

Spring 2011

# Memory, Identity, and the Rhetoric of Quilts

J. Jane Amelon  
*Old Dominion University*

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MEMORY, IDENTITY, AND THE RHETORIC OF QUILTS

by

J. Jane Amelon

B.S. December 1973, University of Missouri

M.A. December 1988, Old Dominion University

A Dissertation Submitted to the Faculty of Old Dominion University  
in Partial Fulfillment of the Requirements for the Degree of

DOCTOR OF PHILOSOPHY

ENGLISH

OLD DOMINION UNIVERSITY

May 2011

Approved by:

\_\_\_\_\_  
David D. Metzger (Director)

\_\_\_\_\_  
Joyce L. Neff (Member)

\_\_\_\_\_  
Virginia L. Gunn (Member)

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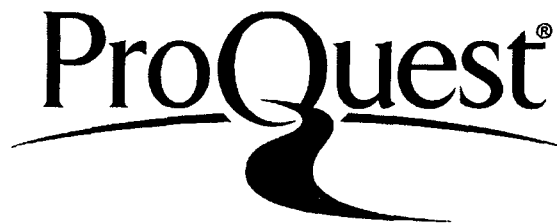
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## ABSTRACT

### MEMORY, IDENTITY, AND THE RHETORIC OF QUILTS

J. Jane Amelon  
Old Dominion University, 2011  
Director: Dr. David D. Metzger

Quilts have been documented as artifacts of past experiences and social circumstances, but the rhetorical aspects have been largely unexplored. In this study, I establish quilting as a form of knowledge about memory, one of the canons of rhetoric. This task requires a rhetorical framework of memory to accomplish its end.

In order to create a rhetorical framework for the study of memory, I examine preservative and generative memory as represented in women's quilts. Previous quilt studies have not addressed these two facets of memory, and previous memory studies have paid little or no attention to quilts. Additionally, this study will link memory to identity. The dominant term discovered through Kenneth Burke's pentadic analysis for identity will also be linked to memory study. Thus, this study links the concepts of memory and identity together and establishes quilts as an artifact for rhetorical study. In particular, this study demonstrates how the distinctive nature of memory generates new memories, preserves captured memories, and provides a powerful conceptual tool for the study of identity through quilts.

## ACKNOWLEDGMENTS

My name appears on the cover of this dissertation; however, a great many have contributed to its production. I owe my gratitude to all who have made this dissertation possible and because of whom my dream was realized.

The Academic Team that patiently guided me was led by Dr David Metzger, and my utmost and sincere appreciation goes to him. I was very fortunate to have an advisor who would patiently guide me when I faltered. Dr Joyce Neff was always positive and so thorough. Dr Virginia Gunn's insightful comments aided me immensely.

There were other people at the university that I would like to acknowledge. The first group of cohorts for the English PhD program kept me sharp. Lisa Dunbar always got me in to see Dr Metzger. The librarians helped immensely with interlibrary loans and research-oriented questions that I would create at the last minute.

The women that allowed me to interview them need to be acknowledged as well. Marsha Weinstein provided guidance as well as inspiration. Laurel Horton guided me through a writing crisis. Elle Ryan shared a great deal with me, so that I could accomplish this task. And Shelly Zygert opened her home to me and shared. Thank you.

Many friends have helped me stay the course. Particularly I would like to acknowledge the Tidewater Quilters' Guild and The Bee. Their support helped me realize I could complete this dream.

Most importantly, none of this would have been possible without the love and patience of my family. My husband, Rick Amelon, offered the best support any spouse could ever have received. My daughters, Mariah and Sarah, and their families, Ethan and

Amelon and Tad and Trip, sacrificed a great deal of “Gigi” time so this goal could be accomplished. My mother, Jimmie Fox, provided unquestioning support.

To the women who have gone before me...thank you for the inspiration.

And last, sitting by my feet, offering unconditional love while I worked were some very special friends. No matter the situation, no matter how sad I became, no matter how frustrated I was, these friends were invariably there with kisses and endearing looks. Thank you Daryl, Brokie, Wawa, Hunter, Diesel, Freckles, and Autumn.

## TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION .....	1
II. LITERATURE REVIEW .....	10
MEMORY .....	11
IDENTITY .....	29
QUILTS .....	56
III. METHODOLOGY .....	77
KENNETH BURKE'S DRAMATISTIC THEORY AND PENTADIC METHOD .....	77
RATIONALE .....	80
A PENTADIC APPROACH TO QUILT STUDY.....	90
IV. PARKINSON'S DISEASE QUILT .....	103
A DESCRIPTION OF THE P.D. Q. ....	104
IDENTIFICATION OF THE FIVE ELEMENTS OF THE PENTAD IN THE P.D.Q. ....	106
PENTADIC RATIOS LEADING TO THE DOMINANT TERM ..	122
PHILOSOPHY ASSOCIATED WITH DOMINANT TERM AND RELATED TO IDENTIFICATION .....	128
THE DETERMINATION OF PRESERVATIVE OR GENERATIVE MEMORY .....	132
SYNTHESIS .....	135
V. BATTERED OFFENDERS SELF-HELP PRISON QUILT .....	144
A DESCRIPTION OF THE B.O.S.H. PRISON QUILT .....	144
IDENTIFICATION OF THE FIVE ELEMENTS OF THE PENTAD IN THE B.O.S.H. PRISON QUILT .....	146
PENTADIC RATIOS LEADING TO THE DOMINANT TERM ..	175
PHILOSOPHY ASSOCIATED WITH DOMINANT TERM AND RELATED TO IDENTIFICATION .....	183
THE DETERMINATION OF PRESERVATIVE OR GENERATIVE MEMORY .....	187
SYNTHESIS .....	187
VI. CONCLUSION .....	194
AN AFTERWORD .....	202
WORKS CITED .....	203

VITA .....224



## LIST OF TABLES

Table	Page
1: Legend for Preservation View of Memory & Lackey's Memory Formula.....	20
2: Chart for Pentadic Ratios.....	94
3: Chart for Pentadic Ratio indicating Scene.....	95
4: Pentadic Element Chart for Ratios.....	122
5: P.D.Q. Pentadic Chart with First Line Configured.....	125
6: P.D.Q. Pentadic Chart with Second Line Configured .....	126
7: P.D.Q. Pentadic Chart with Third Line Configured .....	127
8: P.D.Q. Completed Pentadic Chart .....	127
9: P.D.Q. Dominant Pentadic Element .....	128
10: B.O.S.H. Prison Quilt Pentadic Elements.....	175
11: B.O.S.H. Prison Quilt Pentadic Chart to Indicate Ratios .....	176
12: B.O.S.H. Prison Quilt Pentadic Chart with First Line Configured.....	179
13: B.O.S.H. Prison Quilt Pentadic Chart with Second Line Configured .....	180
14: B.O.S.H. Prison Quilt Pentadic Chart with Third Line Configured .....	181
15: B.O.S.H. Prison Quilt Pentadic Chart with Fourth Line Configured .....	182
16: B.O.S.H. Prison Quilt Completed Ratios.....	182
17: B.O.S.H. Prison Quilt Dominant Pentadic Element .....	183

**LIST OF FIGURES**

Figure	Page
1: Memory, identity, and the quilt are the three aspects of my literature review ....	11
2: The renaming of the two types of memory .....	12
3: A Photograph of the P.D.Q.....	105
4: A Photograph of the B.O.S.H. Prison Quilt.....	145

## CHAPTER I

### INTRODUCTION

Quilts have been documented as artifacts of past experiences and social circumstances, but the rhetorical aspects of quilts have been largely unexplored. In this study, I establish quilting as a form of knowledge about memory, one of the canons of rhetoric. This task requires a rhetorical framework of memory to accomplish its end.

In order to create a rhetorical framework for the study of memory, I examine preservative and generative memory as represented in quilts. Previous quilt studies have not addressed these two facets of memory, and previous memory studies have paid little or no attention to quilts. This study links the concepts of memory and identity together and establishes quilts as an artifact for a rhetorical canon. In particular, this study demonstrates how the distinctive nature of memory generates new memories, preserves captured memories, and provides a powerful conceptual tool for the study of identity through quilts. Differentiating between generative and preservative memories gives insight into women rhetors' individual identities and their motivations in quilt creation.

In this first chapter, I will share a personal narrative that relates how a quilter might draw on memories as an epistemic resource for identity construction. It is hoped that this personal narrative will deepen, if not counteract, the abstract character of rhetorical theorization--showing how memories might serve as materials for identity construction and how identities are themselves repurposed in the act of remembering. At the end of this chapter, I explain the structure of my study: the subsequent chapters, their contents and functions.

