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The Delta Epsilon Sigma Journal accepts submissions from non-members as well as members of Delta Epsilon Sigma. While student contributions are welcome at any time, each spring issue will reserve space for the Delta Epsilon Sigma Undergraduate Writing Contest winners. We will consider for publication a wide variety of articles, fiction, and poetry. Our primary mission is to serve the Catholic cultural and intellectual tradition, and we favor work commensurate with that aim. Submissions to Delta Epsilon Sigma Journal are peer reviewed by doctorally-prepared academics or other specialists. Submissions published in the Delta Epsilon Sigma Journal may not be afterwards published elsewhere without the express consent in writing of both the Executive Director and the Journal's editor.

Submit manuscripts (as Microsoft Word files) via email to either of the two editors: Dr. Robert Magliola (magliola.robert@gmail.com) or Dr. Claudia Marie Kovach (ckovach@neumann.edu).

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MESSAGES FROM THE EDITORS AND EXECUTIVE COMMITTEE

DO YOU KNOW? Thanks to the Amazon Smile program, you can donate to DES by simply shopping online at Amazon! When you designate Delta Epsilon Sigma as your chosen charitable organization, DES receives 0.5% of the value of your Amazon purchase. Use this link and it will automatically select DES for you: <https://smile.amazon.com/ch/41-6038602>.

The Executive Committee announces the year 2021 winners of the Undergraduate Competition in Creative and Scholarly Writing. Please see the full list of winners in the pertaining section of the Announcements at the rear of this issue. First place winning papers in Poetry, Critical/Analytical Essay, Creative Nonfiction/Personal Essay, Short Fiction, and Scholarly Research are published in this issue. Unfortunately, this year the respective lengths of the first place winning papers are such that the combined number of pages they require exceeds the *DES Journal's* page limit (page limit determines weight and weight determines postal bracket and thus mailing costs). The writing talent of Clair R. Doll, a student at Mount St. Mary's University, has so impressed the Executive Committee that it has granted this student's papers two first place awards, one in Poetry and one in Short Fiction. Such a double victory occurs only rarely in DES's Undergraduate Writing Competition. Because of the aforementioned problem involving the *Journal's* page limit, the editors are publishing Clair R. Doll's winning poem in this issue and Clair R. Doll's winning paper in Short Fiction in the forthcoming Fall 2022 issue.

Submissions for the forthcoming 2022 Undergraduate Competition in Scholarly and Creative Writing are due on or before Dec. 1st, 2022. **PLEASE NOTE, apropos, that the Executive Committee has replaced the single category entitled "Scholarly Research" with two categories representing two distinct kinds of scholarly research (see the pertaining Announcement in the Announcements section at the rear of this issue).** Chapter advisors are encouraged to organize their own local contests. *Before sending the winning entries on to the national competition, advisors must require the student-authors to correct all grammatical and mechanical (spelling, punctuation) errors in their submission.* Please note that the Executive Board must receive all submissions in Word format (no PDFs) and that submissions are limited to 5000 words maximum. *Submissions that exceed 5000 words shall not be considered.* Use the format of in-text citation and Works Cited. **All Notes should be relegated to the submission's back matter as Endnotes (NO Footnotes).** Submissions may not contain copyrighted images unless these have been cleared by the copyright holder. For further specifications, see the pertaining section of the Announcements at the rear of this issue.

Please refer to the Announcements section of the *Journal* to see the list of award winners for this year.

The Delta Epsilon Sigma website—www.deltaepsilonsigma.org—invites your *active participation*. The site features information about the Society and *its constituent chapters*. It supplies the latest news, **current and past issues of the *DES Journal***, instructions, and application forms for the various contests, awards, etc.

All published work in the *DES Journal* is peer-reviewed by doctorally-prepared academics or specialists in the work's subject-matter.

We continue to seek updated postal and email addresses of our membership. Please notify Ronald L. Smorada, Ph.D., Assistant to the Executive Director, DES National Office, Neumann University, Arts and Sciences, BACH 305, Aston, PA 19014-1298.

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THIS LIFE

CLAIR R. DOLL*

I am convinced we have the same souls.
We collect moments together, the way
autumn leaves collect on the forest floor,
stitched together like handwritten memories.

We collect moments together, the way
Polaroids collect in the kitchen drawer—
stitched together like handwritten memories,
carefully, with a beautiful intention.

Polaroids collect in the kitchen drawer,
pieces of our past captured in black and white,
carefully, with a beautiful intention:
images of chilled spring nights under the stars.

Pieces of our past captured in black and white—
we page through them, pictures of us,
images of chilled spring nights under the stars
and smiles that reach our eyes and hearts.

We page through them, pictures of us,
the past flickering back like wind,
and we smile—it reaches our eyes and hearts.
We know the future is just as bright.

The past flickering back like wind,
the present unraveling as I write,
our future is just as bright—
with you, this life is beautifully perfect.

The present unraveling as I write,
I smile and turn to see you walking.
With you, this life is beautifully perfect.
I am convinced we have the same souls.

* A student at Mount Saint Mary's University, Clair R. Doll won the first-place prize for poetry in the 2021 Delta Epsilon Sigma Undergraduate Writing Contest.

A CIRCLE OF FLAMING ROSES: A COMPARISON OF IMAGERY IN DANTE AND IN T.S ELIOT

HANNAH LANGDON*

In the early fourteenth century Dante Alighieri wrote about a man lost in a dark wilderness trying to pursue his ideal. In the early twentieth century, the avant-garde poet Thomas Stearns Eliot wrote about a world full of shattered monuments, listless people, and an entire generation struggling to make sense of life. Each saw confusion, apathy, and despair; both were determined to explore the symptoms and cast a vision for a cure. Although Dante and T.S Eliot are separated by almost seven hundred years of history, they are united by their ability to employ a rich poetic form to challenge their generation to pursue transcendent beauty and purpose. Eliot admired Dante's writing and wove many images from *The Divine Comedy* into his poems *The Waste Land* and *The Four Quartets*—sometimes explicitly, but other times subtly and perhaps unconsciously. In particular, Eliot extends the imagery of circular movement, fire, and roses from *The Divine Comedy* to connect Dante's themes to his post-World-War culture.

Although both authors expressed timeless themes in their writing, they are best understood in light of their cultural context. Dante's world accepted the authority of the Roman Catholic church (despite its periods of corruption) and Christianity saturated the cultural worldview. Although Dante has lost his way and wandered into error, he acknowledges the existence and authority of "the straight and true" (*Inferno* 1.3) path that he has wandered from. Dante knows that the world is created with a purposeful structure, but he has lost his place in it. For him, the quest is to establish his place in a *pre-existing* harmony. In contrast, Eliot wrote in a culture that was becoming increasingly post-Christian. In a lecture on Eliot's poetry, University of Toronto professor Nick Mount points out that the World Wars shattered ideals of goodness and beauty and there was a resulting lack of shared culture and cohesion as art became more individualized and fragmented (YouTube video: "Nick Mount on T.S Eliot's *The Waste Land*," 00:42:00-00:47:45). Western civilization was lost in darkness and error but was not confident that light and truth existed. In Eliot's *The Waste Land* (written before his conversion to Christianity), he describes the despair and apathy that permeated post-war Europe in a distinctly modernist poem that combines allusions to multiple different cultures, histories, and philosophies. Pericles Lewis writes that, "T.S Eliot's poem describes a mood of deep disillusionment stemming both from the collective experience of the first world war and from Eliot's personal travails" ("The Waste Land"). Eliot's generation did not see themselves as having strayed from a harmonious order—they doubted whether or not communal harmony and meaning were possible at all. After he converted to Christianity, Eliot wrote *The Four Quartets* as he wrestled with the realities of modern existentialism and his hope for a unifying meaning and purpose. In it, he continues to articulate the attitude of disillusionment and the search for transcendence, but—unlike in *The Waste Land*--he leaves hints of hope. Both poems share images and themes with *The Divine Comedy* as their respective authors struggle out of their own woods of error into an understanding of purpose, order, beauty, and love.

Both authors infuse their works with visions of circular, wheeling motions to express the difference between confusion and purpose. At first glance, Dante's epic seems best drawn as a straight line—from *Inferno*, through *Purgatory*, to *Paradise*. But each of these

* A student at Thomas More University, Hannah Langdon won the first-place prize for the critical/analytical essay in the 2021 Delta Epsilon Sigma Undergraduate Writing Contest.

places is structured as a series of concentric circles that Dante must explore. The journey into eternity is not a race to see who gets to Heaven first. Instead, the point is to understand what controls the life of each soul –what are they oriented or turning around? Hell is filled with wandering souls who lived in opposition to God’s will. Dante is shaken by the vast number of souls herded like a mass of cattle “. . . in a long file / so numerous a host of people ran, / I had not thought death had unmade so many” (*Inferno* 3.57). The souls are not stagnant, but their movement is purposeless. They do not run to win a race or award, nor do they work to better themselves or create something. Hell is divine justice (*Inferno* 3.4), so it is fitting that those who rejected the meaningful dictates of God’s universe are bound to an eternity where “These worthless wretches who had never lived / were pricked to motion now perpetually” (*Inferno* 3.64-65). Perpetual motion is a constant frenzy that leaves no time for rest or reflection. This type of motion is little better than apathy because both distract from a meaningful life, which entails both purposeful movement and rest in pursuit of a known goal. Hell, although home to thousands of souls, becomes gradually narrower, which constrains movement. “So I descended from the outer ring / down to the next, which belts less space about / but stings the soul to greater agony” (*Inferno* 5.1-3). Sin narrows the soul’s freedom and becomes a constricting prison. Sinners are forced to spend eternity centering their movement on what distracted them from pursuing God’s will. Souls do not move between circles but are trapped in an endless cycle that combines the worst of movement and fixity –arduous toil and confinement.

The Waste Land opens in a barren world littered with dead plants and broken statues (1.19-25). The sense of a lost purpose and identity is in the context of a fragmented world –there is a sense of loss, but no one is sure what exactly they are missing. This is the logical result of a worldview where each person is an autonomous authority and light unto themselves. Modernity spurns a fixed path and a sense of divine cosmic order, preferring self-definition. Eliot challenges his audience to consider how the modern world –particularly the World Wars—has brought Hell to earth. “A crowd flowed over London Bridge, so many. / I had not thought death had undone so many” (*The Waste Land* 1.62-63). Dr. Mount from the University of Toronto explains that here Eliot uses the “infernal allusion” to create a parallel between aimless souls and daily commuters (You Tube video: “Nick Mount on T.S Eliot’s *The Waste Land*”, 00:22:05-00:22:30). Without an overarching sense of direction or purpose, existence is a living death of drudgery. Movement occurs as the “rat-race” of modern bureaucracy where the only goal is to beat your neighbor to retirement. If movement has any meaning it is subjective, self-defined, and comes to vanity. Life after the world wars goes on, but it is disoriented. Eliot saw the world, “Filled with fancies and empty of meaning / Tumid apathy with no concentration / Men and bits of paper, whirled by the cold wind / That blows before and after time” (*Burnt Norton* 3.103-104). Suggesting the winds in the Circle of Lust, Eliot envisions people blown by their desires, unable to grasp the call of transcendence in a materialistic age. The imagery of distraction and meaningless fancies is reminiscent of the contemporary world’s fixation on digital images, social media, and networks that proclaim connection while destroying meaningful community. While living a life centered around oneself seems to open a world of possibilities and unfettered freedom, Eliot remarks that such an existence drives humanity to “Descend lower, descend only / Into the world of perpetual solitude” (*Burnt Norton* 3.114-115). If each person defines his or her own cosmos they become like asteroids hurling aimlessly through a frighteningly vast universe instead of planets or stars following a choreographed orbital dance. The individualism may seem like a triumph –until one realizes that there is no community (which comes from shared values) to fall back upon.

In Purgatory, souls are able to recognize and work out the purpose in their movement. They are not happy in an emotional sense, but they persevere in the knowledge that their suffering has meaning. “Unequally in anguish round and round / and weary and faint along the faintest sill, / purging away the dark mist of the world” (*Purgatory* 11.28-30). The souls move through the circles of Purgatory and endure suffering throughout their movement. However, they have a goal in sight –Heaven. Rather than believing that the world’s distractions are reality, the souls know that they are working so that they may see the greater reality in Paradise. Dante realizes that “The rumor of the world / is but a breath, a breeze blown here and there / which changes name because it changes place” (*Purgatory* 11.100-102). Because the elements of the world that vie for place in the center of the human heart –power, wealth, pleasure—cannot survive the journey to eternity, something transcendent must fill the role. Souls in Purgatory must purge away Pride, which is the sin that holds humans back from orienting their movement around something other than their personal ambitions and desires. “Well should we help them wash away the marks / which stained them in the world, that, clean and light, / they may depart and reach the wheeling stars” (*Purgatory* 11.34-36). Pride, and the other deadly sins, are obstacles that inhibit people from directing the movement of their lives around God. In Purgatory, souls learn to move correctly by continual exercise. Purgatory is a spiritual gym where souls train to make their souls fit for Heaven.

Eliot sprinkles his poetry with references to “the still point of the turning world” (*Burnt Norton* 2.62). Somewhere –although it seems elusive—there must be an axis upon which the world spins. Amid life’s chaos and suffering, acknowledging and pursuing this point transforms apathetic despair into redemptive purpose –from Hell to Purgatory. Life is full of suffering, and the division between infernal and purgatorial pain is not so much a matter of geography (as in *The Divine Comedy*) as it is of faith. Eliot remarked that, “Desire itself is movement” (*Burnt Norton* 5.161). The desire to live by the dictates of pre-existing meaning is a boost in the right direction –it is the ignition that starts the car. To turn the key, and to turn to a different life, one must understand that “The only wisdom we can hope to acquire / Is the wisdom of humility: humility is endless” (*East Coker* 2.97-98). This does not mean self-degradation, but self-forgetfulness. It involves surrendering the desire to be the center and axis of one’s own life and revolve around something transcendent. “From wrong to wrong the exasperated spirit / Proceeds, unless restored by that refining fire / Where you must move in measure, like a dancer” (*Little Gidding* 2.144-146). The movement is painful, but purposeful. These are not the commuters from *The Waste Land*, who work at drudgery only to afford a weekend spree at the bar, but who labor with the knowledge that, although their goal is distant, it exists and is worth working towards. This is not a commute, but a dance. The dancer must step in time to the music, conforming her body’s movements to a rhythm that exists outside of her. Dances are also communal, as each participant must consider how to flow with the movements of the other. Purgatory is a dance class that prepares souls to join the choreography of Heaven.

