long they remained inside the museum.⁵

The theft quickly spiraled into a national and international news story, causing a scandal in the Mexican and Latin American cultural community. Miguel de la Madrid, Mexico's president at the time, ordered an investigation, requesting the collaboration of Interpol as well as a group of experts and criminologists. Nine guards on duty during the robbery were detained and interrogated in a precautionary measure. The Association of Friends of the Museo Nacional de Antropología



Carlos Perches Treviño y Ramón Sardina García. Archival Photo from La Prensa, 1985

to anyone who could give clues to the whereabouts of the stolen pieces.⁸

Museum curator Felipe Solís considered the theft to be the very definition of a true national tragedy: "[The thieves] robbed a piece of our history. How can we put a price on it?" Former art and artifact dealers believed that no reputable dealer would ever go anywhere near items such as these, as their high-publicity status greatly increased the risk.10 With such recognizable and priceless pieces, the most a collector can do is hoard them. In fact, many industry professionals were concerned that the thieves would end up destroying the artifacts if they continued to remain unsold, something often done in order to eliminate criminal evidence. 11 The targeted nature of the theft initially led Mexican officials to believe that seasoned, well-trained professionals (potentially even Soviet KGB agents) were responsible for pulling off such an impossible theft.12 As these items were now directly in the public eye, it was deemed incredibly unlikely that they would remain in Mexico as officials scoured the streets. Based on the scale and dimension of the crime alone, it was believed to have some link to international traffic in stolen cultural and archaeological treasures. Investigations concluded that the objects had most likely been exported immediately to the United States, a well-established destination for black market goods fueled by vast economical power.¹³ No matter the identity of the culprits, it was certain that they must have had a professional background in the criminal world, well-versed in the theft of priceless artifacts.

CARLOS PERCHES TREVIÑO 8 RAMÓN SARDINA GARCÍA

Two veterinary school drop-outs. Previously upperclassmen at the National Autonomous University of Mexico in Mexico City, they planned and plotted together to pull off this museum heist.14 Perches and Sardina visited the museum roughly fifty times during the six month period prior to the infamous theft in December 1985.15 They spent their time studying room accesses and surveillance patterns, making sketches, taking photographs, and subtly inquiring about the value of certain artifacts in the museum's collections. These photographs, as well as this newfound information, were used to select which priceless items would be

On the night of December 24th — Christmas Eve — the museum was in a vulnerable position over the holiday season. Perches and Sardina arrived in a Volksw-

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swagen Sedan, hopping the fence that adjoins the Paseo de la Reforma.¹⁷ The two amateurs entered the museum, amusingly, through an air conditioning duct which led to the Mayan Room basement. 18 Nine guards from the Banking and Industrial Police, a Mexico City police force dedicated to night surveillance at the museum, were celebrating Christmas in an isolated portion of the building. The group had allowed their sharp observational skills to fall by the wayside during this holiday season, given the cookies and glasses with liquor residue found at the museum the following morning.¹⁹ As such, the guards did not comply with the established surveillance protocol, which included numerous patrols through the collection rooms, closing the doors along the wav.²⁰

In a statement later given by Perches, the doors to several of the rooms were open, meaning that the pair were able to remove pieces from display cases with relative ease.²¹ They spent a mere thirty minutes in the museum, placing the artifacts into a canvas suitcase and exiting the museum through the same duct. Never once did they encounter a security guard.²²

Faced with the impact of their crime as news of the robbery spread across the country and spilled out into the rest of the world, Perches and Sardina decided to store their prizes at Perches's house in Jardines de San Mateo.²³ They fled to Acapulco, hoping to simply wait for the crime to be slowly forgotten.

JANUARY 01.1989: THE ARREST

After the event, the Mexican government tried their best to contain the reputational damage. Several press conferences were organized, one headed by the then-director of the museum, Enrique Florescano, during which he defended the museum.²⁴ According to Florescano, thefts occur all over the world and, in his opinion, the security protocol in place had not failed in twenty years. It later came to light that, on the infamous Christmas Eve, the museum's alarm system was indeed faulty.²⁵

Despite federal investigations and the atypical nature of the case, no substantial progress was made in recovering the pieces for years. ²⁶ At last, on January 1st, 1989, police officers from the Federal Judicial Police (PJF) arrested drug trafficker Salvador Gutiérrez "El Cabo," who was working with another drug trafficker from Acapulco, José Ramón Serrano. ²⁷ According to reports, Serrano told Gutiérrez that there was a possible opportunity to purchase the stolen pieces, offered to him by Perches and Sardina. The pair were his

Enrique Florescano. Agencia Informativa Conacyt, CC BY 4.0 via Wikimedia Commons



employees, trying to sell the artifacts in exchange for cocaine.²⁸ In order to reduce his sentence, Gutiérrez negotiated with federal authorities, providing them with vital information about the infamous robbery.

JUNE 12. 1989: PIECES RETURNED

Investigating police officers located Carlos Perches in June of 1989, arresting him after several failed attempts to sell the stolen artifacts, which in turn were returned to the museum.²⁹ One hundred and eleven pieces were recovered from Perches's closet, where they had been hidden since the robbery.³⁰ Seven stolen pieces were kept by Ramón Sardina, who managed to remain a fugitive. Carlos Perches confessed, and was charged with theft of a national treasure and cocaine trafficking.³¹

On June 12th, 1989, the recovery of the pieces was announced. The following day, an event held by the then-president of Mexico, Carlos Salinas de Gortari, officially welcomed the collection back to the Museo Nacional de Antropología and decorated the officers involved in the investigations.³² The museum decided to mount a temporary exhibition for several months, where they displayed the stolen pieces in order to truly display their value to Mexican society. The previously missing artifacts were reported to still be in good condition, although the jade mask of Murcielago required slight repair.³³

However, it seemed like the country itself was in need of the most repair. The theft