First, I present my story of the 2002 Cruise Quilt. On June 20, 2002, Mariah Amelon, my daughter with my husband, Rick Amelon, made her first U.S. Navy deployment aboard the U.S.S. George Washington while attached to VAW-125. VAW-125 is a squadron of E-2 Hawkeye aircraft. Her mission while in the North Arabian Sea was to support Operation Southern Watch (This operation was to monitor and control airspace over the 32<sup>nd</sup> parallel in Iran.) and Operation Enduring Freedom (This operation was essentially the war in Afghanistan.). She returned safely home to Norfolk, Virginia, on December 20, 2002.

Her deployment has been significant to me for two reasons. First, her deployment on a carrier represented an achievement for women. In January 1982, I was temporarily assigned aboard the U.S.S. Kitty Hawk as one of the first female naval officers. This assignment came after months of my applying to serve aboard a carrier and after months of deliberation and final approval by the Chief of Naval Operations. I was proud to sacrifice and leave my family (our younger daughter was less than one month old at the time) in order to help women make inroads in the military. When I had served, women were detailed only to shore duty, not allowed to fly or go into a combat situation. I was among the first to go to sea aboard a carrier, and that job was limited in responsibility. In fact, the commanding officer of the ship invited me to dinner one evening. During the course of the conversation, he adamantly told me women did not belong on a ship, and he did not think that they would ever integrate into the sea-going navy. He was wrong. The second reason her deployment has been significant to me was because as a young woman, she was to fly combat missions. Twenty years after I had served aboard a carrier in a non-combat position, our older daughter was realizing a dream: flying in a naval

aircraft aboard a carrier and carrying out combat missions. I have been proud of our daughter deploying as a Naval Flight Officer and frankly proud of any advancement my time in service had made to allow her and other women to serve in responsible positions for their country. But, the reality was that she was to be going in harm's way. What could I do to channel positively my thoughts and concerns? I decided upon a task that would require thought, time, and energy. I decided to make a quilt.

I wanted to give our daughter a gift from my heart. Although I had a full-time teaching position, was active in several local organizations, was a wife, and a mother to a University of Virginia college student, this quilt would occupy my free time while she was gone, and if I timed it right, would be completed when she returned. I had made a few quilts twenty-six years earlier, but family and career had sidelined that interest. To renew my skills would require energy and tenacity, and to select the materials and pattern would require thought. I wanted the quilt to be special to our daughter.

True to my initial premise, the quilt contained images that were of special meaning to our daughter. The 2002 Cruise Quilt I created contained over thirty blocks in the hovering hawks motif. This quilt block pattern was selected primarily for the name, hovering hawks. Our daughter flew in a Northrop Grumman E-2C Advanced Hawkeye Navy Aircraft, and her mission could be construed to hover in the sky for battle management and surveillance operations in support of naval, joint, and combined forces operations at sea or ashore. Another reason for the block selection was its historical relevance. The hovering hawk pattern can be traced to the 1920s. This is significant as the women's suffrage movement was strong in the 1920s, and our daughter, now making a navy cruise attached to an air-wing on a warship, was living an unimagined reality of

the American Women's Suffrage Movement. This pattern motif would hopefully preserve memories of our daughter's experiences in the E-2 community.

The fabric, as well, was chosen for sentimental impact. I chose fabric to highlight the patriotism in our family and significant family occasions. The fabric designs chosen for inclusion in the quilt were red, white, and blue representations of all the holidays that our daughter would miss while she was on deployment. The fabric for the blocks depicted the Fourth of July, Labor Day, Back to School, Columbus Day, Halloween, Veteran's Day, Thanksgiving, Christmas, and family birthdays. As an aside, locating Halloween, Thanksgiving, and Christmas-motif fabric in red, white, and blue was a particular challenge, but one I successfully met. Our family's patriotism is deeply ingrained, yet with 9-11 occurring only nine months previous to her deployment, our devotion was at a peak. It was also my hope that the holiday motif of the fabric should not only preserve my daughter's memories of how she spent those six months, but also assist her in generating/inventing images of her family and our enjoyment of the holidays.

The quilt could also be perceived to be a portal to my identity as well. The pattern and fabric I selected for the quilt were considerations of my character as well as our daughter's. The construction of the hovering hawks design displayed my skill level as, unfortunately, not as advanced as perhaps it should have been for a flawless execution of triangles; nevertheless, my perseverance is demonstrated through the completion of thirty blocks. This project reveals that I had embarked on a project without fully understanding all the necessary parameters nor having mastered all the requisite skills: something that is inherent to my personality. Through this discovery, I recognized that

the blocks would reflect me as well; therefore, the quilt could generate memories of her mother for our daughter.

The 2002 Cruise Quilt could function as both an artifact preserving and generating memories for our daughter. In future years, our daughter would be able to look at the quilt, and have memories preserved of her deployment. For example, she could look at the Halloween print and recall what she did, where she was on October 31, 2002. Likewise, the other fabrics with holiday motifs could help preserve other memories for her. However, the quilt might also assist her in generating her own images of her mother's creating the quilt and assist her in generating ideas regarding her mother's motivations for constructing the quilt. These, in turn, would identify me to her.

I share the story about the 2002 Cruise Quilt to explain the stimulus for this study. I view the 2002 Cruise Quilt as an artifact that functions to preserve memory, generates memory, and, then in turn, helps to construct the identity of the quilt's maker. In considering my personal reason for creating the 2002 Cruise Quilt, I am drawn to reflect on other women and their quilts. Bearing in mind how the 2002 Cruise Quilt constructs my identity, I am drawn to think other women's identities are revealed through their discovered memories, preserved and generated, in and by quilts. This quilt, this artifact, has spawned my interest in quilts as rhetoric and how rhetoric reveals the rhetor's identity.

Making this quilt has prompted me to consider questions that I had not previously examined. For example, how does the 2002 Cruise Quilt memorialize our daughter's experience on the ship and my experience back home? How does seeing a firecracker on a piece of fabric remind her of the time when she was in Fallujah with a gun strapped to

her hip? How does the jack o' lantern fabric generate visions of her family at home celebrating holidays in a traditional manner? What is revealed in the quilt's design, pattern, and construction about me, the quilter, the mother, the former naval officer, the first woman aboard an aircraft carrier? How do the symbols in the quilt identify my social circumstances?

In order to answer the above questions, I have reduced and modified the inquiries into three primary areas:

1. How have quilts served as ways to memorialize personal experiences and social circumstances?
2. What do quilts tell us about memory's role in the construction of personal and social identities?
3. In what ways did quilters work as women rhetors by using their memories to create personal and social identities for themselves?

Chapter Two situates these questions and this study within the current literature related to memory, identity, and quilt study. First, a discussion of memory focusing on Cicero and Kenneth Burke's definition of the terms provides a basis for understanding how memory will be used in this paper. I focused on Cicero's definition because 1) Burke references Cicero often and 2) Cicero, often erroneously named as the author of the *Ad Herennium*, built his views of rhetoric upon Socrates, Plato, and Aristotle, and continues to function as a conduit for future rhetoricians. Since classical times, memory has been recognized as an element of the rhetorical canon and has been seen to have two separate and distinct functions: preserving and generating memories. I argue that the scope of memory incorporates both aspects, preservative and generative, concurrently



and influences identity. In fact, I will argue that the interaction of the preservative and generative aspects of memory plays an essential function in the construction of identity. Identity is then explained in terms of both Cicero and Burke's models. I demonstrate how Cicero equated identity to memory. I then introduce and explain Burke's three-fold definition of identity. I highlight the similarities between the classical and modern definitions of the two terms in order to present the definitions of the terms for this study. Following the establishment of the two terms, I explore how two different studies use memories found in artifacts to establish identity. These two studies represent a cross section of research from diverse disciplines studying diverse artifacts with regard to memory. I, then, examine other rhetorical studies of quilts in order to situate this study in the field of rhetorical studies.

Chapter Three discusses the methodology for the study of memory and identity in quilts. Extensive work regarding quilts has viewed quilts as "making a statement" or "having something to say." But the methodology used to evaluate how the quilts' messages reveal memory or identity has used other artifacts, letters, interviews, history, to interpret the meaning of the quilts. I argue that a quilt's rhetorical message can be interpreted with a methodology using the quilt as the focal point. Adapting the theory of Kenneth Burke, I argue that attributes of a quilt can be recognized and interpreted through a pentadic analysis. A pentadic analysis utilizes five semiotic resources for determining the meaning of a "text": act, agent, scene, agency, and purpose. By analyzing how a quilt encompasses each element and how the five elements relate to each other, a dominant relationship (what Burke calls a "ratio") can be discovered. This relationship or ratio enables an identification of the dominant pentadic element which, in

turn, identifies the motive of the individual rhetor, quilt-maker; thus, an individual's emphasis on one element over the other pentadic elements can be shown. The dominant element can lead to two conclusions: the quilter's philosophy or point of view and the memorialization within the quilt. Finally, I show how Burke's pentadic analysis is conducive to gendered rhetorical projects.