In *Inferno* there is movement without direction --despair. In *Purgatory* there is movement with hope of fruition. In *Paradise* the pieces come together and Dante witnesses the direction, pattern, and harmony of all celestial and human movement. “The holy circlings showed me a new joy / in their revolving and their wondrous song” (*Paradise* 14.23-24). The movement is meaningful, but not utilitarian. It transcends mere purpose and becomes joyful. “[God] who was never moved / but moves all Heaven with love and with desire” (*Paradise* 24.131-132). “That is the point . . . Whence Heaven and all things depend” (*Paradise* 28.41-42). This is the point of stability and the aim and perfection of desires. Dante’s vision is that souls move in response to God, who is the proper goal of

human affections and actions. “I saw the scattered elements unite, / bound all with love into one book of praise” (*Paradise* 33.85-86). Unity is the result of shared purpose and direction. The movement in Heaven is not just orderly, but beautiful. It is not the harmony of a military march, but of a dance between lovers in a community. Dante affirms that there is a preexisting essence to the universe –Love. This Love is not passive tolerance and the desire to “get along with everyone”, but an active energy that encompasses the justice in Hell, the suffering in Purgatory, and the peace in Heaven. Dante’s journey is about conforming his life to the reality that divine Love is the essence of existence. As the poem ends, he achieves his goal and concludes, “Already were all my will and my desires / turned—as a wheel in equal balance—by / The Love that moves the sun and the other stars” (*Paradise* 33.143-145). Not only must individuals orient their lives around Love, but the whole universe moves and operates by its power. In submitting his will to God’s, Dante has joined the harmony that guides all the celestial spheres. If there is a unifying meaning and direction to the world, then it lays a claim upon individual lives. In contrast to pleasure, autonomy, or even stringent self-discipline, Dante believes that Love is the propulsion and aim of desire. The center of the circles is God and all people must join His orbit.

Although he does not explicitly name the still point, Eliot describes it just as Dante describes God. “Love is itself unmoving, / Only the cause and end of movement” (*Burnt Norton* 5.163-164). But surrendering to God’s will does not mean sacrificing human freedom or growth. Unlike in *Inferno* where souls suffer from one fixed obsession and punishment, Love allows for continual purpose and growth. “We must be still and still moving / Into another intensity / For a further union, a deeper communion” (*East Coker* 5.204-206). Love does not require the eradication of self, but the proper perspective of self. It requires self-denial and purgatorial penance but does not value suffering for its own sake. Instead, Eliot says that suffering leads to the realization, “Either you had no purpose / Or the purpose is beyond the end you figured / And is altered in fulfillment” (*Little Gidding* 1.32-34). The first option is Hell –confinement within the narrow and purposeless circles of sin. The second option is the way of love. God does not leave souls in Purgatory, nor does He randomly assign souls to spare corners of Heaven. Instead, souls move beyond suffering to a purpose greater than they imagined. The movement is choreographed by the most talented director in the world and it perfectly combines human freedom with divine order. In Heaven, each soul has a place in a particular sphere where they find peace in God’s will (*Paradise* 3.85). Eliot believed that there was hope for modern man entangled in the dark wood of post-World War despair and existential angst. Hedonism, rebellion, and the search for total autonomy result in restless circlings blown about by winds of fashion and emotion. Humans cannot help but move and develop throughout their lives and they cannot help but have some sort of guiding values that direct their actions. Eliot and Dante believed that humans (and the whole world) were created to pursue the purpose for which they were made and join in the circling dance of Love.

Fire has the power to destroy forests, to refine metal, and to weld estranged pieces into one. Fire has corresponding abilities in a narrative: it can symbolize torment, purgation, or passion. Dante and Eliot use each of these meanings as they weave fire and flames into their poetry. Although the deepest part of *Inferno* is icy because it is furthest from Love’s warmth, Dante keeps with the popular conception of a fiery Hell as he describes several punishments. Fire burns what is weak and torments the sinful. Those who indulge in uncontrolled violence are given the suiting contrapasso of experiencing the burning pain of fire’s uncontrollable destruction on themselves (*Inferno* 14.29). Hell is full of people who could not control their passion and used it for selfish ends. Fire destroys and leaves nothing but tortured souls in its wake.

Eliot does not rely as much on fiery imagery to describe his existential despair. His picture of the modern world is characterized by grey reflections rather than orange outbursts. One characteristic scene tells of a couple's tryst in a back room, "She turns and looks a moment in the glass, / Hardly aware of her departed lover; / Her brain allows one half-formed thought to pass: / Well now that's done: and I'm glad it's over" (*The Waste Land* 3.249-253). Intimacy barely raises any emotion –it is neither sacred nor titillating. Sterility plagues modernity more than passion. Boredom replaces lust and although it may not be as immediately destructive, it deadens the soul to extinguish rather than rechannel desire. Eliot does invoke the Buddhist Fire Sermon "Burning burning burning burning / O Lord Thou pluckest me out" (*The Waste Land* 3.308-309). In keeping with Buddhist teaching, fire purifies by destruction. If the self is to be purified, the self must be destroyed as it achieves Nirvana (YouTube video: "Nick Mount on T.S Eliot's The Waste land," 00:7:05-00:7:20). As western civilization recovered from the wounds of World War I, Eliot explores the Eastern tradition. What if, instead of attempting to repair the world, people merely hit the eject button and plucked themselves out of everyday life? Pericles Lewis comments that, "...the flood and the purifying fire arrive, and the last lines of the poem seem to announce destruction..." ("The Waste Land"). This is a modern solution to the crisis of meaning. Instead of re-training the self, destroy the self. Freedom is found in individualized negation. In a world where there is no purpose to improvement or passion, fire is merely destructive.

Dante passes through flames in Canto Twenty-Seven to complete the second part of his journey. (*Purgatory* 27.49-50). Here, flames are a symbol of purification. As fire refines gold and makes it more valuable, the suffering in Purgatory purifies the human soul to make it fit for Heaven. Beatrice upbraids Dante, saying that "He turned his steps along a way not true, / pursuing the false images of good, / which promise all and never follow through" (*Purgatory* 30.130-132). This encapsulates the need for Purgatory in Dante's vision of the world. The problem (as noted by both Dante and Eliot) is fixation with things that are devoid of lasting and transcendent meaning. Pain burns away distraction. The human will does not make the jump from infernal selfishness to heavenly love by flicking a switch. Just as muscles must be daily exercised to perform difficult tasks and just as the digestive system must be gradually adjusted to new foods, the will must be trained to reorient its desires.

Eliot understood that the primary obstacle to love is not fiery passion or hatred, but apathy and dullness centered around the sensual. He describes the masses of people he sees who are "Distracted from distraction by distraction" and who live by "Emptying the sensual with deprivation" (*Burnt Norton* 3.97, 101). The words invoke images of hallways of students scurrying along as they bend over their phones –clicking "like" on edited images of people while ignoring the flesh and blood next to them. Humans pursue simulacra, or shadows, of what is good and beautiful. Distraction results from an uncontrolled will, but pain reminds the will of its inability to control everything. Pain brings humility, which in turn brings healing. Eliot said, "Beneath the bleeding hands we fell . . . If to be warmed, then I must freeze / And quake in frigid purgatorial fires" (*East Coker* 4.149-165). This is essence of Purgatory, but one does need to accept its literal existence to understand the idea in the soul's maturity. Purgatorial suffering can coexist with everyday life as long as suffering is endured with the faith that a greater purpose exists beyond immediate experience. Paradoxically, one must go through fire to become whole and healthy.

Despite the typical association of fire with Hell, fiery imagery appears most frequently in *Paradise*, where Dante uses flames to evoke feelings of passion and desire for God. "The flames of longing, flames that now impel / urging you on to learn of what you see"

(*Paradise* 30.70-71). Fire is difficult to control and is not restricted to a particular shape or form. “My mind, grown great among those delicacies, / bursts itself and its limits like that flame” (*Paradise* 23.43-44). Similarly, divine love is uncontrollable and outside the range of human experience and emotion. Dante does not describe Christian love as ascetic or puritanical piety, but as a vivacious and overwhelming passion. This is not lust, or passion for its own sake, but a love fueled by God’s energy. This love inspires and pushes Dante towards deeper understanding in his journey. “And in that light then must our vision grow, / grow then the ardent love it sets aflame” (*Paradise* 14.49-50). Fire is the catalyst for change and provides light and warmth to the journey.

Eliot places his readers between two flames. “The only hope, or else despair / Lies in the choice of pyre or pyre— / To be redeemed from fire by fire” (*Little Gidding* 4.204-206). In the end, the two options are pain or purification and they cannot be escaped. Eliot affirms the symbolic transcendence of fire saying, “the communication / Of the dead is tongued with fire beyond the language of the / living” (*Little Gidding* 1.50-52). Just as Dante needed Beatrice to interpret what he saw in Paradise, Eliot points out that there are lessons that humans (who “cannot bear very much reality” (*Burnt Norton* 1.43) cannot grasp on their own. *The Waste Land* describes passionless unions, burned-out mothers, and “dry sterile thunder without rain” (*The Waste Land* 5.342). While Eliot saw that modern culture was too distracted and apathetic to be truly passionate, eternal Love is both passionate and beautiful. In the midst of post-war nihilism and materialism, Eliot hints at transcendence and mystery. Like fire, this transcendence is frightening and terrible. Yet, like fire, it holds a spell binding power that humans cannot help but gaze into.

In *Paradise*, Dante begins to use a new image that describes the very structure and organization of Heaven—a rose. Souls each have their place among the petals of the Celestial Rose and the center of the flower is where Dante “sees” the Trinity (*Paradise* 33.115-118). The Rose is a beautiful way of organizing Heaven. “Into the many-petaled flower come down, / and from its leaves they rise again and go / where their Love dwells in day forevermore” (*Paradise* 31.10-12). This is laden with symbolism. Roses express Love, which is the essence of Heaven. St. Bonaventure refers to, “The love that makes me beautiful . . .” (*Paradise* 12.31). Love and beauty are closely connected, for love has the power to transform the mundane into the lovely. The revolving spheres that organize Heaven indicate order, but the fact that these spheres compose a flower reminds Dante that beauty perfects order. Pure organization is merely bureaucratic, but harmony comes from the purposeful integration of order and beauty. As a rose’s individual petals all connect to form a pattern, love unites beauty, harmony, order, and passion.

This is the answer to the emptiness and chaos that Eliot saw in the world around him. But, as usual, Eliot goes deeper into existential feelings that serve as a juxtaposition to Dante’s glorious beatific vision. In *Burnt Norton*, he describes an abandoned rose garden. “Footfalls echo in the memory / Down the passage which we did not take / Towards the door we never opened / Into the rose garden” (*Burnt Norton* 1.11-14). Humanity began in Eden—a beautiful garden—yet was cast into the world of weeds and briars after the Fall. Eliot imbues his poetry with a sense of sadness at the lost beauty. “But to what purpose / Disturbing the dust on a bowl of rose-leaves / I do not know” (*Burnt Norton* 1.16-18). Eliot’s culture seems to have given up hope of beauty and harmony. What used to be a garden is now a patch of weeds from seeds sown carelessly by the rushing wind. “Ash on an old man’s sleeve / Is all the ash the burnt roses leave” (*Little Gidding* 2.54-55). The fires of the world wars have destroyed beauty and harmony and speaker has taken the warning on Hell’s gates to heart “ABANDON ALL HOPE YOU WHO ENTER HERE” (*Inferno* 3.9). But like a blossoming flower, the petals of the rose expand in Eliot’s poem as he begins

to describe the reorientation needed to understand the transcendent. “For liberation—not less of love but expanding / Of love beyond desire” (*Little Gidding* 3.157-158). Modern man does not just crave meaning or order; he craves transcendence. Any bureaucratic corporation or government institution can be organized and claim its participants’ allegiance, but this life is unsatisfying—it merely ropes the dark wood into sections instead of blazing a path into the light. Hell is organized and Purgatory is meaningful, but Heaven unites organization and meaning in beauty. The three transcendentals—goodness, truth, and beauty—are all needed to restore what was lost. Beauty is the way in which goodness and truth are expressed to people in a way that captures the heart as well as the mind. Eliot concludes his poem, “All manner of thing shall be well / When the tongues of flame are in-folded / Into the crowned knot of fire / And the fire and the rose are one” (*Little Gidding* 5.255-258). While the rebellious and fiery passion of Hell has no place in Heaven, Paradise is not ruled with Purgatorial rigor and penances. The flames in Heaven do not destroy the Celestial Rose. Instead, the union of the fire and rose shows that passion is channeled to blossom in harmony and beauty. Order, beauty, and passion are all connected when revolving around the “still point” of Love.

Dante exerted a tremendous influence over Eliot’s poetry. Their shared imagery of rotating circles, flames, and roses point to their thematic similarity. Both wanted to paint a vision of transcendence for their culture because they understood that meaning and order exist beyond human construction. They both knew that beauty is integral to love, and that Love is the point around which all the universe’s wheeling spheres turn. The fire of that Love incorporates justice, redeems suffering, and beautifies the world. It welds together fragments of culture and meaning and binds spinning galaxies into one harmonious dance.

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THE LONGEST GOODBYE

NATALIA NGUYEN*

Elena pulls into her usual parking space—the one in the front row furthest to the right—shifts the car into park and removes the keys from the ignition. For several moments, she rests her head against the steering wheel, her eyes closed, breathing softly. She’s bracing herself.

If she’s being honest, she doesn’t want to get out of the car. Already, there’s a mounting sense of dread coiling in her muscles at the thought of setting foot in the small, sad building. And on its heels, so close behind it’s nearly indistinguishable from its peer, is a wave of guilt for feeling dread in the first place. She is tired. It’s already been a long day at work of putting out multiple fires with people demanding last-minute budget estimates for next year. She’d like nothing more than to go home and fall into bed, but she can’t. Not yet.

When she opens her eyes, two minutes have passed. That’s enough time wasted. She dons her mask, affixes a face shield over it, and slips on disposable gloves before she grabs a lunch box and exits the car. Although everyone in her family is vaccinated, she’s taking no chances.

The staff greet her by name when she enters the facility. Technically, she’s not even supposed to be here. The pandemic isn’t getting any better and with so many of the residents in feeble health, visits are still banned. But the nursing home has also been short-staffed for nearly two years now, and they’re having trouble giving everyone the care they need. Elena knows that if she doesn’t come in every day to make her mother a little more comfortable, there’s a real chance she’ll be one of the residents who are overlooked.

The staff are relieved when she comes in because it means there’s one less resident they need to look after, even if she’s not allowed to visit. She knows this is a difficult job, but there’s no small part of her that resents them and thinks of them as lazy for making her a primary caregiver when she already has a full-time job and a family of her own to get back to and they’re being paid to look after her mother. There are some staff that are hardworking and dependable, but they can’t be on the clock all the time. She knows from experience that if she asks for assistance in helping her mother up, for example, most of the time her calls for help will be ignored even if she just saw someone working down the hall not three minutes ago. Despite her grievances, she doesn’t say anything. The last thing she needs is to push even more people into quitting or worse, risking retaliation.