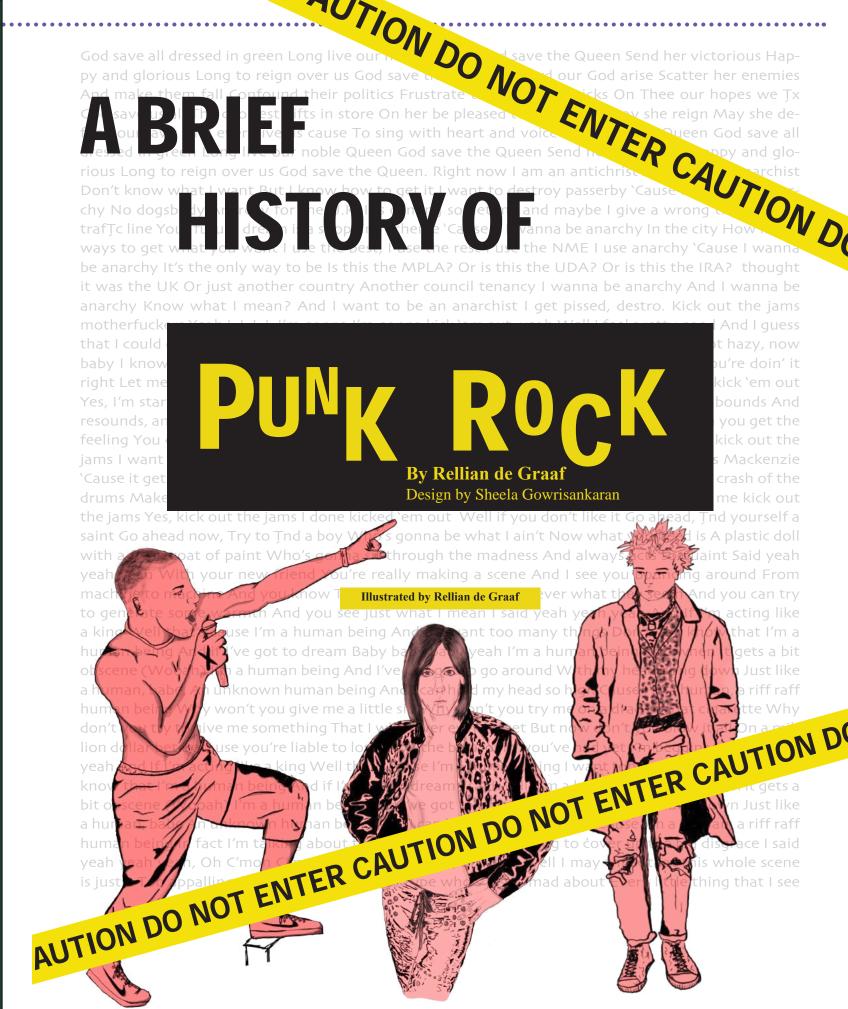
led to a revelation in Mexican museums regarding a lack of sufficient surveillance as well as a need for security systems based on international standards.34 The police officers guarding these priceless artifacts often had less than adequate training, and the artifact inventory system was also in need of improvement. After the tumultuous events of Christmas 1985, the Mexican government allocated 700 million pesos to provide the Museo Nacional de Antropología with electronic alarms and a video surveillance system.35 Finally, the country's Federal Penal Code was modified in order to more harshly punish the theft of Mexican archaeological heritage.36

The jade robbery went down in history as one of the largest Pre-Columbian artifact thefts of all time, with a profound impact on the collective cultural imagination. This was not the first instance of plunder from Mexico, and indigenous peoples of the nation have faced the theft of their heritage for centuries. Many such items are still on display in several European museums, despite decades-long formal requests for their return.³⁷ Looting in modern times has not only continued, but transformed. Today, looting such as this theft is stimulated by collectors, motivated by investment rather than true historical or artistic interest. Pre-Columbian artifacts have become increasingly popular in such circles, often managing to fetch millions of dollars at auctions. As private collectors grow richer, these cultures are at risk of becoming poorer. How much of history will we lose to the hands of greed? *How much is already gone?* ■

NOTES:

- ^{1.} Ajaw: Mayan word meaning "lord", a Pre-Columbian political title referring to a leading class of nobles; Yates, Donna. "Museo Nacio nal de Antropología Theft"
- ² chīmalli: Náhuatl word meaning "shield", the traditional (and elaborate) defensive armament of indigenous Mesoamerican peoples; L.A. Times. "Priceless Relics at Mexico City Museum Stolen".
- 3, 6, 9, 12, 19, 20, 37. Amineddoleh & Associates. "Merry Heistmas".
- 4,5,7,10,11,13,17,21,23,25. L.A. Times. "Priceless Relics at Mexico City Museum Stolen".
- 8. Adjusted for inflation, this reward amount would equate to roughly \$6,165,700 USD.

- ^{14, 26, 30.} N.Y. Times. "Mexican Museum Artifacts Recovered".
- 5,16,18,22,27-29,33. Yates, Donna. "Museo Nacional de Antropología Theft".
- ^{24, 32, 34, 36.} Rosas, Xochiketzalli. "El Museo que Robaron Dos Estudiantes de Veterinaria".
- 31. Almost two years later, on May 18, 1981, he would be formally sentenced to thirty-two years in prison, with an additional eight years and six months for concealment and possession of cocaine.
- 35. Adjusted for inflation, this amount would equate to roughly \$74,903,312 USD.





Have you ever wanted to full-on brawl with your fellow crowd members at a concert while slowly going deaf because of how loud the "singer" is screaming about how much society sucks? Do you enjoy music that has to be interpreted almost entirely based on vibes because the singer is so terrible and his accent so thick that the song's lyrics are incomprehensible? Are you dissatisfied with the status of pop culture and its capitalist motivations? If so, you may be entitled to becoming entirely obsessed with Punk Rock.