Chapter Four presents the findings and discussion of an analysis of memory and identity through a study of the Parkinson's Disease Quilt (P.D.Q.) by Elle Ryan. I have chosen this quilt because an aged individual constructed the quilt with the purpose of proving to herself that she could successfully battle a diagnosed disease. The chapter is organized around the five pentadic elements. I explain the popularity of fabrics, colors, quilt patterns, and quilting motifs in the 1930s and 1940s. This is relevant when understanding the quilter's purpose. I present a brief biography of Elle Ryan, a description of her designing and creating the quilt, a description of her quilt entitled P.D.Q., and the purpose she gave for making the quilt. I, then, describe the pentad I created for this quilt, the relationships of the pentadic elements, and the dominant term. The chapter concludes with an analysis of how the quilt signifies Ryan's motives for identification and preservative and generative memory. Burke's grammar provides a process in which motive is revealed in a text. This motive assists in the identification of Ryan through an interpretation of her memories.

Chapter Five presents the findings and discussion of the analysis of the memory concepts embedded in the Battered Offenders Self-Help (B.O.S.H.) prison quilt. I chose this quilt because, unlike the previous quilt, a group had constructed this quilt with the purpose to inform the public about domestic violence. The previous quilt studied was

constructed by an individual for a private purpose. I wanted to see whether those two factors made a difference in the findings regarding memory and identity. This chapter has a similar organizational structure to the previous chapter using the five elements of the pentad. First, I establish the scene in Kentucky in the 1990s for uneducated women and then describe the imprisoned women and the effect the process of creating and making the quilt had on them. Next, I describe the quilt and how the quilt has been presented to the public in order to satisfy its purpose. Following the discussion of all pentadic elements, I have identified the pentadic relationships and the dominant term suggested. These characteristics effectively reveal the quilt's overall preservative and generative memory emphasis, the connection to identity, and how the consubstantiation of the quilt affected its persuasiveness.

Chapter Six concludes my study with a summary of this project, the theoretical implications of its research for both the field of rhetoric and that of quilt study, and suggests possibilities for future research.

## CHAPTER II

### LITERATURE REVIEW

This chapter provides an overview of trends in recent scholarship regarding three areas of inquiry: memory, identity, and the rhetoric of quilts. One of the difficulties inherent in this project is finding and articulating the intersections among these three bodies of research; nevertheless, these intersections provide the foundation for this study.

The first section of this review will show how scholars since Cicero have divided memory - the fourth canon of rhetoric - into two types. One of the types of memory is called “preservative;” the other type of memory is called “generative.” The first is linked to the maintenance of memory; the second is linked to the act of creating or generating new knowledge from memories. This distinction between preservative and generative memory will be important for this study because both will appear as epistemic sources for the processes of identity construction that will emerge in this rhetorical study of quilts.

The second section of this review will show how memory and identity have already been linked in the history of rhetoric, particularly in the work of Cicero and Kenneth Burke. These two scholars, separate in time, offer two strikingly similar definitions of identity that support the concept of memory as a resource for identity construction. Work related to the relationship of gender and identity will also be discussed in this section, as well as the emergence and frequent use of “quilts” as a metaphor for gendered examinations of communal identity. To conclude this section, I present two studies representative of recent work that identify the object of rhetorical study as the product of identity and memory.

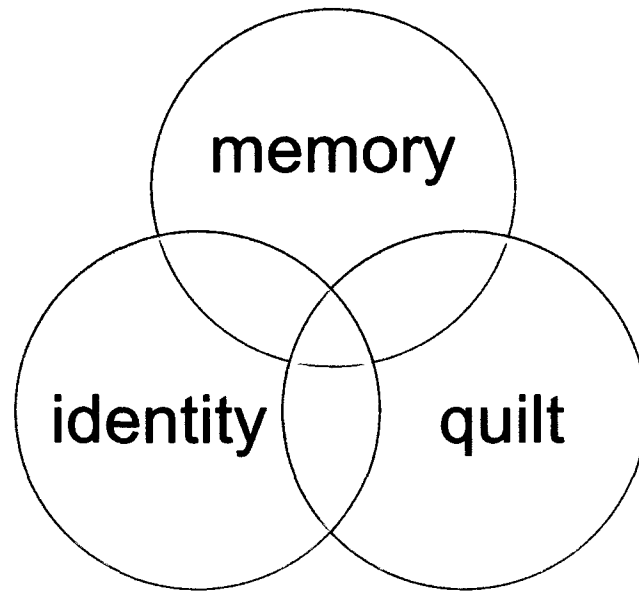


Figure 1: Memory, identity, and the quilt are the three aspects of my literature review

The third section of this literature review examines quilt literature from the perspective of memory and identity. This section divides quilt literature into three common types: historical origins, descriptive procedures, and scholarly studies. My examination highlights the memory and identity aspects already within these three types of quilt literature. Finally, this section will also introduce recent work on quilts that has begun to emerge in the field of rhetorical studies.

## MEMORY

The classical definitions of memory provide the foundation for the contemporary definitions of the term. It is with the *Rhetorica Ad Herennium* that memory is first divided into two types. Thus, it is reasonable to begin my literature review of memory with the *Ad Herennium* and graduate to an examination of contemporary philosophers.

Within the *Ad Herennium*, orators have recognized memory to be the “the guardian of all the parts of rhetoric” (*Rhetorica Ad Herennium* 205). The *Ad Herennium*

was often attributed to Cicero, but it is now thought to have been written by an unidentified author in 86 BC to 82 BC (Yates 17). Significant to this study is the author's positioning of two types of memory: artificial and natural. The author defines artificial memory as "a memory strengthened by a kind of training and system of discipline" (207). Artificial memory lacks a connection to any sort of thinking or knowledge; thus, by this omission it is generally concluded that artificial memory is not epistemic in nature. Because natural memory is defined as "imbedded in our minds and born simultaneously with thought," natural memory is seen to be connected to "thought" (207). The connection to "thought" is the element that allows natural memory to have an epistemic quality rather than be merely a conduit. Thus, artificial memory is not considered epistemic, but natural memory could be considered such.

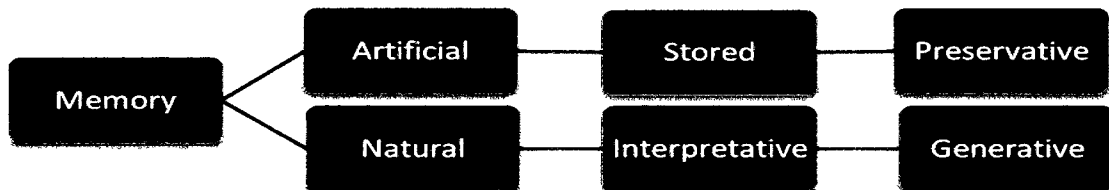


Figure 2: The renaming of the two types of memory

These two categories of memory, artificial and natural, found in the *Ad Herennium*, are the basis for what modern scholars called stored and interpretative and what contemporary scholars have named preservative and generative. Developing a

phenomenology of memory conducive for the rhetorical study of identity construction requires the exploration of the connection between the classical and contemporary bifurcations of memory.

### Artificial Memory

Although complex and multi-layered, the Ciceronian definition of artificial memory incorporates both Platonic and Aristotelian renderings. Plato's influence is reflected in Cicero's definition of artificial memory. Cicero writes that artificial memory is the "faculty by which the mind recovers the knowledge of things which have been" (Cicero, *De Inventione* 127). By associating artificial memory with epistemic knowledge, Cicero's definition differs from the *Ad Herennium*.

Plato believed that knowledge cannot be derived from sensory impressions akin to the idea formed within our memory (Yates 36). Janet Coleman has explained that Plato felt "one can never find out anything new so that either one knows it already and one has no need to find it out, or else one does not know and there is no means of recognizing it when found" (Coleman 5). Yates continues by interpreting *Plato's Phaedrus* by stating that all images have been seen by all either in this life or a previous one; therefore, we simply must recollect the knowledge of the images from before this life began (Yates 36). For Plato, the process of recollection means that knowledge is merely raised to the level of consciousness in an individual (Coleman 11). In *Protagoras and Meno*, Plato states:

In this life therefore it is possible, starting from something which we consciously know, to be reminded of all the rest of the knowledge which is stored latent in our minds and this is the real nature of the process which is commonly called learning. (104)

Once Plato defines learning as a process of storing knowledge, he continues with his identification of this process as recollection:

All nature is akin, and the soul has learned everything, so that when a man has recalled a single piece of knowledge - learned it, in ordinary language – there is no reason why he should not find out all the rest, if he keeps a stout heart and does not grow weary of the search; for seeking and learning are in fact nothing but recollection. (Plato *Protagoras and Meno* 130)

Artificial memory, then, was “the seeing of internal pictures” which were placed in the memory like a signet ring marks a letter seal (Carruthers 19). In order to recover knowledge, Cicero is an advocate of mnemonic devices.