Her shoes stick slightly to the laminate wood floors as she walks down the halls. The air is always stifling in here even when she’s not wearing a mask. The facility is kept at 80 degrees year-round for the residents’ comfort. At least the vague scent of urine is fainter through her mask.

The dread and guilt worsen, clawing at the inside of her ribcage as she punches in the code to open the door to the memory care unit. She can already feel tears pricking at the corners of her eyes and the lump swelling in her throat, but she tries to swallow them down for now. There will be time for that later. Right now, she has a job to do.

Her mother’s door is always open these days. It’s easier for the staff to walk by and check on her this way, and it’s been months since she’s been able to get up on her own to do

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something like close her door. She's in hospice care now, which means there should always be a hospice nurse with her, but she's alone in the room.

Elena pauses in the doorway. Her mother had always been plump in the years after she immigrated to America, but as her health has deteriorated, she seems to shrink right before Elena's eyes, withering away to mere skin and bones. Her small frame lies still in the hospital issued bed, her eyes fixed on some point in the distance. Elena might've thought she'd already passed on if it weren't for her incessant trembling jaw caused by her Parkinson's.

"Hey Ma," Elena says, kneeling next to the bed and taking her hand. "How are you feeling today?"

Ma doesn't say anything, but Elena wasn't really expecting her to. Some days are better than others, but over the last few weeks, she's mostly been silent. Ma's dementia is getting progressively worse with every week. Elena isn't sure if she recognizes her anymore.

"Let's get you cleaned up, okay?"

Bathing Ma is too much for Elena to handle alone and she knows none of the good staff are on-duty right now to help, but she manages to roll Ma onto her side to replace her diaper, rub lotion onto her bed sores, and change her into clean clothes. She washes her face with a warm washcloth, clips her nails, and tries to rub some warmth into her freezing sock-clad feet.

Elena almost breaks down when she brushes her mother's thinning gray hair, thinking of how Ma used to brush her hair as a girl before she went to school, but other than a small squeak, she manages to choke down the grief. She doesn't know what Ma's mental state is right now and she doesn't want to start sobbing right in front of her and possibly frighten her. They've never been a very emotionally vulnerable family anyway. Still, after Elena heats up the soup she was carrying in her lunch box and sits down to feed her, Ma reaches out to feebly squeeze her forearm. It could be Ma's way of comforting her or it could be a random act, given the state of her mind. Either way it's nearly enough to make Elena start crying all over again.

It takes nearly an hour to feed Ma the whole bowl of soup. When she was in better health, she used to comment on how she didn't like the American food the nursing home served. Elena doesn't blame her. The food doesn't look very appetizing: solid blocks of mac and cheese and greasy, rubbery meatloaf. Elena used to make Ma all the food they'd been too poor to afford growing up: clams, pastries, and roast meats. It's been a sad way to gauge Ma's mental decline. Even after decades of living in America, Ma was still used to depriving herself for her family. She'd tell Elena to eat them herself or bring the food home for her kids while Ma finished up leftovers. She stopped protesting as the dementia crept in and wore away her inhibitions. Elena's heart breaks thinking that it took Ma waiting until the end of her life to enjoy good food.

But now Ma doesn't seem very interested in eating at all. She'll stare off into space for long periods of time, despite Elena wheedling her to take just another bite. She knows Ma is in pain. The nurses have said there are days now that Ma spits out her medication, even the painkillers. She knows the doctors are right. Ma doesn't have much time left.

When her mother is done eating, Elena wipes her mother's mouth again. She tidies up a little, folding and putting away the laundry someone dumped on a chair. There's not much to do in the room itself since Ma is bedridden. When she's finished, she squeezes Ma's hand one more time.

“I’m going home now but I’ll be back tomorrow evening, okay?”

Ma doesn’t give any indication she heard.

“Have a good night. Sweet dreams.”

Elena feels Ma’s eyelashes flutter when she bends over to kiss her forehead.

She enters the code for the door to leave memory care, waves goodbye to the staff, and makes it all the way to the car before she starts to cry. She rips off her mask and face shield to take ugly, heaving, hiccupping sobs. At least it’s semiprivate here in the confines of the car.

Sometimes, she doesn’t know why she’s crying. Ma’s lived several decades in America, enjoying a much better life than what her life would’ve been like back in the old country. She’s had a full, long life. This is just the natural order of things. This logic doesn’t make her feel any better. It doesn’t help her stop crying either.

The fact of the matter is that this is her mother. This is the woman who raised her. This is the woman who ran on foot from the onslaught of the war with baby Elena bouncing in one arm and a bag of grain in the other. This is the woman who used to walk four miles roundtrip in the dead of Minnesotan winter to get to ESL classes so she could take the citizenship test and become an official United States citizen. This is a woman who always put her family’s needs before her own.

She wasn’t a perfect mother—Elena knows she herself is far from a perfect mother—but she loves her, and she doesn’t want to think of her mother dying. It’s terrifying and painful to see Ma fading right in front of her eyes, but she can’t stay home and pretend everything’s fine. Ma is all alone. She doesn’t have anyone else who really cares for her, and Elena doesn’t have the luxury of justifying that she doesn’t want to visit so she can remember Ma the way she was. Even as physically and emotionally exhausted as she is, this is her duty as her mother’s daughter.

Another concern weighing on her mind is seeing herself in Ma. Elena knows that she’s aging. Her hair is already thinner and grayer than Ma’s was at her age. Her steely eyes are sagging and crinkling at the corners. She knows that one day she’ll die too, but it is so difficult to be reminded of her impending mortality day after day. Will she become a burden on her family? Will any of her daughters care for her like this? Will she develop all of Ma’s health issues? Elena already has a tremor in her hands, but her doctors aren’t sure what it is. It’s not Parkinson’s. Not yet anyway.

She tries to pray sometimes, but she doesn’t know what to pray for. It seems wrong to pray for her Mother’s death, even a quick, merciful one. It’s cruel to pray for more time if it means extending Ma’s suffering. What Elena wants to pray for is her recovery. She wants her mother the way she was ten years ago, but she knows that’s impossible. She thinks it’s selfish of her and a waste of God’s time to pray for impossible things anyway. In the end, she does a messy, snotty prayer asking God to lessen Ma’s pain. It doesn’t feel like enough.

By the time she composes herself, it’s been a little over half an hour since she left the facility. She pulls a wad of tissues from the center console to wipe her eyes and blow her nose. It’s nearly eight. Time to go home and make dinner. Tomorrow she’ll come back and do it all over again. She’ll say goodbye, one day at a time, until Ma passes away.

THE ORNATE HAIRBRUSH:
A MODERN RENDITION OF “THE YELLOW WALLPAPER”
(C. PERKINS STETSON)

ROSE WATTERS*

Like a painting, the house leaned against a backdrop of grey, overcast clouds. The wind ruffled the bed of grass before me, rippling through it like a green sea. An owl softly cooed in the distance. I settled my gaze on the tree no more than ten feet from me. A squirrel sat on the lowest limb and caught my eye. As his eyes touched my gaze, he scampered to the trunk of the tree and escaped up into the branches, away from my view. I heard the squeaks of other squirrels in the tree and wondered what they might be talking about. Perhaps they were worried about collecting food or decided the ominous clouds prefaced a greater storm lurking in the not-so-distant future.

Jack would tell me I was reading far too deep into the inner mind of a squirrel. He must be right; after all he was the expert on medicine. We met in college, when I was a freshman and he was a senior. I was studying English, while he prepared to go to medical school. We had a long-distance relationship that spanned years as I finished my undergraduate degree and he completed medical school and then residency. While he was a resident, I worked as a secretary living with my parents. We made the drive to see each other at least once a month and our exchanges were full of takeout meals, ventures to local exhibits, and long walks through state parks. We married as soon as he finished residency, finally persuading me to move from the city to a small town, where he accepted a job as the town’s primary care physician.

“This will be great, Char,” he said to me in convincing me to move from the comfort of my parents’ house almost six hours away to the new town. He had inherited a large house from his grandparents, and he was eager to start our life together.

I had never moved before, even from the time I was a child. When the time came to finally leave my childhood bedroom, I leaned against the doorframe, peering into the now-bare space. The carpet was beige, freshly vacuumed. The pink curtains fluttered from the breeze coming in the open window. I could hear the noises of my neighbors’ children as they played games in the roads of our neighborhood. My eyes drifted to my vanity and I remembered sitting before it as a little girl. My mother had a special brush she used to brush my hair. It had been passed down from her mother. It was silver and engraved with the family name. She would smile as she ran the brush through my hair. I could see her reflection in the mirror and she would talk of her own mother using that very brush to brush her hair. My mother’s hands were soft and tender just as she was. I was jolted from my memory when my mother joined me in the door frame. She slipped her mother’s hairbrush into my hand and I wrapped my fingers around its cold handle. She smiled at me with the same smile she had used when she brushed my hair and I knew that I was getting ready to embark on a new path in life that I wasn’t sure if I was prepared for.

On that same day, Jack gave me a tour of his grandparents’ former home. The house was a massive Victorian-style with a wrap-around porch and a lofty widow’s peak. The land spread out over twenty acres with rolling green hills. Pastures that once held horses now had broken fences and their emptiness panged at my heart. Jack was particularly proud of the creek that slithered through the woods at the far end of the property line. The rolling hills concealed it from view at the house, but when all the windows were open you could

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hear it faintly dribble over the rocks. The river sunk deep into a tall bank with green moss growing up its sides. The stones at the bottom were pearl grey and glittered in the sunlight that streamed through the tree branches.

“I used to love to play here when I was a kid,” Jack told me. He smiled, thinking of good memories that I couldn’t picture within my own head.

I was forced to leave my job in order to move. I expressed my worries to Jack, since jobs were scarce in the recession. “Don’t worry about it,” he replied. “You’ll get one eventually. If not, it’s not like we’re hurting for money.” He was right again, but it didn’t quite tame the growing uncertainty rising inside me.

I tried to ignore the dark cloud that passed over my thoughts these past nine months since moving into town. I had suffered from dark thoughts periodically throughout my life. Sometimes I would skip class and, when I brought it up to my doctor, he deduced they were bad side effects caused by my menstrual cycle. I didn’t dare mention them to Jack. He was far too stressed from his own work. He started leaving for work earlier and returning after the sun had gone down. But those feelings had gotten worse over the last few months and were increasingly frequent as my menstrual cycle stopped. I wondered if they would dissipate when my menstrual cycle returned. But my cycle did not return for months... until the day it did.

I had always wanted children – to love them and care for them the way my mother had for me. But I couldn’t help feeling conflicted. Would I be able to care for another person? Would I be able to nurture the way they deserved? Would Jack think that I was a good enough mother for his children or would my lack in scaring away the dark thoughts just push them all away? I was painfully correct when the dark thoughts did indeed take my baby away.

I wandered over the rolling hills, moving in no particular direction other than *away*. Away from the house. Away from my parents’ house. Away from the empty horse pastures. Away from myself.

Jack couldn’t know I had lost our baby. He always wanted children. No matter how devastated I was, it would hurt him more. It would hurt me more to tell him and see the look on his face knowing I had disappointed him.

The creek eventually stopped my wandering. I stared emptily down at the bottom of the water, the rocks glittering like freshly sharpened knives. My arms circled my empty womb, a reminder of my failure. My vision blurred, burning from my eyes that were puffy from crying. How could I tell him? How could I keep it from him?

My toes curled around the edge of the bank, flirting with disaster. I slowly picked up one leg that felt like lead as my feelings darkened once more. I felt the air whoosh around me as I landed in the river and my consciousness withdrew from my body.

...

I woke up twenty-four hours later in the nearest hospital, alone. Jack was paged and he arrived a few hours later. He told me the story about how I had fallen into the creek bed, breaking my fibula in the process.

“Why must you always be so clumsy, Char?” he chastised me after he was done his story. I had no response. I was tired and it didn’t take long before I fell back asleep.

I was in the hospital for three days. That was when Jack would convince my doctors that he could care for me at home. A hospital bed was moved into the spare bedroom and that is where I lay with my leg propped up.

Jack settled me into bed, careful not to jostle my bad leg. One of his hands stroked the angle of my face. His hands were smooth, not particularly soft or rough, and cold to the touch. One of his fingers caught one of my brown curls and I instantly thought of my mother. Her touch was gentle and motherly with my hair. His fingernail snagged my delicate hairs and it pulled to the point I was forced to wince. Jack did not notice as he pulled his hand from my head.

“I don’t want you getting out of bed. Don’t put any weight on your leg. You need to be resting,” he ordered. He placed a pill bottle on my bedside. “Take these every twelve hours, or whenever you’re in a lot of pain.” He closed the door as he left, and I was left alone staring at four walls. I eyed up the pill bottle and swallowed a tablet. A warm feeling spread over me, numbing the pain I felt from my leg. I let the warm feeling dance in my body until I succumbed to its draw and fell asleep.

For the next few weeks, my consciousness drifted in and out. I lost track of time. I stared at the wallpaper covering the four walls I had now grown accustomed to. They were a pale yellow color, one of the ugliest I’d ever laid eyes on. When I was awake, I stared at the wallpaper in disdain, imagining how I would decorate the room if given the chance. I attempted to get out of bed, but the dizziness in my head pulled me back. I regularly woke up covered in a glistening sweat. It stuck to my hair and glued it into unmalleable locks. I was grateful there wasn’t a mirror. I didn’t want to know what I looked like and wished Jack not to see me in such a state. I thought of my mother’s hairbrush, cast away in the vanity in the master bedroom. The dark feelings came and went, this time accompanied by a shroud of dizziness that ultimately cursed me back to sleep.

After a few weeks, the pain in my leg increased and I took more of the pills to compensate. But Jack came in and took them away. He thought I wouldn’t need them anymore. That’s when the real pain started. My distaste for the discolored yellow wallpaper blossomed into a hatred. The walls seemed to close in on me and my room became a prison.

I gazed out the single window to the rolling green fields. With the windows closed, I couldn’t hear the birds or the river in the distance, but I could picture them in my mind. The squirrels must have been squeaking to each other from their branches. The birds called to each other as they nestled in the eaves of the house. I felt a looming distaste in my mouth. I was jealous. They could feel the fresh air and I could not. I stared in shame at my leg, but mostly at my empty womb. Jack would not care for me if he were to discover the truth.