The groundwork for punk rock was laid in the mid-1960s in the most unlikely of places— Ypsilanti, Michigan. You read that correctly: Ypsilanti has to do with the beginning of punk rock. The man that would become famous under the name Iggy Pop was born James Osterberg in Ypsilanti, Michigan in 1947. To make matters even more interesting, it was in Ann Arbor, MI in the mid-60s that he formed the Psychedelic Stooges, which would come to be called the Stooges.² Their debut album, released in 1969, was met with extremely harsh criticism from music critics.³ Although they arguably had no idea how to play their instruments, the Stooges would go on to regularly perform in the underground scene of Detroit, MI.⁴ They would become known for their violent, vulgar, and shocking performances that centered around Iggy Pop's infamous on-stage stunts that included peanut butter, evening wear, broken glass, and heroin among other things.⁵

During their time in Detroit, the Stooges shared a house with a band called MC5.6 Coincidently-or maybe not so coincidentally—MC5 is another one of the bands that laid the foundations of punk rock music. They started their career in

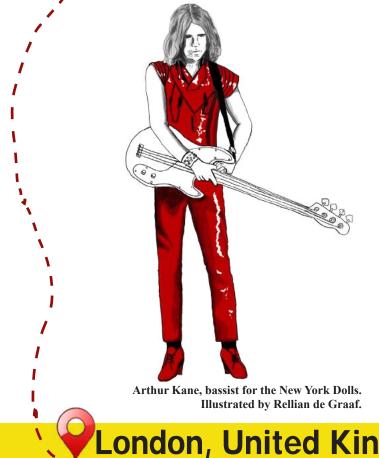
1968 with the now legendary album entitled "Kick out the Jams." Like the Stooges' debut album, rock critics tore into all aspects of this album from the poor recording quality, to the amateur musicianship, to the lack of complexity in the lyrics. The critics were definitely not wrong, but despite what the critics had to say, MC5 built a religiously committed fan base. Their music was loud and exciting and a sharp contrast to the peace and love culture that hippies were creating in the late 60s and early 70s. Other bands have been credited as part of this first wave of proto-punk bands, but I would argue that these two Michigan-made bands are the most important. These two bands exemplify the spirit of early punk and inspired the music of many of the bands that would dominate the punk scene at the height of its popularity in the 70s.



The center of punk rock in the early 70s was New York City, NY. At one New York City clothing trade show in 1971, two people, Malcolm McLaren and Vivienne Westwood, changed the course of music history. In 1971, there was a

relatively unknown band called the New York Dolls. Their guitarist, known by his stage name Sylvain Sylvain, had a knitwear company, and that company had a display at the same clothing trade show as Malcolm and Vivienne's rockabilly clothing

line called Let It Rock. On the last day of the show, Sylvian brought David Johansen and Johnny Thunders -- two other members of the New York Dolls -- to the trade show to buy some of Malcolm and Vivienne's clothes. They invited



Malcolm and Vivienne to their show at Mercer Arts Center, and at the end of the show. Vivienne suggested that the band would look better if they wore women's clothing.⁸ The band took that comment very seriously and started playing their shows in women's clothing. This was the birth of a new era for the relationship between music and fashion.

In 1973, Malcolm officially started designing the band's stage wear. In early 1975, Malcolm and Vivienne would design the band's red patent leather jumpsuits that included not so subtle references to Communist motifs. ¹⁰ I'm sure you are imagining something in your mind right now, but I highly recommend a quick Google Images search. You may hate them, you may love them, but no one can argue they are not a sight to behold. The band began to fade into obscurity after this point, but these outfits became iconic symbols of punk music and countercultural ideals. The fashion of the New York Dolls broke societal rules of gender and pushed the boundaries of what was socially acceptable at the time. Their stage outfits were the inspiration for Glam Rock and legendary musicians like David Bowie and Kiss. 11 The combination of their outfits with the hard and loud music that the New York Dolls were playing led to the rise of fashion to the forefront of punk culture.

London, United Kingdom

The establishment of fashion as a hallmark of punk culture was heavily facilitated by Malcolm McLaren. After participating in the creation of Glam Rock fashion in New York, Malcolm and Vivienne moved across the pond to England and brought punk music and punk fashion with them. Malcolm and Vivienne owned a boutique on King's Road in London, England that in 1974 was named SEX. This store sold bondage gear and pieces designed by McLaren and Westwood as well as T-shirts that depicted offensive, politically provocative, and subversive slogans such as "God save Myra Hindley," which references the woman who participated in the Moors

child murders. 12 At the time. Hindley and her boyfriend were regarded as the most hated couple in Britain.¹³ The socially unacceptable and extremely counter-cultural pieces of clothing that were sold at this store were the beginning of the punk fashion that we see today. So next time you pull on a pair of ripped skinny jeans, just remember that you have SEX to thank.

In 1975, just after he had gotten back to his home country of England after working with the New York Dolls, McLaren wanted to start a band. He started recruiting people from his store, including one greenhaired, 18-year old kid that was



spitting on hippies on King's Road; that kid would come to be known as Johnny Rotten. ¹⁴ The other 3 members of the band had already been in a band together called the Swankers. Paul Cook (drummer) and Steve Jones (guitarist) were schoolmates and they found Glen Matlock (bassist) in 1973 while he was working at SEX. Another schoolmate of theirs, Wally Nightingale, was also part of the Swankers at first, but was kicked out of the band before it became the Sex Pistols (when Steve Jones switched to being the guitarist and Johnny Rotten was recruited to be the new singer).

Most of the equipment that the Swankers used was stolen from other musicians' gigs. In July 1973, Steve and Wally stole the entire PA system from one of David Bowie's last gigs as Ziggy Stardust. ¹⁵ The pair also managed to steal equipment from Bob Marley and Rod Stewart. ¹⁶ As Wally describes it, Steve and him simply walked on stage with pliers and walked away with the equipment. ¹⁷ Do I understand how it is possible to simply walk away with an entire PA system? No. Do I think it is incredibly punk that they stole most of their equipment? Yes, absolutely.