Perhaps, Cicero’s mnemonic devices for artificial memory have stemmed from Aristotle. According to Aristotle: “the soul never thinks without a mental picture” (*De Anima* 208). Yates explains that Aristotle recollects by bringing in the concepts of association and order (34). Aristotle’s example focuses on an individual attempting to recall the alphabet. If one cannot recall the beginning letter, *A*, then, according to Aristotle, the individual should begin in the middle of the alphabet and orderly recall the rest of the alphabet through association of one letter to the next (*Aristotle On Memory and Reminiscence* 452a). Two familiar metaphors which have been repeatedly used to explain this concept are the waxed tablet and the signet ring seal imprint on wax (Yates 37). Both metaphors establish wax as memory receptive to impressions or symbols. Janet Coleman furthers understanding of Aristotle’s recollection method when she explains that recollection is a form of reasoning about such that has been seen or heard before making



it a deliberate search (24). Aristotle's methodology for recollection, consequently, associates one image to another.

Cicero associates image with location in his mnemonic device (*On the Ideal Orator* 219). In his account, he thanks Simonides for developing the art of memory and then proceeds to tell a story. Cicero tells of a great dinner in a banquet hall attended by Simonides, who had just left the banquet hall when the roof collapsed, and all occupants died. Obviously, it was imperative to know who had been in the building and where they were seated when crushed to death. Simonides was able to do this for the deceased families by recollecting the location of each of the diners at the time of the collapse. In this way, Cicero demonstrates how location (scene) could positively influence recollection.

Others have followed and enhanced the technique of recollection within artificial memory. Quintilian in his *Institutes of Eloquence* Book 11, chapter 2, has advocated a method for recollection that expands the number of locations to include meaningful symbols. For example, a ship might be meaningful to an orator familiar with the sea. Matteo Ricci developed a similar system for the world of the East with his oriental memory palace (as told by Spence). For Ricci, different locations in the palace were used to recall different pieces of knowledge. The system continues with modern mnemonic devices in contemporary seminars advancing the premise of personal body parts as locations to recollect information (*Memory*).

Artificial memory perceives and then consciously or unconsciously stores in one's mind data for the simple purpose of recollection at a later time with an unrealized epistemological function. The *recollection of knowledge* as a purpose links artificial

memory with identity, in that the decision of what is recalled is individually selected.

The methodology for classical mnemonics associates the concepts to be remembered with symbols, images, or locations that could be visualized within the identity of the individual recalling. Artificial memory is the classical beginning of this type of memory.

Referencing Cicero on numerous occasions, Burke renames this type of memory stored memory. Stored memory, is defined as previous thoughts located in inner places. In defining stored memory, Burke recognizes previous “thoughts ... that Images play in the process of remembering” (Burke *Religion* 123). This concept allows for epistemic knowledge to select subtly and build images. Burke states that there are “‘treasures of innumerable images’ conveyed through the senses” (Burke *Religion* 125). It is these previous experienced images that are sought when a human being remembers. This is very similar to the classical concept of artificial memory in which images were positioned to aid in one’s recollection.

Like Burke, Jennifer Lackey acknowledges this type of memory, but she names it preservative memory. Lackey concedes the definition her colleagues provide as the *Preservation View of Memory* (PVM). PVM maintains that memory can preserve a belief, but cannot form a new belief later (Lackey *Why Memory* 209). In her 2005 article, “Memory as a Generative Epistemic Source,” she argues that memory has the capability to preserve reasonable beliefs and information and generate epistemic elements as well; thus, we are led to the second type of memory.

#### Natural Memory

The second type of memory is called natural memory and is defined as “born simultaneously with thought” (*Rhetorica Ad Herennium* 207). This is reminiscent of

Aristotle, who has also identified this component of memory as remembering. Frances Yates explains that to Aristotle all knowledge was based on the images formed within one's imagination; however, it is those images that are based on sensory and/or perception impressions. Yates continues her explanation of memory by interpreting Aristotle: "the intellectual faculty comes into play...for in it thought works on the stored images from sense perception" (33). Consequently, Aristotle states that there is no knowledge without images. And it is of interest to this study to recognize that those images, upon which all knowledge is based, are created by an individual's imagination.

Aristotle's image-making in memory is related to an individual's identity. Mary Carruthers states that a "deliberate" kind of imagination joins images together and in a composing-type process creates a new image from several previously construed images (65). Of note, the "deliberate" conjoining of images and the creation of new images is dictated by an individual's selection. The driving force behind the individual's selections can be linked to identity. Further, Carruthers suggests that scholars can think of this activity as similar to instinct. For example, a lamb never having seen a wolf will fear it when seeing it for the first time (Carruthers 65). The natural instinct of a lamb is similar to the natural memory of an individual composing images. One does not have to perceive it to create it. Aristotle believes, according to Richard Sorabji, that individuals can not only recall something, but can recall the experience (Sorabji 100). It follows, then, that Aristotle's "deliberate kind of imagination" which joins images and experiences together is a type of a creating process which creates new memories from several previously interpreted images or thoughts. Aristotle, with his concept of natural memory, believes we must learn before we remember.

Cicero, then, builds on that Aristotelian concept of natural memory. To complete Cicero's definition of memory requires an examination of virtue. In the *De Inventione*, Cicero provides a definition for virtue as "a habit of mind, consistent with nature, and moderation, and reason" (127). Prudence, as one of the four branches of virtue, is further defined as consisting of three parts: memory, intelligence, and foresight. And it is here, too, that Cicero defines memory as "that faculty by which the mind recovers the knowledge of things which have been" (127). Additionally, Cicero states: "Soul has memory...it apprehends them [ideas] by remembrance" (*Tusculan Disputations* 69). The statement, "it apprehends them [ideas]," allows for the existence of an individual's memory that generates or apprehends epistemic knowledge. Therefore, I can conclude that Cicero's statements do allow a distinction to be made with respect to artificial and natural memory. And it is this allowance of Cicero's treatment of memory that provides a basic dialectic for Kenneth Burke.

The second interpretation of memory by Burke involves an individual's interpretative response to the world; thus, Burke renames natural memory with the name interpretative response memory. With this interpretation, memory is referenced as an inner place, a place of one's own identity, and a place where one's own movement leads to an interpretative response to the world. Memory and images are separated as an "inner place not a place' where things are stored at varying depths within" (Burke *Religion* 125). By discussing *St. Augustine's Confessions*, Burke elaborates on his positioning of this concept of memory. Burke's imagery is "a power of [one's] own mind and belongs to [one's] own nature, it is beyond [one's] understanding" (Burke *Religion* 127). The power of one's own mind, the power of memory, relates to the "intention or

absence of intention” as an element of “God’s design” (Burke *Grammar of Motives* 81). He defines the “or” in the previous phrase to be defined as “the same as.” One’s own movement or change leads to an interpretative response. Burke states that change is a rebirth that every human being experiences.

...the artist is suddenly prompted to review the memories of his youth because they combine at once the qualities of strangeness and intimacy. Probably every man has these periods of rebirth, a new angle of vision whereby so much that he had forgot suddenly becomes useful or relevant, hence grows vivid again in his memory. Rebirth and perspective by incongruity are thus seen to be synonymous...

(Burke *Permanence and Change* 154).

The implication here is that memory can have a new beginning, a rebirth, a change, and that memory is different after the experiences of the world; therefore, memory can generate epistemic knowledge. Further, in his *Rhetoric of Religion*, Burke elaborates:

The close connection between the form of words and the form of The Word (between theology and logology) would still be enough to justify the word-using animal in approaching its motivational problems through an architectonic that made full allowance for the nature of both human animality and human symbolicity. (300)

The above statement allows for several conclusions to be drawn. First, human beings, understood as the “animals” of God’s design, will use words that illustrate their animality and symbolicity in generating memory. Second, the inner place of memory leads to the recognition of a human being’s nature or identity. Third, Burke’s concept can be seen as

relevant to a similar classical concept, natural memory which, according to Burke, allows the soul to apprehend and generate new ideas. Along with Burke, other contemporary philosophers have influenced my definition of memory.

Jennifer Lackey further explains this second type of memory (natural memory renamed interpretative response memory) with her theory which is distinguished from others by advocating memory as a generative epistemic source; thus, the second type of memory is now named generative memory. Robert Audi says, “Memory and testimony...are not generative with respect to knowledge” (410). Lackey counters Audi with the idea that knowledge can “generate these epistemic features in its own right” (Lackey *Memory* 656). Michael Dummett counters her argument by stating:

Memory is not a *source*, still less a *ground*, of knowledge. It is the maintenance of knowledge formerly acquired by whatever means.