The dark feelings cast shadows over my mind. I felt motionless, with no energy. That’s when I saw *her*. It started as a crinkle in the ugly wallpaper. The corner crinkled like aluminum foil. I watched as it formed a crack that sliced down the wall, cutting it in half. She emerged. Her brown hair covered her head like a mane of ringlets. Her eyes were a soft brown, like melted chocolate. Her cheekbones were high and rosy and came walking straight towards me. She held out my mother’s hairbrush to me. It sparkled silver in the light from the window. I took the brush from her gently and she turned so I was facing her beautiful brown curls. I ran the brush through her hair softly, just like my mother had done for me not so long ago. I felt the smile creep onto my lips as I stroked my hands through the girl’s hair. The girl turned to smile back at me and relaxed her head into my touch. I felt the happiest I had been in a very long time. The darkness that was threatening to overtake me subsided. Before I had a chance to react, the girl got up, took the brush from me, and disappeared back through the crack in the wallpaper.

I didn’t know how many days had passed by the time the girl returned. She was older now, perhaps about ten years old. Her hair was longer, but it still contained the same untamable quality as that of a child. The darkness was getting worse, but it dissipated as soon as she came through the wallpaper. Just as before, she handed me the brush and I

caressed her hair with my hands, brushing it out for her. When she decided I was finished, she turned and left again.

She visited me every so often, each time looking a little older than the time before. The crack in the wallpaper got bigger with every entrance. The time between each visit stretched out longer and longer and every hour I went without her riddled my body with an anxious fire. The skin on my arms prickled. I dragged my nails over them, desperate to rid myself of the nervous itch. When she finally came back, a warm rush of relief spread over my body. This time, she was taller. She had blossomed into a beautiful woman with her wild hair now sleeked into tame curls. She turned to let her hair face me, the way she had every other time she visited. She placed the cold handle of the brush into my hands, but this time it felt colder than before. I stroked it through her hair slowly, watching every tangle melt away. She got up too soon for my liking and walked back to the wallpaper. Before she disappeared through the crack, she turned her head to face me and gave a solemn wave. I knew that was the last time I would see her.

The anxiety crashed over me like a tidal wave. The itching in my arms increased. Every fiber of my being wanted to get out and pull her back to me. I forced myself to sit up and ignore the dizziness that rushed to my head. I swung my feet around to the floor, letting the carpet squish between my toes. I gently applied pressure to the balls of my feet, standing myself up. The pain in my leg throbbed, but I steadied myself into a standing position. I wobbled my way to the wall, raking my nails into the wallpaper. I dug so hard that the wallpaper began to peel away. I ripped at it until I met the bare wall. There was no trace of the girl anywhere. My eyes darted furiously from one side of the wall to the other. Then I saw it—the discarded pill bottle laying at the corner of the room. I snatched it up, hoping for one last pill to soften my pain and bring the girl back to me. It was empty.

Jack... He had pills like these in his office. I wobbled to the bathroom, grabbing my mother's ornate hairbrush from where it rested on the vanity. It was *the* hairbrush the girl had given to me. I needed to show it to her as soon as I saw her. My gait was shuffled and unbalanced, but I managed to make it downstairs without falling. I threw open the front door, letting the evening waves of sun hit my vitamin D-deprived skin. It was blinding and I realized it had been weeks since I had been outside.

I stumbled the mile-long trek to town, each step sending pulses of pain through my leg and into my head. My nightgown fluttered around me, my hair was wild from bed. The sun was setting and I was running out of time. I forced myself to go further and faster, causing my arms and legs to shake.

Then I saw it—Jack's office. The clock above his building chimed and flashed the date – August 5th, 2020. Had I really been in bed for over two months? My arms and legs shook as I crossed into the middle of the street. There were people everywhere, crowding, shoving, and yelling but I focused only on Jack's office ahead. Tears streamed down my face. I needed to see her one more time. And then I saw her, distant down the road, in front of Jack's office. I called to her. Only she could help me now. I stumbled forward. Voices yelled around me, including three police officers. They yelled obscenities at me, but all I could see was her. I reached one of my hands out to her as the sun turned my brown skin darker in the evening light. I reached into the pocket of my nightgown for my mother's hairbrush as I saw Jack materialize outside of his office, just next to my girl.

"Charlotte, no!" he yelled to me. He was frantic and I wondered why. Then I heard three gunshots ring out. I was on the ground with Jack's face above me.

"I lost her," I said as the girl's image faded into nothing.

MARY, QUEEN OF SCOTS: MARTYR OR MISCREANT?

REBEKAH BALICK*

Abstract: Scholars have long studied both the history and the personal character of Mary Stuart, most famously known as Mary Queen of Scots, and the extent of her virtue and vice throughout her life. As the Catholic rival, in a sense, to the Protestant Queen Elizabeth I of England, the matter of Mary's faith makes her important both to Catholic and British history. This research examines the extent to which Mary Stuart's Catholic faith permeated her decision-making and political action throughout her life as well as the actions of her rivals and executioners, examining primary texts and contemporary interpretations to discern whether or not there is a case for naming Mary a martyr for the Catholic faith. Together, these texts and their historical context reveal that though her death was in part motivated by religious vehemence, it was not the sole or primary reason for her execution, thus removing the possibility of making her a martyr. Yet this does not in any way diminish her importance or the role that religion played in the events surrounding her tragic life and reign. Rather, it illuminates the peculiar relationship between church and state in this period and reinforces the mystery and allure that have made Mary, Queen of Scots a figure of both historical and cultural significance.

Mary Stuart, Queen of Scots, is one of the most well-known figures of Tudor and Stuart Britain, and for good reason. The riveting story of her life, execution, and legacy has been analyzed many times by researchers anxious to get a glimpse at her psychology.ⁱ This is no easy task given that the most impactful events in her life were surrounded in suspicion and plotting, and historians must wade through multiple layers of religious bias to glimpse the truth. A question frequently pursued is the extent to which Mary Stuart can be incriminated for the various crimes of which she was eventually accused. For example, numerous historians have devoted significant energy into investigating the "Casket Letters," the letters used to accuse Mary of plotting the death of her husband Henry Stuart, Lord Darnley.ⁱⁱ For years historians debated whether to view the letters as authentic, and thus Mary as guilty, or whether to view them as forgeries and thereby proof of Mary's innocence. In the past three decades a middle ground has begun to emerge; historians have argued that the letters themselves were genuine but that other evidence was fabricated by Mary's enemies to make her relatively minor role seem much worse.ⁱⁱⁱ Similar nuance has been paid to Mary's supposed involvement in the Babington Plot, the accusation which eventually convicted her and brought her execution.^{iv} Despite Mary's self-proclaimed innocence, many contemporary historians remain convinced of her guilt; even those who defend some measure of her innocence tend to agree that her actions while in England and the danger she posed to Elizabeth I were enough to invoke execution.^v

This focus on Mary's trial has opened up an important avenue of further inquiry—the study of her martyrology. There was an extensive Catholic "martyrology tradition" during the sixteenth century, where Catholics collected accounts of other Catholics executed under the English government as a way to spread courage and promote unity.^{vi} It is from these accounts, often dramatized and artistically embellished, that most of the tradition of Mary as martyr originates; however, because it is possible that these accounts had been highly fictionalized as Catholic propaganda, it remains difficult for historians to agree on whether or not Mary was, in reality, martyr material.^{vii} Earlier in the twentieth century, historians such as John Quinlan understood Mary's death as the near-textbook example of a religious martyr; falsely accused of political crimes, Mary Stuart was executed by religious enemies for staying true to her faith.^{viii} For others, however, the religious motivations were much murkier, and reflect the complex patterns of coercion, persecution, and contested martyrdom typical of confessional conflict in the sixteenth century. Historians have increasingly

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focused on the English government's political concerns—namely, the danger that Mary posed to Elizabeth—as the main motivation behind Mary's trial.^{ix} The nuance surrounding her involvement in the aforementioned plots is closely connected to interpretations of her martyrology; those who believe Mary to be mostly innocent are more likely to interpret her death as a martyrdom than those who concede some guilt.^x

The fascination with the Scottish Queen is not new. Even immediately following her death, accounts of her final days were published and distributed both in England and on the European continent. Historians tend to divide this early modern content into two categories: one involving texts that reflect the Protestant anxiety to identify Mary Stuart as a political enemy, and the other consisting of Catholic attempts to portray her as a holy martyr.^{xi} The portrayals do not stop with written accounts of her death, either; scholars of various disciplines have been fascinated by the vast amounts of artistic propaganda, such as poetry, paintings, and biblical retellings, released by both Protestants and Catholics after her execution as they fought to portray Mary as either a dangerous foreign threat or a persecuted, faithful queen.^{xii}

While this makes for extremely interesting analysis, it complicates an historian's ability to determine her case for martyrdom because the biases present in the accounts are often very strong. Given her complicated legacy and the interwoven nature of politics and religion in the Tudor world, the claim regarding Mary's martyrdom cannot be proven for certain. However, a study of primary sources from the day reveal the great difference between Protestant and Catholic accounts of her death as well as contribute to knowledge of Mary's character and the historical era surrounding her execution. After studying these sources, one can conclude that despite the efforts of sixteenth-century Catholics to portray Mary as a martyr, it is impossible to declare her a true martyr with any degree of certainty due to the near inseparability of religious and political motives of the era.

Mary Stuart was born in 1542 in Scotland to King James V and his wife Mary of Guise.^{xiii} This parentage was especially important, as Mary's lineage combined the bloodlines of three royal European thrones: the Scottish throne through her father, the English Tudor throne through grandmother, Margaret Tudor, and the French throne through her Guise mother.^{xiv} Her excess of royal blood afforded her a strong claim to any of these thrones, but her claim to the English throne would become the most impactful. After the death of her father when Mary was only six days old, she became Queen of a war-torn Scotland; however, she did not remain in Scotland and was instead raised in the French court due to her betrothal to the French dauphin Francis.^{xv} After eventually marrying Francis, Mary found herself in many precarious political situations that divided her between the French and Scottish thrones, a conflict further complicated by Catholic supporters in England who mourned the early death of the Catholic Mary Tudor and accession of the Protestant Elizabeth Tudor.^{xvi} Following Francis's death, the French throne passed to Catherine d'Medici as regent, and Mary decided to leave France and return to Scotland. Here, she faced challenges not only because she had arrived from a foreign court, prompting suspicion, but also because of the growing religious conflicts between Protestants and Catholics.^{xvii}

As a devout Catholic herself, Mary had to find a way to compromise with the Protestant factions in her government and country. Her religion also caused Catholics in England to see in Mary the hope of an English monarch who could restore the Catholicism lost under the reign of Queen Elizabeth.^{xviii} Though not actively pursuing a claim to unseat Elizabeth, Mary did make it clear that she hoped to gain the succession after Elizabeth's death since the Virgin Queen as yet had no other heirs. However, things were not to be so simple. Mary's religion was of great concern to Protestant Englishmen, who did not want a Catholic on the

throne, and Elizabeth staunchly refused to appoint a successor for a variety of reasons.^{xix} In addition, Mary's position as ruler of Scotland was facing increasing difficulties, eventually culminating in a series of almost non-stop disasters which brought about the end of her Scottish reign. Her problematic second husband, Lord Darnley, was murdered in a plot that may have involved the Queen herself,^{xx} and following his death she was abducted, raped, and imprisoned at the hands of James Hepburn, the fourth earl of Bothwell, who was to become her third husband. Tensions escalated and military conflicts arose between Mary's army and the Scottish nobles, eventually culminating in Mary's defeat, imprisonment, and forced abdication in favor of her son, James VI. Fearing for her life in Scotland, Mary fled to England and sought refuge under Elizabeth, hoping her cousin would grant her safety and possibly even help her regain the Scottish throne.^{xxi}

At first, it seemed that Elizabeth's government might reach a compromise with Mary to restore her throne. However, rumors and accusations that Mary had murdered Darnley, an Englishman, resulted in Mary's indefinite imprisonment in England.^{xxii} Over the next nineteen years, she would remain in England, desperately trying to find a way out of her situation and failing every time. In 1586, the infamous Babington Plot was hatched by Catholics in England, France, and Spain to assassinate Elizabeth, stage an uprising, and appoint Mary to the English throne.^{xxiii} Though Mary's direct involvement in this plot is doubtful, it is likely that she was at least aware of it; consequently, Mary was brought to trial for "plotting political assassination" and found guilty.^{xxiv} Although Elizabeth initially displayed great hesitancy to sign her death warrant, she and her privy councilors eventually did sign it, and Mary was beheaded on February 8, 1587 at Fotheringhay Castle.

Immediately following her death, Protestants and Catholics within England and across Europe began to draw their own conclusions about her end. Much of the content of these accounts is clearly connected to religious convictions, shaping the narrative and assessment of Mary's final moments; nevertheless, the accounts provide important details about her execution. A well-known Protestant account of the events is "A Circumstantial Account of the Execution of Mary, Queen of Scots, composed by Robert Wyngfield in 1587. At the start of his narrative, Wyngfield focuses on Mary's physical appearance, with a lengthy description of her gown, shoes, and hair.^{xxv} Moving into the execution account itself, Wyngfield chronicles her ascent to the scaffold and notes her calm composure as the sentence is read.^{xxvi}

Wyngfield then includes the entirety of the speech given to Mary by the Protestant Dr. Fletcher in his efforts to convert her to Protestantism. Fletcher exhorts Mary to "change [her] opinion and repent of [her] former wickedness," wanting her to accept the "true knowledge of God and his Word" and "settle [her] faith only...in Christ Jesus" as opposed to the rituals and sacraments of the Catholic Church.^{xxvii} Mary refuses multiple times, stating that she is "settled in the ancient Catholic and Roman Religion" and is "resolved to die in [that] religion."^{xxviii} The excessive attention given to this exchange reveals Wyngfield's concern with Mary's religion and the offense taken at her stubbornness in the face of conversion. From a Protestant perspective, it also provided proof of heresy due to her obstinate refusal to repent even when presented with the "true faith," thus making her appear even more deserving of death.

Likewise, Wyngfield's narrative focuses on what Protestant readers would have understood as the repulsive excesses of her Catholicism, with lengthy descriptions of her jewelry and sacramentals, such as her Agnus Dei, crucifix, and Rosary.^{xxix} He highlights the fact that during Fletcher's prayers, she resolved to drown out his voice by praying her own prayers in Latin "with overmuch weeping and mourning."^{xxx} The wording portrays her

prayers as pathetic, even hysterical, when contrasted with the calm and gracious prayer of the Protestant minister. Admittedly, Wyngfield does point out that Mary prepared herself for death “with a kind of gladness and smiling,” never “alter[ing] her countenance.”^{xxxix} However, it is clear that Wyngfield does not hold a great respect for Mary. He narrates her beheading with gruesome detail, highlighting her greyed hair and sad appearance with a sense of cool indifference.^{xxxii} This end does not impart any glory to Mary’s death; rather, it reads more as a pitiable tale of the execution of a stubborn yet pathetic and heretical woman.