Due to the way the band members were recruited, at the band's genesis, the Sex Pistols were musically inexperienced, to say the least. Johnny Rotten couldn't sing. Like, genuinely, he was terrible. At his impromptu audition for the band he sort of half-mouthed, half-sang Alice Cooper's "Eighteen" in front of a jukebox and danced like a mad man. His future bandmates ended up rolling on the floor laughing and they hired him on the spot. 18 For the Sex Pistols, the quality of his voice didn't matter at all; they cared about his stage presence and confidence. The other band members were only marginally better off than Rotten. Most of them had only started learning their instruments a little before being recruited to the band. 19 As they started rehearsing, they developed performance sets that included a mix of original songs and covers of bands such as Iggy and the Stooges.²⁰ In 1977, between their first and second singles, Matlock was replaced by the man that would come to be known as Sid Vicious.²¹ Their music was crude and loud,

This time in England was one of extreme economic downturn. The economic conditions in 1976 Britain were the worst they had been since the Great Depression, with over one million people unemployed.²² This was an environment brimming with dissatisfaction felt by the working-class towards the gov-

but it was full of emotion and anger.

ernment and economy. Punk rock bands such as the Sex Pistols epitomized he working class' anger and distrust and gave a voice to their unrest. Working-class kids could go to their concerts, listen to angry music, dance violently, and let out all of the strong emotions that they felt towards society at the time. Many concerts ended in fullout brawls among people in the audience or even among the band members and the audience.²³ The people that went to these concerts would go on to create their own punk rock bands, such as Joy Division, New Order, the Smiths, the Fall, and Buzzcocks.²⁴ There are even rumors that these London gigs inspired the creation of the Clash.25



earlier punk scenes throughout the U.S. and U.K. How-

ever, the California punk scene was fueled by a distaste

for the hippie vibes that still dominated popular culture at

that time rather than by working class frustration.²⁷ Ste-

phen Blush, a hardcore historian, attributes the birth of

the die-hard anti-music industry and anti-rockstar culture

Notes

1 Montgomery Wolf, "Paul Trynka. Iggy Pop: Open Up and Bleed," Journal Article, 2009; This name may seem a bit abstract but it is fairly straightforward. There were three funny guys in the original band, like the three stooges, and they liked to play music while tripping on acid.

2,6 Montgomery Wolf, "Paul Trynka. Iggy Pop: Open Up and Bleed," Journal Article, 2009.

3,4,7 Tom Moon, "First Reviled, Now Revered: The Historic Albums Of 1969," Newspaper Article, 2019.

5 Erik Hedegaard, "Iggy Pop's Trail of Destruction." Online Magazine Article, 2003.

8,10,11 David Browne, "New York Dolls' Sylvain Sylvain Remembers Malcolm McLaren," Online Magazine Article, 2010.

9 Tara Freeman, "New York Doll," Journal Article, 2007.

12 The incredible tragic murder of 5 children in the 1960s by a couple, Myra Hindley and Ian Brady

13,18,19 Greil Marcus, Lipstick Traces: A Secret History of the Twentieth Century, Twentieth Anniversary Edition, Book, 2009

14 Greil Marcus, Lipstick Traces: A Secret History of the Twentieth Century, Twentieth Anniversary Edition, Book, 2009; He was called this because of his terrible, half-rotten teeth.

15,20 Peter Smith, Sex Pistols: The Pride of Punk,

Deel- 2019

16 York Membery, "Interview With Wally Nightingale," Magazine Article, 1993.

ton, and NYC.³⁰ A few of the most important bands from

this era of punk include bands such as the Dead Kenned-

ys, MDC, Black Flag, the Circle Jerks, and Bad Brains.¹⁶

Although nearly invisible to the mainstream, this under-

ground punk movement continues to influence alternative

rock and anti-authoritarian subcultures even today.

17 Steve was an experienced delinquent, but that does seem a bit too simple. I guess concert security was a bit more lax back then.

21,22,23 Megan Bartlet, "No Future: The Conception and Evolution of Punk Music and Culture in the United States and Great Britain from 1965 to the Present,"
Online Article, 2021

24 David Nolan, I Swear I Was There, the Gig That Changed the World, Book, 2006.

25 Ian Young, "A Brief History of Punk," Newspaper Article, 2002.

26 Steven Blush and George Petros, American Hardcore: A Tribal History, Book, 2010.

27 Lauraine Leblanc, Pretty in Punk: Girls' Gender Resistance in a Boys' Subculture, Book, 1999.

28 Steven Blush, "WHAT IS HARDCORE?," Online

29 Curry Malott and Milagros Peña, Punk Rockers' Revolution: A Pedagogy of Race, Class, and Gender, Rock 2004

30 Peter Belsito and Bob Davis. Hardcore California: A History of Punk and New Wave, Book, 1983.

Interview with an **Anonymous Punk Rocker**

by Rellian de Graaf Design by Sheela Gowrisankaran



When and where did you get into punk rock?

"I had bought London Calling [an album by the Clash] in 1980, but I wanted to go backward in time to learn more about punk music. I was able to see a band at the Intersection in Grand Rapids called the Infections. It had a bunch of high-energy guys jumping around on stage. They were loud and fast. After that. I heard about a concert at John Ball Park in the bandshell there. I went out there with my girlfriend and we were watching these crazy destructive kids that were probably the same age as us [16 or 17]. The leader of the band that was on stage second was Toxic Scott [of Toxic Scott and the Syndrome] and he was climbing on top of the bandshell before he went on stage. Later in the show, Scott was interacting with people in the audience and he came up to me. I was wearing a white shirt and a skinny tie. He took his cigarette and tried to put it out on my shirt. He said, 'What are you doing here, New Wave? This is a Punk Scene.' I thought that was funny in a sort of performance art kind of way. I ended up seeing some of those bands play as openers for some out-of-town bands later.

"I started college in 1982. In the spring of 1983, I found out that the guy who lived in the dorm across the hall by himself had tons of records. Sometimes we would hang out there and listen to them. He had a wide variety of stuff but he was really into punk and hardcore, so this was the first time that I really got to just drink it all in. We sat up lots of nights just listening to all kinds of crazy stuff: the Meatmen from Detroit, MDC, and the Dead Kennedys. Then, because he knew people in the local scene, he always knew what shows were coming up. Often the



God Save the Queen and her Fascist Regime

From the song "God Save the Queen" by the Sex Pistols



shows would be in old social halls on the Polish west side of town. Kids would get crazy and they had to lock down anything that they wanted to keep safe. This was also around the time that I started working at the college radio station, and of course, they have access to all kinds of stuff. Before 1983, I just "I was extremely dissatcouldn't find much.