Certainly knowledge, like everything else, is subject to decay. (262)

Lackey acknowledges this point of view and establishes the following formula. I insert a legend for greater clarity.

Legend for <i>Preservation View of Memory &amp; Lackey's Memory Formula</i>	
S	Subject
p	Preserved information
T1	Time in the past
T2	Time at the present

Table 1: Legend for Preservation View of Memory & Lackey's Memory Formula

S knows (justifiedly believes/rationally believes) that p on the

basis of memory at T2 only if: (i) S knows (justifiedly believes/rationally believes) that p at an earlier time T1, and (ii) S acquired the knowledge that p (justification with respect to p/rationality with respect to p) at T1 via a source other than memory. (*Memory* 637)

In other words, *Preservation View of Memory* claims: If an individual believes something on the basis of her memory now, and that belief is knowledge, then that knowledge must have originated from an epistemically generative event that occurred when the individual first formed the belief. The personal narrative presented in chapter one provides an illustration of this phenomenon. PVM holds that the images on this quilt can preserve only the knowledge that our daughter actually held on a certain holiday in 2002. Further, PVM contends that years from now, when she looks at this 2002 Cruise quilt, my husband's and my daughter will still limit her memories associated with this quilt to her own activities of 2002. She will not know in 2020 what she did not know in 2002; she lacked knowledge then and with the lack of an epistemic change, her potential knowledge remains untapped. Another example offered to explain this point: a child's drawing of a playground. The child's rendering of the slides, jungle gyms, swings, etc. preserves the memory of playing at the park for a child. The fun times engrained in the child's memory can be recalled by simply looking at the drawing. According to PVM, the artwork does not generate any new ideas or knowledge for the child.

Thus, PVM is considered inadequate by Lackey. She has three specific concerns:

1) she does not believe that memory only preserves knowledge; 2) she does not believe that it is necessary to know when the knowledge was acquired; and 3) she does not

believe that new knowledge is created or formed by way of a single and uniform process.

Hence, Lackey advocates a generative form of memory, which allows an individual to have a piece of knowledge generated in the present, but based on memory. The following memory formula articulates her definition. The previous legend applies to this formula as well.

S knows (justifiedly believes/rationally believes) that p on the basis of memory at T2 only if: (i) the information that p was reliably registered in S's cognitive system at an earlier time, T1, (ii) the information that p was registered in S's cognitive system at T1 via a source other than memory, (iii) the information that p is reliably retrieved by S at T2, and (iv) S does not have any undefeated defeaters for the belief that p at T2.

(*Memory* 654-655)

I interpret her formula with four possibilities:

1. If the information that the knowledge is based upon has been reliably indexed in an individual's memory at an earlier time, an individual can have a piece of knowledge generated in the present, but based on a memory. For example, if our daughter has purposely buried in her memory what she did in Fallujah, she could recall the success of that mission in 2020 by looking at the firecracker fabric in her 2002 Cruise Quilt.

2. If the information that the knowledge is based upon has been gathered in the past by a source other than memory, an individual can have a piece of knowledge generated in the present, but based on a memory. "A source other than memory" could imply that a *doxastic defeater* (a belief defeater that prevents belief of knowledge by positing the knowledge as either false or unreliably formed) is eliminated; thus, allowing



the knowledge to be cognitively accepted. An example could be once again envisioned with the firecracker fabric. If our daughter were presupposed to believe that the Iraqi insurgency were trustworthy, she might not be able to recall in 2020 any success to her mission that registered a battle in which the insurgents were defeated. But should that supposition regarding the Iraqi insurgency be removed (the *doxastic defeater*), she could then recall her mission in Fallujah as a successful defeat of the insurgents in a battle. Consequently, with the *doxastic defeater* removed, the firecracker fabric could recall for our daughter a successful battle.

3. If the information that the knowledge is based upon has been perceived at an earlier time and then retrieved for processing in the present, an individual can have a piece of knowledge generated in the present, but based on a memory. To illustrate, let me refer to the firecracker fabric of the 2002 Cruise Quilt once again. If during her July mission in Fallujah, our daughter saw the inside of an Iraqi home decorated in pastel colors, but her focus has been on a mission, so she did not register the color scheme of an Iraqi home. When she decides to decorate her sun porch, she might recall the colors contained in the image of that blown-up home and consider them appropriate for a hot-weather room. Obviously, in 2002 our daughter had not thought about redecorating her home in 2010, but, according to Lackey's formula, by looking at the firecracker fabric, she could recall the pastel images of Fallujah homes and then generate new decorating ideas.

4. If the information that the knowledge is based upon does not have any undefeated defeaters and was reliably indexed in an individual's memory at an earlier time, an individual can have a piece of knowledge generated in the present, but based on

a memory. Once again, I will reference Fallujah and our daughter as an explanation of this fourth variable. In 2010 our daughter could see the firecracker fabric in her 2002 Cruise Quilt and recall her dry skin during that period of time. Noticing that her skin is currently dry from the summer heat, she could recall the success she experienced with a certain lotion she used to moisturize her skin in Iraq and generate the knowledge that the same lotion would be beneficial to her skin today.

Although these four possibilities of Lackey's formula differ with regard to the time the knowledge has been acquired and the process in which the knowledge came to be known to the individual, they are all structurally similar in that they all advocate generating knowledge.

Generative memory contrasts with preservative memory in three areas. First, generative memory enriches the human being's life by assisting the individual in the creation of images/symbols that do not simply reproduce, but redefine and recreate new images and additional symbols. Second, Lackey argues that memory not only preserves epistemic features that have been generated by outside sources, but can generate knowledge by itself (Lackey *Why Memory* 209). And third, generative memory can form new memories in its own right. When intentionally stored information is retrieved, a synthesis of the original memory is generated, thus forming a new memory. This aspect of memory, therefore, has the capacity to generate epistemic qualities (*Memory* 656). One example of Lackey's position can be seen with the 2002 Cruise Quilt. This time when looking at the firecracker fabric, our daughter creates an image of her mother sewing the quilt. She has no first-hand knowledge of this event, just the knowledge that her mother has created the quilt for her. Nevertheless, our daughter can picture her

mother sitting in front of her sewing machine, busily seaming the pieces together. With this model, Lackey's idea of an individual's capacity to generate epistemic qualities is realized. Another example could be the creation of a quilted wall-hanging from a child's drawing of a playground; thus, the new wall-hanging offers its own memories related to its creation. Even though the child had reliably taken in the visual image of the playground with her drawing and had properly registered this information in her cognitive system, the playground images captured in the wall-hanging represent a second activity this time involving her grandmother. Thus, the wall-hanging now generates epistemic properties of memory, not from her perceptual experience of the playground, but creates images from her experience of making the wall-hanging with her grandmother. This aspect of memory "can generate epistemic features in its own right" (*Why Memory* 219).

Of note, one of Lackey's published critics, Senor, did concede a critical point about generative memory:

it is plausible to think we often take in more visual information than we process into doxastic states. At a later time, we may recall past visual experiences and come to form new, justified beliefs based on them. There is an obvious sense in which memory functions generatively here, and I have no wish to deny the obvious. (Senor 199)

It is with this concession that I am able to believe that Senor's objections to Lackey's theory are irrelevant to my work. Of interest to this study are three points: 1. preservative and generative memory can co-exist; 2. preservative memory can be seen to be related to artificial or stored memory; and 3. generative memory can be associated

with the classic natural memory or, in other words, the individual's interpretative response to the world.

A more recent theory of memory is presented by Kirk Michaelian, whose work centers on the philosophy of memory. Accordingly, he writes that generationism has been divided into radicals and moderates. The difference is that moderate generationism, which departs from the preservationist view, of which Lackey is representative, believe:

subject might acquire some information without forming a belief with the information in question as its content: the information can then be stored in memory, when the information is later retrieved, the subject can form a belief with the information as its content; given some assumptions about the reliability of the relevant cognitive processes, the resulting belief will be justified. (Michaelian 15)

But Michaelian posits radical generationism “memory can generate justification both by generating a new belief with a previously stored content and by generating a new belief along with its very content” (Michaelian 15). Michaelian is straightforward with his belief that epistemologists are functioning with an inadequate theory of memory and that memory is indeed generative of both beliefs and justification (Michaelian 16).

In this review, I have examined memory through the *Ad Herennium*, Cicero's works, Kenneth Burke's Dramatism, Lackey's theory, and Michaelian's theory. This assessment establishes dual forms of memory and gives credence to the epistemic quality of generative memory.