By contrast, Catholic accounts are quite explicit in their belief that Mary courageously faced a cruel martyrdom. The Catholic Adam Blackwood’s account of her execution from his *History of Mary, Queen of Scots* (1587) is much more obviously biased toward the Catholic perspective, though most details remain identical to Wyngfield’s. From the very start, Blackwood focuses on Mary’s composure, saying she mounted the scaffold “so nimbly that she seemed to have no fear of death,” and echoes Wyngfield in saying that she “[n]ever changed her countenance” throughout the entire execution process.^{xxxiii} Where Blackwood’s account differs from Wyngfield’s is in its censorious rhetoric against Mary’s persecutors. He calls Elizabeth “[Mary’s] cruel cousin,” highlights how Mary was denied the comfort of a Catholic priest, and mentions the coldness with which the executioner—whom he calls the “butcher”—snatched away her cross and other Catholic items.^{xxxiv} Blackwood also recounts the exchange with Doctor Fletcher, but he focuses more on Mary’s response than the minister’s words. In Blackwood’s eyes, she righteously rejected the advances, resolving to “die without any counsel from him or any of his sort”, and prayed her Catholic Latin prayers loudly so as to bear a final, steadfast witness to her faith.^{xxxv} Such was her “constancy and boldness of spiritual courage” in the face of death that many of those present could not help but weep and “condemn these in their conscience who were the authors of such a cruelty.”^{xxxvi} Blackwood’s account, then, focuses on portraying Mary’s courage and elicits moral sympathy for the injustice done by her execution. Blackwood is also explicit in his claim that Mary died a martyr: he calls her death a “noble... martyrdom” and uses rhetoric that supports this glorious theme.^{xxxvii} He tells how, after the beheading, the “butcher...in derision and contempt” held aloft her head and handled her “sacred body” with disdain, again contrasting the cruelty of these Protestants with Mary’s own virtue.^{xxxviii} Blackwood saw Mary’s execution as a martyrdom for the Catholic religion, and the language used in his account makes clear his intention to let this fact be known.

Mary herself, it seems, also saw her death as a martyrdom. In a letter to her brother-in-law, Henry III of France, written just before her execution, Mary says that she “[dies]... for the Catholic faith” along with “the assertion of [her] God-given right to the English Crown,” and laments that she is not “allowed to say that it is for the Catholic religion” that she is condemned.^{xxxix} This passage demonstrates that Mary thought of herself as a martyr and believed that her religion was a primary cause of the sentencing. Her “proof” of this belief is that “they [took] away [her] chaplain” and did not allow her to receive the sacraments before death.^{xl} While exhorting Henry to care for her servants and bury her in France, Mary emphasizes that she “dies a Catholic” and wants to be remembered as such.^{xli} Throughout the letter, religion is a preoccupation for her and remains one as she goes to her execution. Her insistence not to take the counsel of a Protestant minister and her proud proclamations of Latin prayers reflect her desire to die a holy death and bear witness to the Catholic faith, thus showing her belief in her own martyrdom.

While Mary’s Catholicism appears to be a significant motivation for her sentencing, it is doubtful that either religion alone or the problem of heresy served as the primary cause of her execution as the Elizabethan government feared political sedition more than religious

difference. Many of Mary's misfortunes were connected to her Catholic faith, such as the religious tensions in Scotland that brought about her deposition and the Catholic plot to assassinate Elizabeth. However, though these events may point to evidence of persecution, they just as clearly reveal the inseparability of religion and politics in this period. And politics—most notably Mary's claim to the throne—appears to have been the main focus of the tragic affair. In *The Second Answer Made by the Queen's Majesty* (1586), one of Elizabeth's printed answers to Parliament on the matter of Mary's condemnation, Elizabeth compares Mary's case not to previous religious trials—of which there were many—but to political cases in which she pardoned “so many rebels...and treasons” against her crown.^{xlii} Elizabeth's answer and her hesitation to execute Mary show that she was thinking about the situation—or at least desired the situation to be viewed—through a political lens, considering how it would appear to foreign allies if she were to “spill the blood even of her own kinswoman.”^{xliii}

Indeed, before 1585, Elizabeth opposed “extreme bills” which made the celebration of the Catholic Mass a felony and reduced recusancy penalties to fines rather than imprisonment. Even after the papal bull *Regnans in excelsis* (1570), which excommunicated the Queen and relieved English Catholics from their bonds of allegiance to her, Elizabeth continued to distinguish between mere conversion to Catholicism and conversion to Catholicism “with intent” to undermine the kingdom. Additionally, Elizabeth had already refused immense pressure from Parliament and the bishops to execute Mary back in 1572 following the Ridolfi Plot.^{xliiv} In “The Second Answer,” then, it is not surprising that the religious question does not appear in Elizabeth's discernment; Mary's personal practice of Catholicism does not appear to concern Elizabeth, and given that Mary lived in England for nineteen years without being persecuted for her devout Catholicism, the execution does not seem to be motivated by religious differences alone. Rather, as Elizabeth states in her letter, the cause for her death was that “only [Elizabeth's] injurer's bane must be [her] life's surety”; in other words, Elizabeth's safety could only be ensured if the life of the one conspiring against her was taken.^{xliv} Had the question been primarily one of religion, Elizabeth's deliberation and history of inaction towards Mary makes little sense. The historical context furthers this interpretation; English courts in the period were far more likely to try even the most common accused persons for “sedition...rather than heresy”, and there seems little reason to break with that tradition for someone whose execution was already highly controversial.^{xlvi} Religion certainly informed the political situation that brought this conclusion, but one cannot claim that it was the true cause of Mary's execution.

The question remains, then, whether or not Mary could be accurately characterized as a martyr given the circumstances surrounding her death. The insistence of the Catholic factions and Mary's own idea of her death are not enough to grant her the title; other criteria must be considered. *The Catechism of the Catholic Church* defines a martyr as one who bears “witness even unto death... to the truth of the faith and of Christian doctrine... [and] endures death through an act of fortitude.”^{xlvii} In practice, this definition has been refined to mean a person who bears witness to the faith by laying down his or her life, dying directly for the sake of the Church at the hands of those who seek to harm the Church.^{xlviii} It can be taken for granted that Mary died at the hands of those who bore ill will towards Catholicism, and all accounts of her death show her public witness to Catholicism at the moment of death. The trickiness lies in whether or not her Catholic religion was the primary motivation of her captors. In this, the question is uncertain. It is true that other martyrs of the Tudor period, such as St. Thomas More, are considered martyrs despite the complicated political and religious situation; it is also true that many Protestants in England were very concerned about the Scottish Queen's supposed heresy and the danger she posed to the

English Church.^{xlix} However, Mary's case is different given her peculiar status. Killing a queen would have immense ramifications in the international system, and to do so over a religious difference would have brought more problems for Elizabeth than solutions. Posing a direct threat to the English nation would be the only crime serious enough to convict her, and it is likely, given the sources and evidence of Elizabeth's own reluctance, that Mary would not have been executed had Elizabeth not believed her to be a direct threat upon Elizabeth's life. Thus, while Mary's sentence was related to religious motivations, the direct threat that she posed to the English crown—regardless of her religion—was the true incriminator.

Regardless of her role as a martyr or not, Catholic accounts of Mary Stuart's death reflect the influence that she had after her death as contemporaries praised her execution as a martyrdom. Although Protestant accounts focus more on her heresy, both sides of the religious debate admit to being moved by her courage in the face of death. Though the complications of her era and life prevent her recognition as a canonized saint or declared martyr, Mary's many virtues are memorialized in these accounts and in her own writings, revealing a woman who faced the complications of her position with grace and fearlessness. Despite her tragic end, Mary, Queen of Scots is remembered in history as one of the strongest and most fascinating queens to grace the Europe stage.



END NOTES

- i See, for example, Jayne Lewis, *Mary Queen of Scots: Romance and Nation* (NY: Routledge, 2005); Jeremy L. Smith, "Revisiting the Origins of the Sheffield Series of Portraits of Mary Queen of Scots," *The Burlington Magazine* 152, no. 1285 (2010): 212-18.; Hans Villius, «The Casket Letters: A Famous Case Reopened,» *The Historical Journal* 28, no. 3 (1985): 517-34.
- ii The Casket Letters were supposedly correspondence between Mary Stuart and James Hepburn, the Earl of Bothwell, the lord who would become her third husband. The letters were used by the Scottish to incriminate Mary for the mysterious death of Lord Darnley. Their authenticity is heavily debated. See Villius, "The Casket Letters," 518.
- iii Ibid.
- iv The Babington plot consisted of a plan to assassinate Queen Elizabeth I and pave the way for an invasion of England by the Catholic French and Spanish. Mary Stuart was accused of involvement when a letter of hers to Anthony Babington, a lead conspirator, was discovered in which she consented to the plan, including the assassination of Elizabeth. The discovery of the letter and the further incrimination of Mary's servants, who admitted under torture to its authenticity, was the major catalyst for Mary's execution. See Horace Tenney, "The Trial of Mary Queen of Scots," *American Bar Association Journal* 17, no. 5 (1931): 285-91.
- v Tenney, "The Trial of Mary Queen of Scots," 291
- vi Maria Jesus Perez-Jauregui, "A Queen in a 'Purple Robe': Henry Constable's Poetic Tribute to Mary, Queen of Scots," *Studies in Philology* 113, no. 3 (2016): 580.
- vii Jeremy L. Smith, "Mary Queen of Scots as Susanna in Catholic Propaganda," *Journal of the Warburg and Courtauld Institutes* 73 (2010): 219.
- viii John Quinlan, "Was Mary Stuart a Martyr?" *The Irish Monthly* 61, no. 725 (1933): 665-70.
- ix Gabriel Glickman, "Early Modern England: Persecution, Martyrdom: And Toleration?" *The Historical Journal* 51, no. 1 (2008): 252.
- x Quinlan, "Was Mary Stuart a Martyr?" 665-70.
- xi Perez-Jauregui, "A Queen in a 'Purple Robe,'" 581.
- xii See Smith, "Mary Queen of Scots as Susanna," 219; Perez-Jauregui, "A Queen in a 'Purple Robe,'" 577-94; Rosamund Oates, "Puritans and the 'Monarchical Republic': Conformity and Conflict in the Elizabethan Church," *The English Historical Review* 127, no. 527 (2012): 833.
- xiii Julian Goodare, "Mary [Mary Stewart] (1542–1587), queen of Scots," *The Oxford Dictionary of National Biography*, online edn. (Oxford University Press, 23 Sep. 2004); Accessed 20 Feb. 2021. <https://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-18248>.
- xiv Goodare, "Mary [Mary Stewart] (1542-1587), queen of Scots."
- xv Ibid., 2.
- xvi Ibid., 3.
- xvii Ibid., 4-5.
- xviii Ibid., 6.
- xix Ibid.
- xx See fn. 2 above.
- xxi Goodare, "Mary [Mary Stewart] (1542–1587), queen of Scots," 15-16.
- xxii Ibid., 18.
- xxiii See fn 4 above. Goodare, "Mary [Mary Stewart] (1542–1587), queen of Scots," 22.
- xxiv Ibid., 23
- xxv Robert Wyngfield, "A Circumstantial Account of the Execution of Mary, Queen of Scots (February 8, 1587)," in *Elizabeth I and Her Age: Authoritative Texts, Commentary and Criticism*, ed. Donald Stump and Susan M. Fletch (NY: W.W. Norton, 2009), 355.
- xxvi Wyngfield, "A Circumstantial Account," 356.
- xxvii Ibid.
- xxviii Ibid.
- xxix Ibid., 357.
- xxx Ibid.
- xxxi Ibid.

- xxxii Ibid., 358.
- xxxiii Adam Blackwood, "History of Mary, Queen of Scots (1587)," in *Elizabeth I and Her Age*, 358.
- xxxiv Blackwood, "History of Mary, Queen of Scots," 358-359.
- xxxv Ibid.
- xxxvi Ibid., 359-360.
- xxxvii Ibid. 360.
- xxxviii Ibid.
- xxxix Mary Stuart, "Letter to Henry III (February 8, 1587)," in *Elizabeth I and Her Age*, 354.
- xl Stuart, "Letter to Henry III," 354.
- xli Ibid.
- xlii Elizabeth Tudor, "The Second Answer Made by the Queen's Majesty (November 24, 1586)," in *Elizabeth I and Her Age*, 352.
- xliii Tudor, "The Second Answer Made," 352.
- xliv Patrick Collinson, 'Elizabeth I (1533–1603)', *The Oxford Dictionary of National Biography*, online edn. (Oxford University Press, Jan 2012); Accessed 21 February 2021. <https://www.oxforddnb.com/view/printable/8636>
- xlv Tudor, "The Second Answer Made," 352.
- xlvi Glickman, "Early Modern England," 252.
- xlvii *Catechism of the Catholic Church*, 2nd ed. (Washington, DC: United States Catholic Conference, 2000), 2473.
- xlviii Quinlan, "Was Mary Stuart a Martyr?" 665.
- xlix Oates, "Puritans and the 'Monarchical Republic'," 833.



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The paper below, one of two co-equal winners in the category of Scholarly Research, belongs to the science of Consumer Research. As is customary in this field, the paper's back matter, in the form of an Appendix, supplies a specimen of the survey which the body of the text analyzes. Unfortunately, the appended survey causes this submission to exceed the word-limit permitted in the DES Undergraduate Writing Contest. In deference to the unique format of scientific research in Applied Sociology, this journal's editors have retained the Appendix, but published it only in the version of the paper available at the DES website.

WOMEN'S CRITERIA FOR CHOOSING ACTIVEWEAR AND ADVERTISING EFFECTS ON BRAND ATTITUDE AND PURCHASING INTENTION

HOPE HANSEN*

Abstract: The purpose of this report is to explore and determine which criteria women consider when purchasing activewear and how a brand's advertising affects consumer's attitude toward brand and purchasing intention of the brand. The background, research questions, method, findings, recommendations, and future research with limitations are included in this report.

FINDINGS

Influencing factors to purchase activewear were measured as a variable through a rank order question. Among the factors of price, comfort, style, durability, brand name, and other, price and comfort were most frequently chosen as the most important factor (35.5% and 31.3% ranked number one, respectively). After extensive data cleaning, the collective set of data was tested for significance with a t-test. This helped assess the strength and correlation between the variables of ad perception, brand liking, and purchasing intention. The analysis concluded that ad perception is significantly correlated with purchasing intention ($r(178) = .211, p = .004$). This means the more people think positively of the ad, the more likely they are to purchase from the brand. There is an even stronger correlation between brand liking and purchasing intention ($r(177) = .749, p < .001$). This means the more the consumers like the brand, the more likely consumers are to purchase from the brand. Brand liking is not correlated with positive perception of the ad. In summary, attitude towards a brand in general seems to be more predictive of purchasing intention rather than their perceptions of the ad.