"I took a media studies course in my freshman year of college because it was something that I was interested in. I took a year off college to go to LA and study media; to see what was and what could be. I was equally motivated by my love of

45

film and music. I absolutely immersed myself in movies and music. I read the street paper[s] all the time and tried to go to as many of the shows that looked interesting or alternative."

What about punk did you find so appealing?

isfied with the status of pop culture and the capitalist ways that it was being used and I wanted to find an alternative. The problem with the media is the economic incentives involved in the mass communication system. People make media for money;

rytelling are secondary motivations. I thought a lot about what the media industry could look like if we started over and did things differently. That is what punks were doing. Punks were not motivated by commerce, they were motivated by political ideology and a critique of the current system. I found that really appealing.

"Punk rock was very hard to find information about, so I invested a lot of myself in the process of uncovering the truth. I think that is true for a lot of people. The high level of audience effort results in a high level of communication and sto- audience affinity for it."■ **Board of Elections** (Vote for no more than 1)



Downfall of the REFORM PARTY

Written by Quin Zapoli Design by Ian Sandler-Bowen

October 11th, 1992, primetime, millions of Americans look longingly to their ridiculous-looking televisions. A Democrat points at Bill Clinton. "That boy is our last hope," they say. An elderly poll worker pauses. He looks upward. "No," he says, "There is another." Ross Perot, Texan, billionaire, Playboy... Magazine interviewee, philanthropist.1 In 1992, he was on stage with the big boys, something modern voters can barely fathom. And that's because it hasn't happened since. Why? Because he lost. By a lot.² Nineteen percent of the popular vote is huge for a third party, but it was still a crushing defeat. After his loss in 1992, Perot decided to try again, this time with a like-minded posse. They called themselves "the Reform Party," because they wanted to reform things and weren't very creative. In 1996, Perot secured less than half as many votes as he did in 1992.3 Perot's movement had gone as far as he alone could take it, so he never ran for president again. But the Reform Party refused to give up.

The Reform Party without Ross Perot was like the Office without Steve Carrell: good television, but the love just wasn't there anymore. Because its foundation was centered on one guy, Perot, it wasn't a political party as much as a name people recognized. A name that came with millions in matching federal campaign funds, owed to Perot's "successes" in the 1990s.4 Even without their famed leader, the Reform Party was still expected to have some impact on the 2000 election. They weren't expected to win, of course, but some thought the Reform Party would prevent America's favorite amateur artist George W. Bush from becoming president.⁵ They were supposed to have an orderly nomination process, choose an appealing, well-known, centrist candidate, and have a strong November showing. They did none of those things.

Entering 2000, the Reform Party's foremost candidate was Pat Buchanan, a Republican strategist with deep connections in Washington and an all-consuming desire to be President of the United States. In fact, that desire was so all-consuming that Buchanan left the party he had loyally served since the Nixon Administration in an attempt to harness the Reform movement. Buchanan's leaving, by the way, came after he tried to run for president as a Republican, as he did in 1992 and 1996. Buchanan was a firebrand conservative, considered far to the right of mainstream Republicans like Dubya or the elder George Bush, which contributed to his switch to the Reform Party, an organization he could more effectively mold in his image.6

Buchanan, though, was handicapped from the outset by a magnificent and extraordinary opponent, unprecedented in his grandiosity and orangeness. Perhaps the greatest opponent in the history of opponents, maybe ever. Donald J. Trump announced that he was leaving the Re-

publican Party for the Reform Party the exact same day Pat Buchanan did. He wasn't running for president with the Reform Party; he was exploring the possibility of the idea of maybe, potentially running for president with the Reform party." Admittedly, Roger Stone was convicted Party, saying that he would make his final decision in early 2000. Naturally, Trump said he would only run if "I felt I could win the election." Even though he technically wasn't running for president yet, Trump set up a campaign and began fighting for the Reform Party nomination.

Of Trump's campaign, British journalist and historian Timothy Stanley said, "Trump [didn't] exactly run for the nomination so much as he [ran] against Pat Buchanan." What follows is a small compendium of things Donald Trump said about Pat Buchanan in the fall of 1999. When Larry King asked him about the "primary issue" in a nomination battle between him and Buchanan, Trump said, "Well for one thing I'm not in love with Adolf Hitler. Okay, that's a pretty big difference right there, I think you could probably run your campaign on that." Funnily enough, that is exactly what Trump did. That quote was before saying Buchanan would "get five or six percent of the wacko vote," which is insulting not only to Buchanan but also Reform Party voters. In that same interview, Trump suggested he would pick Oprah Winfrey to be his running mate. "I guess he's an anti-Semite. He doesn't like the blacks, he doesn't like the gays." That was said the night they both announced their intent to run.¹⁰ "He's obviously in love with Adolf Hitler in some form... and I don't think the Reform Party should be taking losers." That was just with some reporters on the street.¹¹ Donald Trump has always been a blunt instrument capable of relentless character assassination. Pat Buchanan was one of the first to learn that.

Here's where things get spicy. It was Roger Stone, Republican political strategist, gay rights activist, Richard Nixon fanboy, and self-proclaimed "Friend of Trump," that suggested Pat Buchanan, then a struggling Republican candidate, seek the Reform Party nomination in June of 1999.12 It was Roger Stone that had been trying to convince Donald Trump to run for president since the late 1980s.¹³ And who ran the Trump exploratory committee? Roger Stone, who after working with Buchanan for months, switched allegiance to Trump the moment that the Donald joined the Reform Party.¹⁴ Stone then helped Trump destroy Pat Buchanan as a legitimate political figure. This was all, supposedly, to prevent the Reform Party nominee from harming Dub-

ya's chances in November. When asked about his role in the 2000 Reform Party nomination battle, Stone said (with a rather mischievous grin), "I may have played some role in derailing them as a of perjury in 2019 and probably can't be trusted.