To continue, this section of Chapter Two will highlight scholars from diverse fields who have considered memory and its epistemic and generative properties as related

to identity. However, before introducing work that explicitly considers the relationship between memory and identity, it may be helpful to show that this relationship has been considered, even assumed, in previous studies of memory. For example, in her book *The Art of Memory*, Yates relates memory to one's culture through an historical examination. In her preface, she reveals that "memory must always to some extent involve the psyche as a whole" (xi). Her use of the word *psyche* and its relation to memory are relative to my study, as she links memory to identity with a generative intent. She contends that mnemotechnics underestimate the importance and creativity involved in the art of memory (Yates 4). For Yates, the art of memory consists of "Images [which] are forms, marks, or simulacra (formae, simulacra) of what we wish to remember" (Yates 6). The images "we wish to remember" reference our identity. Earlier in this section, examples have been given suggesting individuals with a sea-going background could use images from a ship and individuals with Oriental backgrounds could use Matteo's Oriental palace. In addition, Mary Carruthers refocuses an understanding of memory by explaining "Ancient and medieval people reserved their awe for memory. Their greatest geniuses they describe as people of superior memories, they boast unashamedly of their prowess in that faculty, and they regard it as a mark of superior moral character as well as intellect" (1). The "awe for memory" that Carruthers references indicates that creativity and imagination were in high esteem by the ancients. Both of which are markers for identity. The suggestion of "superior moral character" linked to memory further strengthens the point as it relates individual ethics to identity. The fiber of an individual is, then, marked by the individual's memory. Love tokens exchanged during courtship identify subtle messages about the qualities of the individuals involved and the varying

degrees of commitment (Hallam and Hockey 165). Inscriptions on tokens of affection sustain memories. Additionally, Hallam and Hockey believe that will-making in early modern England was an important part of the practice of memory (165). Creating a will to distribute property not only involved recollection of past images but the manufacture of future images (166). Further, Hallam and Hockey state will-making involved the “reflection upon lives, and it involved assessment of the conduct of others” (166); thus, identity and memory were important to the will-making process. Susan Stabile discusses the continuity of the past, present, and future when examining how a portrait (the image, the likeness) of Deborah Logan reveals the identity of its subject. Stabile states:

“Seemingly repetitious, old memories appear new when revisited at later periods in our lives. The new forms, and more important, the new significance of the elderly compiler attaches to them, make reminiscence meaningful” (Stabile 133). Laurel Ulrich discusses the identity of Prudence Punderson as revealed by her embroideries of the Twelve Apostles among others (*The Age of Homespun* 229). Further, Punderson reveals the differences of her family’s lives before, during, and after the revolutionary war through the images created in her silk embroidery (Ulrich *The Age of Homespun* 228-247). Ulrich concludes her assessment by stating that Punderson’s memory survives because her ego prompted her to sign her work and because her images created in her stitchery are noteworthy (*The Age of Homespun* 247). By linking the *voices* and *stories* of the past with that of today and those of tomorrow, artifacts can interlock identity and memory.

Not only can identity and memory be interlocked, but memory shapes identity. A humorous example of this process can be seen in the film, *Overboard*. When the film opens, the true identity of the character played by Goldie Hawn is observed. Hawn plays

a rich, self-absorbed snob. When she falls overboard and sustains memory loss, her identity transforms into a nice, caring, and loving young woman. The context of the plot is humorous because of its absurdity; nevertheless, the premise that identity can be altered only when there is no memory to shape identity is intriguing.

As presented in this review, scholars, focusing on memory, have reflexively placed memory as an epistemic source for the construction of identity. The above literature is instrumental in my conclusion that preservative and generative memory can occur simultaneously and to my understanding of how memory with its preservative and generative aspects launches the construction of identity. Nevertheless, it behooves me to divide the fourth canon of rhetoric into two aspects:

1. Preservative Memory is the capacity to retrieve knowledge previously and often unconsciously stored in one's mind; and
2. Generative Memory is the capacity to create epistemic knowledge from knowledge previously stored in one's mind, therein exposing one's identity.

## IDENTITY

An advertisement for the American-made Jeep Grand Cherokee 2011 suggests that our identity is created, measured, and memorialized by our creations. The advertisement states:

The things that make us Americans are the things we make. This has always been a nation of builders. Of craftsman. Men and women for whom straight stitches and clean welds were matters of personal pride.

They made the skyscrapers and the cotton gins. The colt revolvers and the Jeep 4x4's. These things make us who we are.

Whether those things we make are jeeps or quilts, our memory helps to shape our identity. To further explain this and my three focus questions, a review of the meaning of identity as it relates to memory is useful. After distinguishing Cicero's and Burke's definitions, I will address identity as it pertains to feminine gender and, then, to quilters specifically. Next, I discuss how a quilt metaphor for America linked to gender influences women's identity. I conclude with a section examining identity, memory, and artifacts.

Cicero has explained that interesting information regarding the rhetor's identity could be gleaned from an examination of his or her memory images. As revealed by Cicero in the *De Inventiore*, "Memory, is the lasting sense in the mind of the matters and words corresponding to the reception of these topics" (11). Yates explains by stating that Cicero believed there were many "psychological reasons which the author gives for the choice of mnemonic images" (Yates 9). The rules for memory images built on the arousal of emotional effects reveal characteristics about the identity of the rhetor.

In Cicero's definition, identity has two aspects. First, I have considered the core idea of Cicero's memory: memory is a virtue. Cicero places this virtue at a high level of importance: "What need is there for me to mention the benefit that the memory offers to the orator, its great usefulness and its great power?" (*On the Ideal Orator* 219). Nonetheless, Cicero does mention this virtue and equates a human being's soul with the distinguishing characteristic, separating him from animals and beasts. It is the possession



of this virtue that gives a human being his or her identity; thus, memory as one of the virtues of can be linked to identity.

Second, Cicero defines identity by establishing movement as a quality of a human being's soul.

Since it is clear, then, that that which is self-moving is eternal, who is there to say that this property has not been bestowed on souls? For everything which is set in motion by impulse from the outside is soulless; what on the other hand has soul is stirred by movement from within and its own. For this is the peculiar essence and character of the soul which, if it is out of all things the one which is self-moving, has assuredly not been born and is eternal. (*Tusculan 64-65*)

Thus, Cicero continues to describe the soul as the orchestrator of every motion of the human body. Both Cicero's concept of humanity, as distinguished from animals, and his concept of motion is the foundation of Burke's definition of identification.

Next, I have considered Burke's position on identification within his definition of Dramatism. Burke defines rhetoric as "the use of words by human agents to form attitudes or induce actions in other human agents" (Burke, *Grammar* 41). This definition acknowledges that human beings interact with other human beings. This interaction forms the state of being consubstantial with others. Consubstantial recognizes that human beings wish to have identification with other human beings. Burke delineates three purposes of identification: 1) means to an end; 2) antithesis; and 3) unconscious.

I begin with identification as a means to an end. In his *Rhetoric of Motives*, Burke explains "the poet's identification with a blind giant who slew himself in slaying enemies

of the Lord” (Burke *Rhetoric* 19). Burke’s reference to Samson is obvious. Samson, the Nazirite, killed thirty Philistines in order to make payment for the riddle at his wedding, burned all of the Philistines’ grain, vineyards, and olive groves, then killed more Philistines in an attempt to exact further revenge for his wife’s death (Judges 14: 19; Judges 15: 3-7) . All of these were actions from the man who was to observe total consecration to the Lord. Eventually, his strength left him (his hair was cut) and his eyes were gouged out by the Philistines (Judges 16: 1-22). After suffering in a Philistine’s prison, he regained his strength and his faith. He prayed that the Lord would allow him to revenge the Philistines one last time. This was granted, and Samson died, while killing more Philistines in this single action than he had in all his life (Judges 16: 23-30). His self-sacrifice was the means to a revengeful end. Samson’s self-sacrifice was the realization of his life’s prophesy, to free Israel from the Philistines (Judges 13:5). Through his death, his identity was realized. His identification was realized through his revengeful means to an end.

The second purpose of identification, as Burke has explained, is the antithesis, through the realization of the opposite, people grasp their own identities. For example, Burke says “we saw identification between Puritans and Israelites” (Burke *Rhetoric* 19). This example is clear when we examine the Puritan’ identity and the identity of the Israelite. The Puritans were persecuted by a powerful government and journeyed to America for religious freedom. It was in the New World that Puritanism directly and exclusively controlled most colonial activity until more than one hundred years later (Packer 24). This is in opposition to the Israelites exodus from Egypt, recounted in the Bible. Led by Moses, the Israelites flee Egypt and journey through the wilderness.

When God's or Moses' presence is not apparent, the children of Israel revert to amoral, immoral, and sometimes idolatrous behavior. Eventually, the Israelites embrace God's law and love and settle in the "Promised Land" (Exodus). Regardless of the countless ways and instances that the Lord saved them, the Israelites on their journey were not loyal to the Lord. Within this juxtaposition, Burke clearly illustrates the actions of individuals achieving their identity: The Puritans devotion to the Lord, and the Israelites lack of devotion. It follows then that "identification is compensatory to division" (Burke *Rhetoric* 22). Identification binds individuals together because of their realization of differences.