SOLUTION

Because brand attitude is most significantly correlated with purchasing intention, brands should have an overall objective to create a positive brand image. To do this, brands must know what their customers value when choosing activewear.

Use surveys and focus groups to gain valuable data and insights into what current and potential customers value when purchasing activewear. Place special focus on a rank order question about what factors they value when purchasing activewear. Brands can promote these research methods by posting it in gyms, retail stores, and as a pop-up on their websites. They can incentivize customers to take the survey or participate in the focus group by offering discounts on their apparel.

After acquiring this data, brands should design a campaign specifically highlighting the factors that the target audience values. For example, if the current and/or projected

* A student at the University of St. Thomas (MN), Hope Hansen tied for the first-place prize for scholarly research in the 2021 Delta Epsilon Sigma Undergraduate Writing Contest.

customer base values style as their most important factor, the campaign should showcase new and innovative styles in their activewear. If the data shows that customer value price most, the campaign should highlight the feature of low prices by clearly advertising discounts and coupons codes. The focus of each advertisement should be tailored to the most desired factor(s).

Brands should also use Integrated Marketing Communications to drive sales by ensuring that all messaging and promotional effects work towards the same goal. This will allow customers to know what makes that brand special and why they should purchase from them. All advertising efforts should clearly display what benefits the activewear brand provides. These recommendations serve as tools to increase overall brand liking, which will drive purchasing intention and in turn, increase sales for activewear brands.

BACKGROUND

The definition of activewear in this report includes athletic wear, sportswear, and clothing worn while working out.

SYNDICATED RESEARCH

Target Customer Demographics

Data about different age groups buying gym/jogging/workout clothes in the past year were analyzed. Research conducted on MRI Simmons shows that women aged 18-24 are 13% more likely than other female age groups to have bought activewear in the past year (2018), women aged 25-34 are 48% more likely, women aged 35-49 are 28% more likely, and women aged 50+ are 65% less likely. Additionally, 36% of women aged 55+ do not wear activewear (Smith, 2018). This data suggests that middle-aged female categories are most likely to purchase activewear and older women are much less likely. White, non-Hispanic women are the most likely group to purchase casual clothing, in particular, activewear. When asked "What items have you purchased for yourself in each of the following ways in the last 12 months?" 46% of white, Non-Hispanic women answered yes to activewear while only 32% of Black, Non-Hispanic women purchased activewear (DeSalva, 2019).

Purchasing Attitudes and Psychographics

Customers say that brand name plays a small role in their purchasing process, but they care more about price, quality, and comfort. Fifty-two percent of shoppers say they don't pay attention to brands or labels; this view that is strong among women as a whole but varies between age groups of women (Smith, 2018). According to data from MRI Simmons, women aged 18-24 are 40% more likely than other female age groups to agree that wearing a designer label improves a person's image. Women aged 25-34 are slightly lower, but still 15% more likely to agree that designer labels improve image. Women 35+ are less likely to care about the designer label (MRI Simmons). This suggests that designer labels and brand names affect purchasing attitudes of younger women more than older women. Crossovers refer to people who purchase activewear equally for exercise and more casual purposes. Women aged 18-34 are by far the largest demographic in this segment with 39% crossovers instead of purchasing athletic apparel only for exercise or only for casual wear (Smith, 2018).

Celebrities in Women's Activewear

Kate Hudson is the face of the Fabletics brand, along with Demi Lovato serving as a brand ambassador (Smith, 2018). Some celebrities start their own activewear lines, such as Rihanna's Fenty PUMA by Rihanna, Beyonce's Ivy Park and Venus Williams' EleVen line of extended-size items (Smith, 2018). Brands use the strategy of featuring famous women to draw customer's attention and be more noticeable than competitors. On the other hand, brands such as Outdoor Voices find just as much value in featuring everyday people (microinfluencers) because they may seem more relatable and genuine (Smith, 2018). Mintel's research found that efforts to feature celebrities in brand advertisements did not greatly impact perceptions of the brand. In a study of preferences regarding celebrity or athlete endorsers, 75% of females aged 18-34 said celebrity or athlete endorsers usually have no bearing on their impression of a brand (Smith, 2018).

Empowerment and Inclusivity in Women's Activewear

In September 2018, Under Armour launched a series of videos showcasing athletes' willpower, which led to the 2018 fall/winter Misty Copeland Signature Collection (Smith, 2018). Athleta, a completely female athleisure brand, had success in their "Power of She" campaign which encouraged women to move past the treadmill and overcome their fear of trying new things in the gym (Smith, 2018). Size range is important to 16% of activewear consumers and 23% of women say they want more plus sizes, which has led brands such as Nike and Outdoor Voices to add many plus sizes (Smith, 2018).

Key Players and Competition in Women's Activewear

Nike, Adidas, and Under Armour are ranked highest in quality, performance, style, and nearly all other attributes besides affordable price (Smith, 2018). According to a July 2018 Mintel study, nearly half of respondents do not associate these positive attributes with Lululemon, GapFit, Fabletics, Athleta, and Outdoor Voices; these brands serve loyal niche audiences but not the broad female public (Smith, 2018). However, Lululemon, Athleta, and Fabletics are considered most stylish for their target audience: women aged 18-24 (Smith, 2018). Mintel's brand perception research on Under Armour is generally positive and comparable to other leaders like Nike and Adidas in many categories. However, it ranks much lower in affordable prices (Smith, 2018). Lululemon differentiates from megabrands like Nike and Adidas by using the comfort factor. Lululemon has developed ways to understand individuals' unique patterns of movement, and they customize different fits of apparel for each person. This sets Lululemon apart from competitors, but it needs work in communicating the technology to customers to make them want to pay their prices (Smith, 2018). Adidas and Reebok have room to grow their style perception among women, but Under Armour's efforts to reach women could eventually pose a threat to Lululemon, Fabletics, and Athleta (these three brands have a similar style rating from women) (Smith, 2018).

Social Media and Purchasing Intention of Apparel

Many female shoppers incorporate social media influences into their purchasing process. Social media can both persuade and prohibit purchases, with 60% feeling that social media prompts impulse purchases (DeSalva, 2019). Female brands and retailers with a strong social media presence are more likely to be relevant among female shoppers, especially those aged 18-34 (DeSalva, 2019). Informative social media content, whether it is from a friend, blogger, or brand can engage young women and encourage more purchases

(DeSalva, 2019). Instagram features an option to link clothing items directly in a photo, which is a valuable feature for women looking for specific clothing items shown on a model. Another factor is reviews; feedback about clothing items from other women serve as a stamp of approval for a brand or retailer (DeSalva, 2019).

Interpretation

From this research, it can be concluded that there are many different factors that can influence female purchasing intention of athletic apparel. Brand label is important to some, but it is usually not the most important factor. Market leaders have different strengths (e.g. Lululemon has a niche female market willing to pay their prices for style and comfort while Nike is known for athletic performance and apparel quality). Comfort, price, and quality usually rank higher than brand label on a purchaser's priority list. Celebrity endorsement, social media, and reviews can play a factor in influencing purchasing intention. Women aged 25-34 are most likely to purchase athletic wear, while women aged 50+ are least likely (MRI Simmons).

ACADEMIC RESEARCH

One empirical research study focuses on college-aged millennials' purchase intentions in response to cause related marketing (CRM) in the sportswear industry (Baek et al., 2017). The study defines CRM thus: it is "whereby a business entity partners with a good cause to pursue its economic as well as its social values" (Baek et al., 2017, p. 1320). It also examined factors such as brand globalness, brand-cause fit, and firm motive.

This study used a convenience sample of 382 college students from two universities in a South Korean metropolitan city. A mall-intercept survey method was used in several places on campus. Participants were asked about a Nike CRM campaign called "Designed to Move" to reverse the global epidemic of physical inactivity. A 5-point Likert scale was used to ask questions about brand globalness, brand-cause fit, firm motive, and purchase intention in response to this campaign.

The study focused on five similar hypotheses. The study was mainly focused on the fifth hypothesis: "Millennials' perceived sportswear brand-cause fit in CRM will have a positive effect on their purchase intention" (Baek et al., 2017, p. 1324). Brand-cause fit refers to "consumers' perception of how strong the association is between the brand and the cause" (Baek et al., 2017).

There is a lack of agreement in previous literature regarding whether brand-cause fit needs to be high to attract consumers. This particular study found that the subjects' purchase intentions of sportswear were in fact impacted by CRM and brand-cause fit. One limitation that the study notes is that millennial consumers' favorable perceptions of a brand may not be because of a CRM motive alone; it could be because they already have knowledge and experience with Nike. The overall results showed that millennials tend to appreciate social meanings in brand marketing, and they like to associate themselves with brands that possess a strong global image. These factors (globalness and brand-cause fit within CRM) impact purchasing intention and support of the brand overall. One may use this information to target the millennial audience by pursuing CRM campaigns.

A second empirical research study describes marketing strategy of homogenization (treating each customer the same) of a target market rather than segmentation (dividing customers into groups based on demographics and shared characteristics) (Ryanarzewska & McClung, 2012). This report uses marketing of sports apparel to display relationships between involvement, activation, qualitative evaluation, and purchase intent. A

“convenience” sample of 723 sports participants was surveyed online. The sample included both students and non-students aged 18-63, and the average age was 21.32. They were exposed to one of two TV sportswear advertisements or a non-sports commercial that was the control variable. The two experimental commercials had different levels of affective appeal; one was more distant from individual experience (showcasing an internationally known gymnast and her childhood) while the other was designed to relate to a larger group of consumers (it depicted a group of physically active individuals and featured an “I can” statement).

This study was conducted to compare marketing segmentation to marketing homogenization. Most advertising relies on segmentation by characteristic, which can be very expensive. In contrast, market homogenization markets to everyone as one group. This study argues that advertisers can communicate with one message that is appealing to everyone, regardless of their levels of involvement with sports (in this case).

The hypothesis that was most central to this study was “affective advertisements lead to higher levels of affective responses (activation) to the stimulus material in comparison to consumers exposed to higher levels of cognitive appeals in sports advertising” (Ryanarzewska & McClung, 2012, p. 5). In other words, advertisements that affect the person’s emotions instead of logical thought processes are more likely to succeed than the other way around. Built on the first hypothesis, the second hypothesis reads “higher levels of affective responses lead to increased levels of qualitative evaluations of a product presented in the advertisement” (Ryanarzewska & McClung, 2012, p. 5). Both hypotheses were supported. Affective responses and appeals were measured through correlations between variables of the online survey questions.

The results suggest that “the use of affective appeals in advertising positively affects qualitative evaluations of a product and increases purchase intent” (Ryanarzewska & McClung, 2012, p. 1). Furthermore, the study illustrates that the most effective advertisements use images and emotions that relate to experiences of the consumer. Brands that use this strategy in advertising are likely to outperform others that do not use personal experience in advertising. These experiences can be generalized to fit a large group and overcome demographic and psychographic differences; they can relate to a “common, underlying attribute of sport participation” (Ryanarzewska & McClung, 2012, p. 11). The practical implication of this study is understanding that use of a homogenization strategy such as this can allow marketers to spend less money on advertising while still being effective.

A third empirical research study examines how female customers derive values from activewear brands and investigates what factors influence them to purchase activewear (Zhou et al., 2021). The research question is “What is the means-end chain structure that explains the relationship between active-wear attributes and end-state values of activewear consumers?” (Zhou et al., 2021, p. 82). This research aims to explain the connections between product attributes and values of the female sportswear consumer. The purpose of this research is to “provide constructive marketing insight for brands targeting the growing female segment” (Zhou et al., 2021, p. 83).

Female activewear consumers were recruited based on purposeful criteria. They had to have experience wearing activewear and have a high level of fitness activity per week. The study required participants to engage in at least 150 minutes of moderate-intensity aerobic exercise per week, 75 minutes of vigorous-intensity exercise per week, muscle strength activities for two or more days a week, or a combination of these activities, for six months. They were aged 21-55 and recruited through posters in fitness centers and online advertisements. A laddering technique was used to ask each participant about their

activewear preferences in order to probe deeper thoughts about values. There were 24 interviews; seven of which were conducted via Skype because of geographic constraints. Each interview lasted about 40 minutes and each participant was awarded with a \$25 Amazon gift card.

The study found that women value many factors when purchasing activewear: style and appearance, comfort and fit, and how the clothing influences their self-respect and confidence. Stylish design and consumer values are both taken into account when females purchase activewear. The practical implication section of this study describes the need for sportswear companies to “showcase creativity in their product designs and marketing campaigns for competitive advantage” (Zhou et al., 2021, p. 91). It states that brands should reinforce connection between female values and the product through marketing messages. An example of a hypothetical commercial was described; it recommended displaying how activewear can make a woman look better *and* feel confident in herself. Fashion alone often isn't enough to heavily influence purchase intention; the study urges advertisers to provide visible aspects of self-fulfilling value to the female consumer.

Synthesis

The research seems to suggest that advertising does have an impact on female purchasing intention of activewear. However, some factors are much more influential than others. While brand globalness and brand-cause fit are important to millennial consumers, they are not the most primary focus in the female consumer market. According to the research, the most widely successful techniques involve relating advertisements to common life experiences and feelings of the consumer. Most research shows that personal values are what drive the impact of female advertising response and purchasing intention of activewear.

RESEARCH QUESTIONS

The original problem that these research questions serve to solve is knowing what criteria women consider when purchasing activewear and how a brand's advertising affects consumer's attitude toward brand and purchasing intention of the brand.

The variables that data were collected for are frequency of activewear purchase, preferred brands, influencing factors, and the impact of advertising representation. The variables analyzed when doing t-test calculations are ad perception, purchasing intention, and brand liking.

RQ1: What factors most strongly influence women to purchase activewear?

RQ2: Does advertising representation influence women's purchasing intention of activewear and brand attitude towards activewear brands?

METHOD

Participants

There were a total of 183 participants who provided complete data. This sample size number was used to do t-test calculations. 100% of participants identify as female. Men were not to be surveyed because this study focuses on female habits when choosing activewear. The average age was 21.52 with a standard deviation of 6.48. Ages ranged between 18-60 and participants had to be at least 18 to take the survey. Participants include women who purchase activewear for any purpose. Among these participants, at the time they took the survey, 18.9% had purchased activewear in the past week, 43.9% in the past

month, 34.9% in the past year, 0.9% in the past five years, and 1.4% identified another time period. 91.5% are Caucasian or White American, 0.5% are African or Black American, 2.3% are Hispanic or Latinx American, 1.4% are American Indian or Alaskan native, 1.4% are Asian American, 0.9% are Native Hawaiian or other Pacific Islander, 1.4% are Biracial or Multiracial, and 0.5% preferred not to answer.