In February of 2000, a full-term human pregnancy away from the general election, Donald Trump dropped out.16 He ceased running for president. His campaign was discontinued. He insulted his opponents until the entire Party was a national embarrassment and then went back to real estate for 16 years. Wayne Barrett, a muckraker with a history of investigating people like Trump and Stone, believed that Trump was only a part of Roger Stone's HYDRA-style infestation of the Reform Party. In 2004, Barrett wrote that Roger Stone had information about an illegitimate child Pat Buchanan supposedly had in the 1960s. Stone reportedly used that information to blackmail Buchanan into running a poor campaign in the fall of 2000.¹⁷

There's perhaps a less insidious reason for Buchanan's fall failures: the contentious fight for the Reform nomination in the summer of 2000. Buchanan was politically damaged from Trump's barrage of insults and still had to contend with another candidate, John Hagelin, Ph.D. Some background about Hagelin: he's a physicist at the Maharishi School of Management, named for Maharishi Mahesh Yogi, the guru who taught the Beatles about meditation during their trip to India.¹⁸ In fact, in 1992 George Harrison played a concert for the Natural Law Party, which Hagelin represented in the 1992, 1996, and 2000 elections. 19, 20 That's a long way of saying that John Hagelin, like Pat Buchanan and Donald Trump, wasn't a committed member of the Reform Party, just someone who wanted to run under the banner of the most successful third party in decades. His approach to administration is based around the fact, proven by his decades studying physics, that "human awareness, fully expanded, naturally comprehends the ultimate unity underlying all of humanity."21

John Hagelin lost the Reform Party primary. Like any rational political candidate disturbed by their loss, Hagelin decided to sue through the Federal Election Commission for the nomination after holding a separate convention where he made himself the Reform Party nominee. After winning the political battle, Buchanan, who became the Reform Party nominee in the official convention, had to also win a legal battle before he could claim his party's resources.²² As a reminder, all this maneuvering was over control of around thirteen million dollars in matching funds. For comparison, 1.4 billion dollars in total was spent on the presidential election in 2000.²³ The very public legal complications between two less than ideal candidates rightfully led voters to see the entire Reform Party as a circus. It got so bad that days before the election, Ross Perot endorsed Dubya.²⁴ Those factors, along with Buchanan's personal unpopularity (some of which can be owed to Trump), helped him receive a dismal 0.42% of the popular vote.²⁵ Or, maybe Buchanan had an illegitimate child and was scared it would be made public if he started winning. Either way, Dubya became president and the once-proud Reform Party was subject to national humiliation, faring worse than even the Green Party's Ralph Nader, who received 2.74% of the popular vote.²⁶

on the Reform Party mantle in 2004. Ralph Nader, the leftist who cost Al Gore the presidency, is someone so wholly different from Pat Buchanan that the very concept of them representing the same political party just four years apart should confuse anyone. In 2004, he received just 0.38% of the popular vote.27 One would think the second catastrophic failure in a row would be the peak of the Reform Party's public and embarrassing struggles. Nope. It gets worse. In the next two presidential elections, they averaged 750 votes.²⁸ Not 750,000. Seven hundred and fifty. The University of Michigan has more individual clubs than the Reform Party had votes.

Surely after all that chaos, after all those failed campaigns, the Reform Party called it quits. Surely they are disbanded as an official organization. Surely their Wikipedia page says "was a political party in the United States," not "is." Nope. They're still here. They endorse presidential candidates, have a national convention, and accept donations.²⁹ Their website is better than the *Lantern*'s.³⁰ It even claims that "57% of Americans want a third party," which makes their repeated electoral embarrassments even worse. In the 2016 and 2020 elections, they nominated Rocky de la Fuente, who captured just over 0.02% and 0.06% of the popular vote, respectively.31 De la Fuente, by the way, is a perennial (read: meme) candidate who was the nominee of numerous other parties. Which is to say, the Reform Party has become so insignificant that a guy who runs for president because it gets him out of the house need not conform to the Reform Party's ideology to become their nominee.

The Reform Party was meant to be new. It was meant to be beautiful. Like Ultron, the Reform Party ended its all too short period of national relevance underutilized. One could say the Reform Party was torn to pieces by outside forces, but that would imply it had inside forces. That would imply the Reform Party had an ideology, a consistent political position other than "Democrats and Republicans suck" or "Ross Perot is a cool guy." Pat Buchanan wasn't a centrist. Neither were John Hagelin, Ralph Nader, or Donald Trump. Today, the Reform Party is one of this country's many insignificant political organizations, serving only to confuse people who think the percentage of people who voted for Joe Biden plus the percentage of people who voted for Donald Trump should equal one hundred. What Ross Perot did in 1992 was exceptional. The fall of his Reform Coincidentally, it was Ralph Nader that took Party tells us that you cannot build a party based on one man or one idea, even if that idea is as potent or relatable as "fuck the two-party system."

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Notes

- ¹ "Playboy Magazine August 1992 Ross Perot, Svengali, All-American Housewife." Website. 2021.
- ², ⁴ Andryszewski, Tricia. The Reform Party: Ross Perot and Pat Buchanan, Print, 2000.
- ⁵ Former Governor of Texas and the 43rd President of the United States George Walker Bush will hereafter be referred to exclusively as "Dubya."
- ^{6,7} Andryszewski, Tricia. The Reform Party: Ross Perot and Pat Buchanan. 2000.
- 8, 11 Bank, Dylan, DiMauro, Daniel & Pehme, Morgan. Get Me Roger Stone. Documentary Film. 2017.
- ⁹ King, Larry. Larry King Live. News Program. 1999.
- ¹⁰ Clines, Frances X. "Trump Quits Grand Old Party for New." Newspaper Article. 1999.
- 12, 17 Barrett, Wayne. "The Sex Scandal That Put Bush in the White House." Newspaper Article. 2004.
- 13,14,15 Bank, Dylan, DiMauro, Daniel & Pehme, Morgan. Get Me Roger Stone. Documentary Film. 2017.
- ¹⁶ Andryszewski, Tricia. The Reform Party: Ross Perot and Pat Buchanan. 2000.
- ¹⁸ Hagelin, John. "A Visionary Thinker." Website Article. 2000.
- ¹⁹ The Royal Albert Hall. "The Natural Law Party Presents George Harrison and Friends." Website. 1992.
- ²⁰, ²¹ The Natural Law Party. "What is the Natural Law Party?" Website Article. 2000.
- ²² Ayres Jr., B. Drummond and Janofsky, Michael. "Rift on Buchanan Leads to a Split in Reform Party." Newspaper Article. 2000.
- ²³ Opensecrets. "Cost of Election." Website. 2021.
- ²⁴ Yardley, Jim. "Perot Supports Bush, Citing Character and Texas Record." Newspaper Article. 2000.
- ²⁵, ²⁶, ²⁷, ²⁸, ³¹ Federal Election Commission. "Election and voting information." Website. 2021.
- ²⁹ The Reform Party National Committee. "reformparty. org." Website. 2021
- ³⁰ Ohio State University's student newspaper. It's