The last purpose for identification, according to Burke, is that of the unconscious or the "magnified or perfected form" (Burke *Rhetoric* 19). In his explanation Burke calls this purpose an entelechy. It is within the notion of entelechy that the concept of action is established. Bryan Crable in *Symbolizing Motion* views the action /motion to be critical to the interpretation of Burke's identification concept. It is the action with no conscious thought or willful intent which has a purpose to create one's identity. Burke writes that "In forming ideas of our personal identity, we spontaneously identify ourselves with family, nation, political or cultural cause, church, and so on" (*Language as Symbolic Action* 301). "Spontaneously" is a reaction of unconscious and accomplishes consubstantiality. Burke states that rhetoric's function is "to induce actions in other human agents" (Burke *Rhetoric* 41). Action is a characteristic unique to humanity (Burke *Language* 3). Human beings need to have the freedom, the will, and the ability to set something in motion (Burke *Language* Chapter 1). It is this unconscious action that could give human beings their identity. Whether identification is conscious or not is

irrelevant, as identity can be either. Burke cites an example of a shepherd guarding sheep (*Rhetoric* 2). Initially, I could identify the shepherd as a guard for the sheep, but because he is raising them for market, he is also unconsciously identified with their death. An unconscious action, then, could lead to consubstantiation rather than division. Another example of unconscious thought leading to identity is found within a culture's language. Burke references the biblical story of the tower of Babel (Burke *Rhetoric* 23). In this story, the tower built by the tyrant Nimrod is destroyed, and human beings can not freely understand each other. The Book of Genesis then relates how the Lord, displeased with the builders' intent, came down, confused their languages, and scattered the people throughout the earth (Genesis 11:5-8). Various languages are, then, developed. Subsequent folklore teems with the stories of the development of specific and unique languages for specific and unique peoples. Consequently, for Burke, a people's identity is unconsciously embraced in the unique language that is utilized. Rhetoric is intended to replace division with identification, with consubstantiation.

As a review, Cicero and Burke have both defined identity with a relative stance to society. Cicero defines identity with two aspects: identity can be linked to memory because memory is a virtue, and identity can establish the quality of a human being's soul. Burke develops three aspects of identity: 1) means to an end; 2) antithesis; and 3) unconscious. These three aspects of Burke's are closely related to memory in that for an individual to establish identity, an individual must recall or remember. For a means to justify the end requires recalled images to symbolize an outcome; an antithesis realizing the opposing point of view requires preserved memory that can generate new images; and unconscious actions are unique to human beings supporting their memory. Following

this discussion, I specify the impact of gender on identification in order to situate my definition of identity within the boundaries of Cicero and Burke.

### Identity and Gender

Gender continues to remain at the forefront of identity concerns. In some respects, Simone de Beauvoir's succinct observation, "He is the Subject, he is the Absolute—she is the Other" establishes why identity is such an important matter for gender issues (Beauvoir xxii). For many, identity is framed by virtue of masculine or male boundaries summarily placing the female or feminine as the other.

Trinh T. Minh-ha substitutes Beauvoir's use of the word *other* with the word *different*. She thinks identity is defined with regard to the difference of "the image one has of the other" (Trinh 239). This definition of identity contends "the other is almost unavoidably either opposed to the self or submitted to the self's dominance...Identity, thus understood, supposes that a clear dividing line can be made between I and not-I, he and she...between us here and them over there" (Trinh 239). According to Trinh, the individual should then be better situated to realize that the other is within one's self.

Cheris Kramarae's study of language posits that "the categories 'women' and 'men' are ideas that must be learned and reinforced" through language: "[W]e are trained to see two sexes. And then we do a lot of work to continue to see only these two sexes, which we call male and female, boys and girls, men and women" (Kramarae "Gender and Dominance" 470). Consequently, she presents identity as a "dimension of existence created through language to which power is differentially assigned" ("Cheris Kramarae" 40). Kramarae posits: "The labels and descriptions we use help determine what we experience" (Kramarae "Redefining Gender" 318). Kramarae reinforces the concept that

power relations are an element of language and expressed by individuals in a multitude of methods.

Mary Daly sees six ways that rhetoric is used to keep women in positions of inferiority. First, she sees ritualized violence against women as so common that most perceive the activity as standard and tolerable (Daly *Gyn/Ecology* 113-177). Second, she identifies many methods that society has used to silence and erase women's voices (Daly *Gyn/Ecology* 19). Next, she suggests that society has constructed identities for women that have become so fixed that women have little sense of their selves and resort to "molds" of an idealized image (Daly *Gyn/Ecology* 3). Further, she sees a sexual caste system alive and well, clouding the issue of women's oppression (Daly *Beyond God* 2). Fifth, she recounts reversal as a method to strip women's identity. She references the biblical story of women originating from Adam's rib. She finds the reversal of man as the original mother ridiculous (Daly *Beyond God* 95). And last, elementary terms deaden creative and critical thinking of women and cast them in a "dull" role void of thought that positions their identity (Daly and Caputi 240).

Others have addressed additional issues as related to identity. bell hooks modifies the previous concepts to address issues prominent to her. Remembering her own past, she advocates a feminism identity that challenges and transforms the ideology of domination. She has struggled in her youth with the lessons of patriarchal domination: "Our daily life was full of patriarchal drama—the use of coercion, violent punishment, verbal harassment, to maintain male domination" (hooks *Teaching* 119). She has the "belief in a notion of superior and inferior, and its concomitant ideology—that the superior should rule over the inferior" (hooks *Talking Back* 19). She asserts that "most

citizens of the United States believe in their heart of hearts that it is natural for a group or an individual to dominate over other” individuals (hooks *Outlaw Culture* 200). The majority of her work advocates for an exclusion of dominating behavior. In keeping with that concept, she uses the lower case letters to spell her pen name (taken from her grandmother), as she believes this emphasizes content rather than the rhetor. hooks firmly places identity with the conscious action of remembering and overcoming.

The recalled past forms part of our identity as recognized by Eva Castellanoz, who speaks through the metaphor of a tree representing the culture in identity (as reported in Mulcahy). Gesturing toward a huge locust tree in the yard: "This tree that does not talk taught me the biggest lesson of my life. It was sick and dying; it had no leaves.... An old Mexican man told my husband to drill a hole in its trunk, soak a stake with a special recipe, and drive it through that hole" (Castellanoz as quoted in Mulcahy). Eva continues by remarking that in less than a month "the tree started to heal. Then the limbs began to produce all these leaves. I learned that when the root is ruined, the limbs are sick, like our heritage that has been stripped and bitten away" (Castellanoz as quoted in Mulcahy). Thus, Castellanoz emphasizes that individuals need to remember their heritage and/or culture as critical to their own individual identity.

In order to assist in the establishment of individual identity, quilt-makers need to be identified. A tendency has been not (Get Rid of Passive) to identify the quilt-maker and simply display the quilt without deference to the quilt-maker. This tendency leads to the marginalization of the quilt maker as illustrated in the following selection. In 1971 Jonathan Holstein and Gail van der Hoof mounted an exhibition at the Whitney Museum of American Art in New York City entitled "Abstract Design in American Quilts" (Berlo

6). Susan Bernick reasoned: “If the labels on the quilts in the catalog of the exhibit and in his 1973 book are any indication, the only data he collected on any quilt he bought were the state in which it was purchased and the approximate date it was made” (Bernick 137). Although this exhibition is generally acknowledged as the first time quilts had been displayed to the public as art objects and therefore a significant step for women, it also marginalized the quilt-makers by not identifying the quilt-makers. Another example, Roderick Kiracofe, a quilt historian, has noted “The history of quilts is embedded in our culture, and conversely, the history of our culture is stitched into our quilts. Understanding one sheds light on the other” (*The American Quilt* 5). Although true, this again, ignores and thus, marginalizes the quilt-maker.

Because of the marginalization of the quilt-maker, however unintentional, many scholars suggest methods to “remember” the quilt-maker and counter the trend. One method embraced by many is the concept of a memory book. Larry Pauls created one for his mother’s quilts. Pauls photographed all of the quilts his mother, Annette Pauls, a member of the Undercover Quilters in Brookhaven, Pennsylvania, constructed and then had her describe each quilt. Pauls states: “I worked hard to capture my mother’s personality and values in the quilt descriptions. While photos show the beauty of her work, it is only through the words of the maker that we truly see into the human fabric of the piece” (Pauls 47). It is this type of analysis that again takes the quilter out of the quilt. Feminists continue to struggle with definitions of identity that are relevant and credible. Beauvoir’s “other” and Trinh’s “different” are just two examples of a method for distancing women from a remembered past position. Kramarae’s concept of learned language explains how the distancing of the past is perpetuated seemingly unconsciously.