Procedure

Participants were asked to complete an online Qualtrics survey. The survey link was posted on the University of St. Thomas “Buy and Sell” Facebook group and the researcher’s personal Snapchat and Instagram accounts. The survey was live between April 13, 2021 and April 26, 2021. The participants recruited from the University of St. Thomas “Buy and Sell” Facebook group were primarily college students. As an attempt to include older age groups, the link was posted on the researcher’s personal Instagram and Snapchat accounts. All participants were given a consent form prior to completing the survey. There were no risks and no benefits for participating in this study. Each participant was directed to the survey questions after approving the consent form. They will first answer demographic questions and then move on to questions about activewear. Because this study focuses on female purchasing intention, men were filtered out by means of the first demographic question.

Variables

Activewear Purchase Frequency. Participants were asked when they last purchased activewear. This variable was measured to determine how avid of an activewear customer each of them is. The options for when they last purchased activewear include: in the past week, in the past month, in the past year, in the past five years, and other. If the participant chose “other” for this question, they were directed to list their answer in the space given.

Preferred Brands. Women’s activewear purchases from specific brands or stores were measured by asking the participants to check which brands they are most likely to choose for making a purchase. They had the option to select all that applied. These brands included Nike, Under Armour, Adidas, Reebok, Champion, Victoria’s Secret/PINK/VS Sport, Gymshark, Lululemon, Athleta, Fabletics, Old Navy/Gap, Target, Amazon, and other. These specific brands were chosen based on their popularity among women who purchase activewear (Smith, 2018). If some participants chose “other,” they were directed to list their preferred brand(s) in the space given.

Influencing Factors. Factors that influence women to buy activewear were measured by asking each participant to rank their choices. This was a rank order question in which they arranged factors in order of importance. These factors included price, comfort, style, durability/how long it lasts, brand name, advertising image, and other. If the participant chose “other,” they were directed to list their additional factor(s) in the space given.

Advertising Representation Impact. A primary part of this study determines how much advertising and messaging (including athlete endorsement) affect brand attitude, purchasing intention, and brand loyalty. Participants were shown an example advertisement from an Under Armour campaign. The person in the advertisement is Misty Copeland, who is a famous ballerina. The slogans included are “I will be labeled,” “I will be dismissed,” and “I will not be unsupported.” It lists “The Armour Bra Collection: The hardest working bras in sports” and the title of the campaign: “I Will What I Want.” Each participant was asked what extent she agrees with statements about this specific ad, such as: The example advertisement represents women. This was an interval-level measurement in which a 5-point Likert scale was used (1 = strongly disagree, 5 = strongly agree). Each participant

was then asked to what extent she agrees with statements about activewear advertising in general. The same 5-point Likert scale was used and a sample question was: If an activewear brand impacts me because of its advertising, I am more likely to purchase primarily from that brand rather than other brands.

RESEARCH FINDINGS

When measuring the variable of influencing factors to purchase activewear, data was collected about the rank of each factor for the group of participants. Among them, as their most important factor, 35.5% chose price, 31.3% chose comfort, 16.6% chose style, 12.3% chose durability/how long it lasts, 3.3% chose brand name, and 0.9% listed another factor. A t-test was run to assess the strength of the correlation of other variables. The variables tested for correlation and analysis were ad perception, purchasing intention, and brand liking to determine how they relate to one another. Ad perception is significantly correlated with purchasing intention ($r(178) = .211, p = .004$). This means that the more people think positively of the ad, the more likely they are to purchase from the brand. The strength of this correlation is not as high as the correlation between brand liking and purchasing intention ($r(177) = .749, p < .001$). This means the more consumers like a brand, the more likely consumers are to purchase from the brand. Brand liking is not correlated with positive perception of the ad. In other words, attitude towards a brand in general seems to be more predictive of the purchasing intention rather than perceptions of the ad. Based on these findings, it is much more important for activewear customers to like the brand in general instead of just the brand's advertising.

RECOMMENDATIONS

Because brand attitude is most significantly correlated with purchasing intention, brands should have an overall objective to create a positive brand image. To cultivate a positive brand image, brands should know what their audience looks for. Activewear brands could administer a survey to solidify ideas about which factors their current and potential customers look for. To do this, design a survey and ask questions similar to the questions asked in this study. Place special focus on a rank order question about what factors they value when purchasing activewear. Incentivize this survey by giving a discount on apparel just for taking the survey. Brands would benefit by bringing in sales while obtaining valuable data to keep current customers and gain new customers. Promote this survey by showing it as a pop-up for everyone upon entering the website. It can also be posted as a print advertisement at gyms and retail stores selling that brand.

Focus groups can also be utilized to gain deeper and more detailed insights into the factors female activewear consumers look for. Make sure to select customers within the target audience (age, geographic area, psychographics, etc). If the target audience of the brand is broader, make sure to select a variety of age groups and other traits to get a wide array of perspectives. This information can be used to craft future advertising, which in turn would help create a strong positive brand image.

After acquiring this data, brands should design a campaign specifically highlighting the factors that the target audience looks for. For example, if the current and/or projected customer base values style as their most important factor, design a campaign specifically showcasing new and innovative styles in their activewear. If customers value price most, as the collected data in this study suggests, the campaign should highlight the feature of low prices by clearly advertising discounts and coupons codes. The focus of each advertisement should be tailored to the most desired factor(s).

Activewear brands should also note that ad campaigns aren't everything. Use Integrated Marketing Communications to drive sales. This will ensure that all messaging

and promotional efforts are connected and work towards the same goal. Customers should know exactly what they are getting from that brand and what makes the brand special and differentiated from other brands. Focus on a selling point that the brand's customer base and/or target audience cares about and show them what benefits they will receive from purchasing their activewear. It should be clear if they are getting high quality apparel, unique styles, low prices, or a combination of these and other factors. These recommendations serve as tools to increase overall brand liking, which will drive purchasing intention and in turn, increase sales for activewear brands.

FUTURE RESEARCH

A limitation specific to my study is lack of age differentiation. Because this was a convenience sample with the researcher's social media as the primary method of recruiting participants, most participants were between the ages of 18-24. While the survey was open to women of all ages, the study failed to collect enough data for any other generation to draw specific conclusions about their attitudes and preferences. Recruiting women of all ages and analyzing each generation separately would help activewear brands draw conclusions about how age affects purchasing intention and influencing factors.

Another limitation, which directly correlates with age, is income level. Annual income was not asked in this study but could be an important variable to consider in future research. Because most of the participants in this study were college students, who typically do not have a consistent annual income, price was naturally a factor that they considered very important when purchasing activewear. Conducting a study in which people have different levels of income would be important in order to see if the influencing factors, along with other variables, changed.

Another area of future research would be extending this study to males. This study includes important data for female-only activewear brands, but many brands sell both male and female apparel. For these brands who focus on men and women, asking similar questions to males would help make effective strategic moves. Brands could know whether to design campaigns specific to each gender, or if each gender responds similarly to activewear advertising. Knowing how men and women react to certain campaign messages could be an essential tool to designing the most effective activewear communications.

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ANNOUNCEMENTS

WINNER OF THE DELTA EPSILON SIGMA NATIONAL UNDERGRADUATE STUDENT AWARD



Michael Q. Ecker

Michael Q. Ecker, King's College, wins this year's National Student Award. Majoring in English and professional writing in addition to minoring in political science and history, Michael's senior thesis "[Exit Director, Pursued by Playwright]: An Analysis of Competing Authorial Intent and Artistic Interpretation in the Modern Drama" received the highest level of distinction. He also presented "A World Gone By: How Social Media Forever Altered and Continues to Complicate the Realm of Professional Communication" at the Johns Hopkins University Richard Macksey National Undergraduate Humanities Research symposium.

WINNERS OF THE 2021 SISTER BRIGID BRADY, O.P., DELTA EPSILON SIGMA GRADUATE STUDENT AWARD

<i>Name</i>	<i>Graduate School</i>	<i>Inducting Chapter (Year)</i>
Carlie Brainard	Emerson College	Iona (4/21)
Lillian E. O'Brien	Cabrini University	Cabrini (2/21)
Karina Styles-Cox	Salve Regina	Salve Regina (3/22)

WINNERS OF THE 2022 FITZGERALD FELLOWSHIPS FOR GRADUATE STUDY

Emma Bickford, Saint Anselm College
Michael Ecker, King's College
Lauren Krapfl, Loras College
Zyan Cagnolatti, Regis College
Caroline Woodle, Saint Mary's University of MN

WINNERS OF THE FALL 2022 FITZGERALD SCHOLARSHIPS FOR STUDY IN 2022

Kelsey Sikora, Villa Maria College
Tucker Johnson, University of St. Thomas (MN)
Jillian Gaffga, Salve Regina University
Gabriel Rysavy, St. Mary's University of MN
Angela Slaybe, Saint Anselm College
Matthew Williams, Loras College
Sarah Mangan, Alvernia University

**WINNERS OF THE 2021 FATHER EDWARD FITZGERALD
UNDERGRADUATE COMPETITION IN CREATIVE AND
SCHOLARLY WRITING COMPETITION**

Poetry

- 1st “This Life,” Clair R. Doll, Mount Saint Mary’s University
 2nd (Tie) “Elegy for My Grandfather,” Matthew Williams, Loras College
 2nd (Tie) “Angel of Five” and “Do You Remember,” Anthony Vassalotti, Saint Francis University (PA)
 Honorable Mention, “Ghetto,” Tony S. James, Neumann University

Short Fiction

- 1st (Tie) “Swimming Lessons,” Clair R. Doll, Mount Saint Mary’s University
 1st (Tie) “The Ornate Hairbrush: A Modern Rendition of ‘The Yellow Wallpaper (C. Perkins Stetson),’”
 Rose Watters, King’s College

Creative Nonfiction

- 1st “The Longest Goodbye,” Natalia Nguyen, University of St. Thomas (MN)
 2nd “Rust,” Scott Riner, Saint Francis University (PA)
 Honorable Mention, “Come Out, come out, wherever you are,” Angelina Y. Falcome, King’s College

Critical / Analytical Essay

- 1st “A Circle of Flaming Roses: A Comparison of Imagery in Dante and T.S. Eliot,” Hannah Langdon,
 Thomas More University
 2nd “The Intersubjective Self: Biological Determinism & Identity in Virginia Woolf’s *Mrs. Dalloway*,”
 Sarah Landerholm, Loras College
 Honorable Mention, “So Let it be Written, So Let it be Done: Reconciling God in the Old Testament and
 the New Testament,” Zander Cojocarleu, Neumann University

Scholarly Research

- 1st (Tie) “Mary, Queen of Scots: Martyr or Miscreant,” Rebekah Balick, Mount Saint Mary’s University
 1st (Tie) “Women’s Criteria for Choosing Activewear and Advertising Effects on Brand Attitude and
 Purchasing Intention,” Hope Hansen, University of St. Thomas (MN)
 2nd “An Analysis of Competing Authorial Intent and Artistic Interpretation in the Modern Drama,”
 Michael Ecker, King’s College
 Honorable Mention, “The Food Fix for Mental Illness,” Connor Clarke, Saint Francis University (PA)

**THE DELTA EPSILON SIGMA NATIONAL
UNDERGRADUATE STUDENT AWARD**

Delta Epsilon Sigma has a national award to be presented to outstanding student members of the society who are completing their undergraduate program. It provides a means by which a chapter may bring national attention to its most distinguished graduates.

The National Office has a distinctive gold and bronze medallion that it will provide without cost to the recipient’s chapter for appropriate presentation. A photo and brief profile of recipients will be published in the *Delta Epsilon Sigma Journal*. Qualifications for the award include the following:

- Membership in Delta Epsilon Sigma.
 An overall Grade Point Average of 3.9-4.00 on all work completed as an undergraduate.
 Further evidence of high scholarship:
 - a grade of “A” or with the highest level of distinction on an approved undergraduate thesis or its equivalent in the major field, or

- scores at the 90th percentile or better on a nationally recognized test (e.g., GRE, LSAT, GMAT, MCAT).
- Endorsements by the chapter advisor, the department chair or mentor, and the chief academic officer.
- Nominations must be made no later than six (6) months after the granting of the undergraduate degree. Include with the nomination a 300-dpi photo and a three-sentence abstract of the student's accomplishments, including the ways the qualifications for the award have been met.
- **The calendar deadline for the submission of names of proposed recipients of this award is February 15th. Please send nominations to the Office of the Executive Director: DESNational@neumann.edu.**

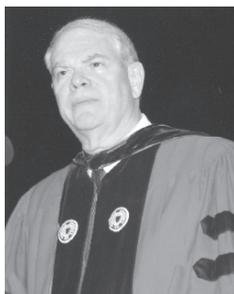
THE HARRY R. KNIGHT UNDERGRADUATE/GRADUATE PRIZE FOR INTERNATIONAL SERVICE

Through the generosity of the Knight family and named for a professor and long-time member of Delta Epsilon Sigma, this award supports a student who wishes to offer service to others outside of the United States by assisting with travel costs up to \$2500.00. The transformative nature of such efforts provides benefits to the student as well as to those served. New skills related to work, language, and culture can enhance resumes and refocus existing career plans. A required reflective report, submitted after the student returns, will be published with photos in the *Delta Epsilon Sigma Journal*.

Requirements: Applicants will submit the following items:

- a three-page proposal, which includes a statement of specific details of potential destination, travel costs, length of stay, assistance goals, and how the applicant's goals correspond with the mission of DES.
- a brief CV with biography including career goals, other completed service, and academic accomplishments.
- an official transcript of coursework.
- a letter of recommendation which addresses the candidate's character, academic work, and potential to contribute to society.
- **All documents must be sent electronically to the National Office (DESNational@Neumann.edu) by March 15th.**

THE J. PATRICK LEE UNDERGRADUATE AWARD FOR SERVICE



J. Patrick Lee

Delta Epsilon Sigma offers the J. Patrick Lee Award for Service. This annual undergraduate competition was established to honor Patrick Lee, who served as National Secretary-Treasurer of Delta Epsilon Sigma with dedication and commitment for over 20 years, and whose leadership transformed the Society. As a tribute to Dr. Lee's praiseworthy ethical character and judgment, awards of \$1000 will be given to student members of Delta Epsilon Sigma who best embody the ideals of Catholic social teaching through their engagement in service. Student winners of the award will also be profiled in the *Delta Epsilon Sigma Journal*.