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The Resurgence of Knitting

Being a Crafty Girl in a Post-Capitalist World

by Lauren Burke Design by Ella Edelstein



As a child growing up in a small mid- to Spain.² It became particularly popular knitter as soon as I also became a raging quite far from this stereotype. democratic socialist and feminist?

west town, I spent many hours under the among rural communities, and by the Viccare of my grandmother, learning her torian Era it had become popular amongst hobbies: baking, watching FBI's Most all socio-economic classes and shifted into Wanted, and eventually, knitting. With a form of knitting more similar to that of not too much to do on a farm, I spent the the modern day. Today, advanced industrinext several years knitting on and off, alization produces the majority of knitted trying to start a project but rarely staying goods en masse, eliminating the necessity interested long enough to complete one. for workers with advanced knitting skills Then I left for college, where I stepped which the smaller economies before the ininto my political and ideological identi- dustrial revolution often depended on. The ty. Now I was a feminist woman ready invention of automatic knitting machines to tear down the old mantles of patriar- turned knitting by hand from a necessity chial, heteronormative ideology. I saw into a hobby. The traditional view of knitknitting and was reminded of the patriting had been framed as the grandmother, a archal ideals of the homemaker and saw homemaker, sitting in a rocking chair. But it as a pastime of the housewives of old. recently that view has shifted and knitting So how the fuck did I become an avid has fallen into the hands of many groups

Third and Fourth Wave Feminism has But before we begin, let me tell you claimed knitting as their own, taking an where it all started. The origins of activity from the domestic sphere and imknitting are still uncertain, with sever- buing it with new socio-political meaning. al early forms of knitting arising from The upcoming generation of women see different places at similar times. Egypt knitting as a women's craft that has been and Scandinavia are two sources of undervalued by Second Wave Feminism the first forms of knitting, with Peru due to its roots in domesticity. So where and Arabia close behind.¹ The practic- Second Wave Feminists cast aside knitting, es spread throughout Europe after the Third Wave and Fourth Wave Feminists Crusades in Arabia brought knitting are picking it back up.3 Today, knitting is



a tool for civil disobedience and public protest."

even used as a tool for civil disobedience ing towards such therapeutic practices. The ever, this political stand is evolving even ing community.¹⁰ more as transgender feminists highlight the exclusionary connotations of the term tools of political reform once again.

no surprise that new generations are turn-tion. ■

and public protest, with activist groups mental benefits of knitting also champiyarn bombing in public areas across the oned it as one of the most popular hobbies world.⁴ Knitting as political action may picked up during the COVID-19 pandemseem like a modern invention, but it also ic in order to help people cope with deep has historical roots. Women utilized knit- isolation and quarantine. Several newspating in the 1900's during times of war pers have discussed the uptick in knitting to gather in social circles, and they also during the pandemic, and although the staused the knitted goods they provided to tistics on this increase have yet to be dethe troops to show their support for the termined, the numerous testimonies of new war efforts.⁵ After WWII, women turned knitters have shown the increasing poputheir knitting to other political move- larity over the past two years. Knitting has ments such as the Greenham Common also grown as a form of promoting social Women's Peace Camp antinuclear pro- well-being, with unexpected knitting comtest.⁶ A more modern day use of knit- munities cropping up all over the country ting as political action can be seen in such as a knitting group centered around the reaction to the 2016 election, where resocialization in Dorsey Run Correctional women wore handmade "pussyhats" as Facility. LGBTQ+ individuals have even they marched on Washington to protest turned away from traditional queer social the election of President Trump.⁷ How-scenes towards knitting as a form of creat-

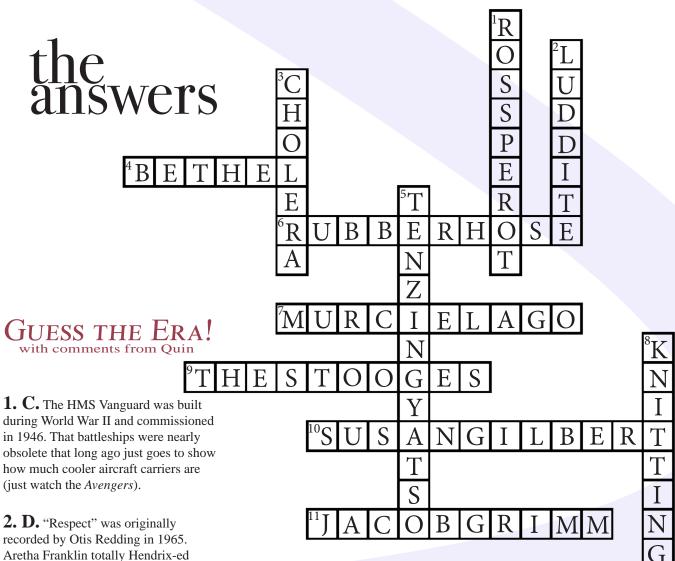
The resurgence of knitting has pussyhat and call for a more inclusive demonstrated the social shifts brought approach to knitting as political activism. about by the new generations. What once Standing on the shoulders of those who was a symbol of traditional femininity and came before, a new generation of wom- domestic values has become, in some ciren are taking knitting from the realm of cles, a tool for rebellion against the institudomesticity and wielding their needles as tions and structures of traditional American society and capitalism. As we stand in a late stage capitalist society, coming to terms The modern use of knitting has with the consequences of the unchecked been widely noted as a good way to pro- market and pursuit of constant profit, knitmote mental health and well-being. Knit- ting offers a different path. A path to both ting has been shown to alleviate stress defy and reclaim gendered stereotypes. A and improve cognitive functioning, be- path to connect with the Earth and build a ing a source of happiness and relaxation wardrobe without supporting fast fashion. for many.8 With modern day-to-day life A path away from anxiety. A path towards being filled with the stressors of climate connection. A path away from capitalism change, political unrest, and the mental and towards the empowerment of seizing detriments caused by social media, it is the means of your own goddamn produc-