Guidelines for The J. Patrick Lee Undergraduate Award for Service:

- In order to participate in the contest, the student should submit a 300-dpi photo (preferably highlighting the candidate's service) and a personal statement of 500-1000 words to his/her chapter advisor. Personal statements should reflect on the service experiences by responding to the following questions: How does your current and past engagement in service reflect the tenets of Catholic social teaching and enrich the local, national, or global community? How will you continue or expand your service in the future? **Students are encouraged to be as specific and thorough as possible within the word limit. Please do not simply repeat information listed on the entry form. Make every effort to explain service involvement instead of just listing service activities.**

- The student should also submit one letter of recommendation written by someone in a professional position who can attest to the type and extent of the service in which the student has been engaged.
- Chapter advisors should select one student from their chapters to nominate for the prize.
- Nominated students must be undergraduates at the time of nomination.
- Nominated students must be members of Delta Epsilon Sigma.
- **Applications must contain a complete official entry form to be considered.** Please visit the DES website, www.deltaepsilonsigma.org, for this form.
- Advisors should submit all entries electronically as MS Word Documents (no PDFs, please) to the National Office at Neumann University, Executive Director: Dr. Claudia Kovach, Neumann University, Division of Arts and Sciences, Aston, PA 19014-1298, (610) 558-5573, FAX (610) 361-5314, Email: DESNational@neumann.edu.
- **The deadline for nominations from advisors is December 1.**

THE FATHER EDWARD FITZGERALD UNDERGRADUATE COMPETITION IN CREATIVE AND SCHOLARLY WRITING



Fr. Fitzgerald

The DES Board is proud to honor Fr. Edward A. Fitzgerald, the founder of Delta Epsilon Sigma. Fr. Fitzgerald conceived the notion of a national association of Catholic scholastic honor societies in 1938 and chaired the Committee of Founders that wrote up DES's Constitution in 1939, thus initiating the national association.

This contest is open to undergraduates (members or non-members in an institution that has a chapter of the society). Manuscripts may be submitted in any of five categories:

- Poetry
- Short fiction
- Creative nonfiction/personal essay
- Critical/analytical essay
- Scholarly research in the non-empirical humanities
- Scholarly research in the empirical sciences and the social sciences

A first prize of five hundred dollars and a second prize of two hundred and fifty dollars in each of the six categories will be awarded. No award may be made in a given category if the committee does not judge any submission to be of sufficient merit. **Winners must submit a 300-dpi photo of themselves to accompany the publication of their essays in the *Delta Epsilon Sigma Journal*.**

General Guidelines: Either MLA or APA documentary styles are acceptable (except where they may deviate from the instructions contained here in the *Journal's* "Guidelines"). Publishing restrictions do not permit the Chicago Manual of Style. All prose should show double-spacing, appear in Word format (no PDFs), use 12-point font, and include just one space between words and sentences. Number all pages. Citations should use the "in-text plus Works Cited" format. Relegate all explanatory notes to the submission's back matter as Endnotes (no footnotes!). Do not include headers or footers. The author's name should not appear after the cover page to assure anonymity during judging.

The first phase of the competition is to be conducted by local chapters, each of which is encouraged to sponsor its own contest. A chapter may forward to the national competition only one entry in each category. Preparatory to student revision, editorial comment and advice by a faculty mentor is expected and appropriate,

as is correction of grammatical and mechanical (spelling, punctuation) errors, as long as it is the student who--in the final analysis--implements them.

Proofread carefully to reflect the standards of your college or university. Adhere to all guidelines, including conventions of grammar and punctuation. Also follow formal academic requirements of language and style (such as avoiding excessive wordiness and redundancies). The *DES Journal* reflects Catholic values. *Gratuitous use of profanity or vulgarity will not impress the judges and will not merit publication.*

Poetry: Writing in this category should be original poetry, either in verse or prose form. A long poem should be submitted singly; shorter lyrics may be submitted in groups of two or three.

Short Fiction: Writing in this category should be original fiction, such as short stories or stand-alone sections of longer pieces. Fiction should total 1500-5000 words, either in a single work or, in cases of very short pieces, in groups of two or three.

Creative Nonfiction/Personal Essay: Writing in this category should communicate some dimension of the worldview or feelings of the writer. Writing should be true—as affirmed by the writer—but may be creative in structure or form and may make use of character development, dialogue, or other techniques of creative writing. Creative nonfiction pieces or personal essays should total 1500-5000 words, either in a single work or, in cases of very brief pieces, in groups of two or three.

Critical/Analytical Essay: Writing in this category should investigate a text, or a social or scholarly issue, through a critical lens. Examples of this type of writing may include textual interpretation or expository or argumentative essays in which original research is not the primary aim. Essays in this category should total 1500-5000 words. Provide appropriate in-text citations for all direct or indirect (paraphrased) quotations. Integrate brief quotations properly with correct punctuation.

Scholarly Research in the Non-Empirical Humanities: Writing in this category should present primary or secondary research that provides and elucidates some original insight on a social, ethical, cultural, or humanistic question. Emphasis will be paid to the quality, depth, and presentation of the piece, and proper adherence to conventional documentation format (MLA or APA). Such scholarly research should include an abstract (situated at the beginning of the paper). Provide appropriate in-text citations for all direct or indirect (paraphrased) quotations. Avoid block quotations and integrate brief quotations properly with correct punctuation. Follow all requirements for formal academic writing by avoiding casual or conversational language such as contractions or informal vocabulary. Avoid using the first person, overusing verbs of being, and including other examples of wordiness. Papers in this category should total 1500-5000 words.

Scholarly Research in the Empirical Sciences and in the Social Sciences: Scientific writing does not just include writing about science; it shows the technical writing scientists use to communicate their research to others. Predicated on the rigors of scientific inquiry, scientific writing must reflect the same precision as that demanded in the research process. Writing in this category thus demands precision (the precise use of words and phrases), clarity, and economy because the writer is communicating highly technical information to others who might, or might not, be as knowledgeable; they may be from a different discipline; they may, or may not, be a native speaker of the language used. Many journals have international audiences, so precise communication helps prevent misunderstandings and mistranslations in other contexts. Communicating facts, figures, and methods used in research—as well as the description of the results—has to be precise and exact. The research question, hypotheses, methods, analysis, and conclusions must be stated clearly and simply.

This category should present primary research elucidating original results of scientific research. Emphasis will be paid to the writing quality, depth, and presentation of the piece, and proper adherence to the appropriate disciplinary documentation format such as that of the American Psychological Association (APA); American Chemical Society (ACS), used in chemistry and some of the physical sciences; American Institute of Physics (AIP); the American Mathematical Society (AMS); the American Society of Mechanical Engineers (ASME); and the Institute of Electrical and Electronics Engineers (IEEE). Scientific scholarly research should include an abstract (situate it at the beginning of your paper).

Incorporating the stages of the scientific method, the scientific research paper begins with an abstract followed by the introduction, methods, results, conclusions, and acknowledgments. The introduction discusses the issue studied and discloses the hypothesis tested in the experiment. The step-by-step procedure, notable observations, and relevant data collected are all included in methods and results. The discussion section consists of the author's analysis and interpretations of the data. Additionally, the author may choose to discuss any discrepancies with the experiment that could have altered the results. The conclusion summarizes the experiment and will make inferences about the outcomes. The paper will typically end with an acknowledgments section, giving proper attribution to any other contributors besides the main author(s). Keep all graphs, tables, and figures at a minimum, and never include visual materials as a substitute for verbal description and explication. Papers in this category should total 1500-5000 words.

Specific Guidelines for Preparation of All Submissions:

- Prose manuscripts of 1500-5000 words should be typed and sent electronically in 12 point Times New Roman font.
- One space is permitted between words and sentences.
- Include a cover page with title, name, university, and home address.
- The page following the cover (the beginning of the actual text) should contain only the title and no other heading.
- The pages must be numbered, the lines double-spaced, and in Word format (**no PDFs, please**).
- Scholarly papers should attach an abstract, include primary and/or secondary research, and present some original insight.
- Documentation should follow one of the established scholarly methods.
- Advisors as well as faculty mentors are expected to take an active role in providing additional comments to students.
- **Advisors and faculty mentors should approve and send all entries to the Executive Director of Delta Epsilon Sigma (DESNational@neumann.edu) by December 1.**

Final judging and the announcement of the result will take place no later than May 1st of the following year.

**THE SISTER BRIGID BRADY, OP,
DELTA EPSILON SIGMA GRADUATE STUDENT AWARD**



*Sister Brigid
Brady, OP, Ph.D.*

Named in honor of Sister Brigid Brady, OP, Ph.D., The DES Graduate Student Award will grant \$1500 to each of up to three (3) graduate student members of DES per year who have shown a strong commitment to graduate study and maintain the Society's ideal of service to others. The award is renewable for an additional year for one awardee during a given year. Sister Brigid served as a National Executive Board Member, Vice President, and past President of the Society, and was a remarkable Religious, educator, and woman. She spent sixty years as a Dominican Sister, forty-three of which she dedicated to teaching at Caldwell University. Sister Brigid challenged and aided her students to excel. A scholar of Medieval Literature, Shakespeare Studies, and the History of the English Language, Sister Brigid was among the first professors at Caldwell to introduce classroom technology as a way to broaden student learning. A Renaissance woman, Sister Brigid also handmade her own harp and was deeply committed to the Arts. In addition to her service to DES and other societies, Sister Brigid frequently presented and published papers at the

Conference on Christianity and Literature, an international society of scholars dedicated to the study of Christian themes in literature.

Requirements: Applicants will submit the following materials:

- a three-page essay, which includes a statement of (a) career goals, (b) academic accomplishments, (c) scholarly activity, and (d) how the applicant's goals correspond with the mission of DES.
- a brief CV with biography (no more than three pages).
- an official transcript of graduate coursework.
- a 1,500-word sample course paper.
- a letter of recommendation which addresses the candidate's academic work and potential.
- **All documents must be sent electronically to the National Office (DESNational@Neumann.edu) by March 15th.**

Synopsis of Delta Epsilon Sigma Annual Meeting of Executive Committee

During a Zoom meeting (9:00 AM – 5:00 PM) on January 3, 2022, the following members of the Executive Board met: Claudia Marie Kovach, Ph.D., Executive Director; Valerie Wright, Ph.D., President; Luigi Bradizza, Ph.D., Vice President; Shelly McCallum-Ferguson, Ph.D., Board Member; Carl Procaro-Foley, Ph.D., Board Member; Rev. Anthony Grasso, CSC, Ph.D., Chaplain; Robert Magliola, Ph.D., DES Journal Editor; Ronald L. Smorada, Ph.D., Assistant to the Executive Director. After a welcome and call to order by Dr. Wright, chaplain Fr. Anthony Grasso opened the meeting with prayer. After the approval of the minutes of the 04 January 2021 meeting, Dr. Kovach reviewed the elections and terms of service. Current vice president, Dr. Bradizza, will serve as president for the 2024/25 term. Dr. Kovach also noted the delay of the fall *DES Journal* and the lack of fall elections during the COVID-19 pandemic.

Discussion ensued as to who can be or should be added to the Board. The group entertained the potential addition of an at large shorter term position(s) as valuable to the goals of the board. A suggestion to lengthen board terms was also discussed. A review of DES By-Laws will initiate proposed changes. The Audit & Financial Report highlighted the audit term July 2020 to June 2021 and noted the continued drop in inductions (new members). The board reviewed asset growth (up \$55,000) consisting of bank account and TIAA investment returns. The *DES Journal's* editor, Dr. Magliola, reported that Aztec Art and Design, our new printing house for the *Journal*, has worked to meet our expectations. The fall issue, nonetheless, appeared late as a result of Covid-related challenges. Fortunately, the submissions of several outside contributors have cleared both our Outside Review and In-House Review process, and are in queue to be published soon. Overall, the Journal remains balanced and robust. On-Going Business discussion centered on outreach to new institutions because of membership loss, a result of institutional closings or other COVID-related reasons. Minimizing paperwork for newly recruited universities/colleges and a simplified renewal for inactive chapters were agreed upon. An undergraduate scholarly conference offered online also was considered as a possibility.

Dr. Wright provided research as to why students are interested in honor societies, and what groups we have not reached out to (online, graduate, AA); Dr. Wright also offered some ideas regarding how we may increase membership (advertise benefits of membership on our website, use social media more actively, poll our members, establish a DES Day of Giving, change the Journal to a newsletter, and enhance professional development via Zoom PD sessions or micro-credentialing). New business included discussion of possible limits on the Brady renewals.

The group proposed an interim Zoom meeting in early June to touch base on initiatives to be put in place. This meeting is tentatively scheduled for Monday, June 6, for an hour or two starting at 10 am. The decision was made to hold next year's Executive Meeting at the Hyatt Downtown in St. Petersburg, FL: we are to travel on January 3rd, meet on the 4th, and return on the 5th, 2023. A Zoom option will be made available.

THE DELTA EPSILON SIGMA STORE



Item Description	Price
NEW Grey DES Chapter Polo Shirt*– unisex	\$39.00
NEW Men's Fitted DES Red Chapter T-shirt*	\$17.00
NEW Ladies Fitted DES Red Chapter T-shirt*	\$17.00
NEW Horizontal Certificate Frame with Medallion	\$65.00
DES Gold and Maroon Double Honor Cords	\$11.00
#502 Key - gold kase	\$30.00
#502 Key - 10K yellow gold	\$284.75
#503 Keypin - gold kase	\$31.00
#503 Keypin - 10K yellow gold	\$274.75
#502D Key with 2pt. diamond - 10K yellow gold	\$324.75
#503D Keypin with 2pt. diamond - 10K yellow gold	\$314.75
ML/02S Staggered Lavalier - sterling silver	\$29.00
7.25" Rope Bracelet w/ lavalier - sterling silver	\$66.00
18" Rope Necklace w/ lavalier - sterling silver	\$81.00

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Award
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THE DES NATIONAL CATHOLIC SCHOLASTIC HONOR SOCIETY EMBLEM



The emblem of DES contains the motto, the name, the symbols, and the founding date of the society. Delta Epsilon Sigma is an abbreviation constructed from the initial Greek letters of the words in the motto, *Dei Epitattein Sophon*. Drawn from Aristotle and much used by medieval Catholic philosophers, the phrase is taken to mean: “It is the mission of a wise person to put order” into knowledge.

The Society’s Ritual for Induction explains that a wise person is one “who discriminates between the true and the false, who appraises things at their proper worth, and who then can use this knowledge, along with the humility born of it, to go forward to accept the responsibilities and obligations which this ability imposes.”

Thus the three words on the *Journal’s* cover, Wisdom · Leadership · Service, point to the challenges as well as the responsibilities associated with the DES motto. The emblem prominently figures the *Chi Rho* symbol (the first two Greek letters of the word Christ), and the flaming lamp of wisdom shining forth the light of Truth.

DELTA EPSILON SIGMA JOURNAL
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