Notes:

- ¹ Charles Joseph Singer. "A History of Technology". Book, 1954.
- ² Lela Nargi, "Knitting Around the World", Book, 2011.
- ³ Corey D Fields. "Not Your Grandma's Knitting: The Role of Identity Processes in the Transformation of Cultural Practices.", Journal Article, 2014, p. 150-65.
- ⁴ A form of political art used to display a particular message or promote a certain cause
- 5,6, Samantha Close, "Knitting Activism, Knitting Gender, Knitting Race.", Journal Article, 2018.
- ⁷ Check the "References" tab on our website for a link
- 8 Jill Riley et al., "The Benefits of Knitting for Personal and Social Wellbeing in Adulthood: Findings from an International Survey", Journal Article, 2013.
- ⁹ Michael Livingston II, "At prison, a knitting class that isn't necessarily about knitting", News Article, 2014.
- ¹⁰ Britta Lokting "Trading the Noisy Gay Bar Scene for the Knitting Circle", News Article, 2019

- 6. The Michigan Daily, the University of Michigan's independent student newspaper, is far superior to Ohio State's the Lantern and Michigan State's The State News, both of which are awful. In which era was the Daily founded?
 - A. 1800-1850
 - B. 1850-1900
 - C. 1900-1950
 - D. 1950-2000
 - E. 2000-Present
- 7. Norman Bourlag, the scientist who helped start the Green Revolution which massively increased food production in the developing world, started working to combat hunger in Mexico in which era?
 - A. 1800-1850
 - B. 1850-1900
 - 1900-1950
 - D. 1950-2000
 - E. 2000-Present
- 8. The University of Michigan's self-appointed theme song, the Killers' "Mr. Brightside," was released in which era?
 - A. 1800-1850
 - B. 1850-1900
 - C. 1900-1950
 - D. 1950-2000
 - E. 2000-Present
- 9. Legendary animated film *Toy Story*, famous for properly defining flying as "falling with style," was first released in which era?
 - A. 1800-1850
 - B. 1850-1900
 - 1900-1950
 - D. 1950-2000
 - E. 2000-Present

Answers on the next page!



- recorded by Otis Redding in 1965. Aretha Franklin totally Hendrix-ed him, elevating the song by covering it (as Hendrix did with "All Along the Watchtower) in 1967. She did such a nice job *her* version was added to the National Recording Registry by the Library of Congress.
- **3. B.** The Empire of Germany was formed in 1871 thanks to the stewardship of Otto von Bismark, with some help from early nationalism stoked by figures like the Brothers Grimm.
- **4. A.** Older than the State of Michigan (coincidentally, the greatest state in the world) itself, U-M was founded in 1817 as the University of Michgania. Admittedly, the university went through numerous needlessly confusing reorganizations before becoming the institution it is today.

- **5. A.** The nursery rhyme was published in 1830, possibly based on a real person named Mary who saved the life of and then raised a tall (read: small, thanks Starbucks) lamb.
- **6. B.** The *Daily* is OLD. It was founded in 1890 and was once led by activist Tom Hayden, who was played by Eddie Redmayne in Oscar-nominated film *The Trial of the Chicago 7*, written and directed by Aaron Sorkin, who also wrote this writer's favorite television show, *The West Wing*.
- **7. C.** Norman Bourlag joined the Rockefeller Foundation's Mexican hunger project in 1944. In Mexico, he developed strains of wheat that could increase yields, his techniques and developments spread around the world,

transforming modern agriculture. Bourlag would go on to win the Nobel Peace Prize in 1970.

- 8. E. "Mr. Brightside" was released in 2003. Kurt Wisenbaugh, the stadium director who first played the song in the Big House in 2016, "noticed that for some reason, the early 2000s songs seemed to relate to the students." I wonder why, maybe it's because everyone that goes here was raised in the 2000s? Crazy idea, I know.
- **9. D.** *Toy Story* was released in 1995, it was the first film fully computer animated. It opened the door for modern live-action movies, which are *almost* fully computer animated (looking at you *Rogue One*).



A Note from the Editorial Board:

Surprise surprise! We're here a second time this Fall (2021) to offer you another issue! We had a blast working on *Retrograde*, and we're looking forward to finally sharing it with you all! Thank you so much for reading! Our writing, design, and editing teams put an incredible amount of passion into this issue each article you see is a product weeks of hard work, many eyes, and more than a couple of late nights. As the Editorial Board, we would like to thank every person who helped make *Retrograde* a reality; it's thanks to you all that this issue has gone from dream to reality!

We would also like to extend our deepest thanks to UMich Arts and the LSA Student Government for their continued and unwavering financial support during this issue. Of course, we'd also like to thank YOU, the reader, for following us along the journey! We hope you continue to come back for more as we continue to develop and grow as an organization!

Our next issue, coming out in early 2022, will be called *Sex, Drugs, and Rock 'n' Roll*. You might think it'll just be on the modern era - think again! Make sure to follow our Instagram and Twitter (@thearchivemich) to stay updated on all of the cool and exciting issues and content to come!

Thank you for reading, and we hope you've enjoyed *Retrograde!*

Sincerely,

The *Archive's* Editorial Board