Daly's positioning that there are six ways the rhetoric in society remembers and maintains the diminished status of women and, therefore, constructs an identity for women that is "dull." hooks recognizes a binary system in America that features the inferiority and superiority of the two genders and the prominent races in America. And Castellanoz's metaphor emphasizes the importance of one's culture or heritage in the establishment of one's identity. These feminists and others all give importance to identity, and all question the past and its adverse influence upon a woman's identity. Gender and identity is of interest to this study as quilting, a gendered activity, is an illustrated method of a woman's identity.

#### Identity and Quilters

Quilters in America have recognized that they are involved in a gendered activity. This section of the study will develop this concept in three paradigms. First, scholarly studies have shown women have often used quilting for identity purposes. Two, local guild quilters readily explain how quilting is part of their identity. And three, quilting as a contemporary metaphor for America is a new and significant construction in women's identity.

Women have struggled and continue to strive to define themselves against the past and current dominant views. For example, Gloria Steinem relayed a comment made to her by the editor of the *Ladies Home Journal* in the 1970s. As he handed her a manuscript, he said: "Pretend you are a woman and read this..." (Steinem 5). Not only does his comment reveal his contempt of women, but also acknowledges that women can have a different language and that language can only be understood by those who "speak it." We would not be aghast, if Steinem spoke French, and the American editor had

handed her a French manuscript and told her to pretend to be French and read it; however, such was not the case. Indeed, throughout the course of American history, gender discrimination has occurred. Most scholars recognize that throughout our short history, men have received a privileged status, and women were relegated to defer to men; however, women were not silenced, but were not verbose with man's language. Women developed their own rhetoric and reveled in it. This rhetoric is often considered the language of the quilt. Mara Witzling calls the language of a quilt a “mother tongue” indigenous to women, a “tongue” which not only relays information, remembers the past, persuades with an argument, or entertains, but a language which reveals the identity of the quilter (619). Indeed, Elaine Hedges in her article "The Needle or the Pen: The Literary Rediscovery of Women's Textile Work" suggests that women writers prior to the mid-1900s, in an effort for self-preservation, implied that what looked like writing was in reality only sewing--the pen was really only a needle. The irony of the statement is the truth of the statement, a needle that could sew words also reveals identity. Yvonne Milspaw in the *Journal of American Folklore* believes that quilts as primarily produced by women are a great text for considering gender-based identities. Pat Mainardi expresses a similar concept in her *The Great American Art*:

In designing their quilts, women not only made beautiful and functional objects, but expressed their own convictions on a wide variety of subjects in a language for the most part comprehensible only to other women. In a sense, this was a ‘secret language’ among women, for, as the story goes, there was more than one man of Tory political persuasion who slept unknowingly under his wife’s *Whig Rose* quilt. Women named quilts for

their religious beliefs, such as *Star of Bethlehem* or *Job's Tears*, or their politics-and at a time when women were not allowed to vote. (Mainardi 24)

Several scholars believe that the quilt acts as a form of communication for women, allows them to share their identity and remember their past. Joan Radner and Susan Lanser present the concept of “the ability of women within a particular culture to communicate with one another in code” (Radner & Lanser 2). The idea of quilting as a form of communication is not unique to Radner. The quilters from Gee's Bend, Alabama, individually piece their quilt tops in order to create a top uniquely their own. So adamant that their quilt tops are their own, quilter Annie Mae Young filed a lawsuit, now resolved out of court, alleging others (specifically, Tinwood Ventures and art dealers Matt, William, and Paul Arnett) falsely claimed to own the intellectual property rights to quilts she made prior to 1984 (Hicks). Gladys-Marie Fry in *Stitched from the Soul: Slave Quilts from the Ante-Bellum South* affirms a similar concept with the notion that quilting for slaves on plantations was a means of identity and remembrance since the slaves were stripped of their homeland culture and often also stripped of their family heritage. Moreover, in their controversial work *Hidden in Plain View*, Jacqueline Tobin and Raymond Dobard, present a thesis which has as its basic premise the notion that quilts can provide communication. They present the now refuted concept that the patterns and colors of quilts displayed outside revealed the trail of the Underground Railroad to runaway slaves. The concept was refuted by many scholars including Laurel Horton, not with the notion of quilts as communication nor with the denial of the underground railroad, but with the practicality of quilt construction issues and empirical evidence

regarding the sources of certain quilt blocks ("The Underground Railroad Quilt Controversy: Looking for the 'Truth'"). Nevertheless, quilts providing communication and functioning as a means of identity and memory can be seen in other studies.

Cheryl Cheek's study published in 2005 finds that three groups of women (Amish, Mormons, and Appalachian) express their identity and memory through quilting. Her conclusion is that quilting is a tangible asset that defines these women throughout their lives. Cheek uses the Age Identity Theory which suggests that different quilts highlight the different "dimensions of individuals' lives" specifically between "earlier selves and a present self, or between others and self" (323). Thus, quilting allows an individual tangible reflection over the span of her life, a type of memory. Continuing, Cheek highlights the quilting bee as an avenue to fight the isolation of an Appalachian life; older Amish women are made to feel included by their involvement in "Quiltings" (324); and for the Mormons, quilting can make an elderly person feel young and useful (324-325). Consequently, Cheek can conclude that quilting is a social activity that not only allows an individual creativity but also allows an individual to feel needed. Thus, the development of identity through quilting is an activity that continues throughout one's life. This places identity development and identity expression no longer as a uniquely adolescent task, but as a life-continuing process, through the middle and later years. Additionally, memory is no longer situated as uniquely for the elderly.

Marybeth Stalp's 2007 study of the reasons contemporary middle-aged women quilt suggests identification and memorial purposes. She concludes her study with a list of seven justifications for quilting by middle-aged women.

1. Quilting requires a focus that is calming and eliminates other concerns or stresses of the day, thereby benefitting quilters emotionally (114).
2. Quilting is a method to let others know they are remembered with a hand-made gift quilt (97).
3. Quilting gives value to traditional “women’s work” (115-116).
4. Quilting provides a legacy (115).
5. Quilting documents significant events in lives that are often not memorialized by a public venue (138).
6. Quilting provides an artistic process for self-expression (115).
7. Quilting creates new identities for individuals not directly tied to other familial responsibilities and uses the act “to reflect and give voice to their lives” (115).

She concludes by positioning leisure activity in contemporary life as an incredibly important activity for self-identity. She sees quilting as a meaningful benefit not only on personal levels, but also societal levels. In addition, she sees women as memory makers or “legitimate cultural creators in their own right” (140). Stalp’s scholarly study positions contemporary quilting as a feminized and gendered activity significant to the identity and memory of the lives of the participants.

Not only scholars, but colleagues of mine that participate in our local quilt guild, the Tidewater Quilters’ Guild, continue to position themselves with quilting as the locus of their identity. I underscore this fact to emphasize that quilting still generates and establishes identity and memory for local contemporary quilters. Each of the three

individuals highlighted below identifies herself through quilting, but for a completely different reason.

Mary Lynn Slough, a local coordinator for Quilts of Valor, articulates her identity through quilts by stating:

Quilting gives me a way to express my creativity with a craft that has touched more generations of Americans than any other. Quilts reflect our irresistible longings for the real or imagined comforts of home and family. I like the idea that my friends and family are sleeping under quilts that I have made especially for them. Quilting is a true labor of love because of the many hours of thought, preparation, and construction that goes into every quilt.

I make Quilts of Valor for wounded warriors because they are a tangible way for me to say "thank you for your service, sacrifice and valor while standing in harm's way for our country." Each of us has the ability to influence others. Each of us can offer hope and encouragement to strangers; I choose to do this through the making of these very special quilts. To me it's a ministry to strangers whom I'll never meet, but who know someone cares enough about them to spend the time and effort to gift them with a quilt made entirely by hand.

(Mary Lynn Slough, Email to Author. 12 July 2010)

Slough's moniker "Wartime Quilter" is an indication of her self identity. Her efforts have spearheaded over 1,000 quilts to be sent to injured military personnel in the ICU at Landstahl Hospital in Germany. She concludes every communication with the motto,

"Still at War, Still Quilting...One Quilt at a Time." Slough identifies herself, then, as an American quilter.

Another example is from a local quilter establishing her identity and memory through the legacy of quilting. Legacy is typically a reason an aged individual dealing with her own mortality would provide for quilting. As such, leaving something behind that would suggest memory is the fulfillment of legacy and an indication of identity. Although in her forties, Michelle Strickland finds quilting to be a satisfying legacy.

I have such happy childhood memories of sleeping under my grandmother's quilts. I can still smell that "farm-house...musty linen-closet" odor. After my grandmother passed away, I started to make my first quilt top with 70's fabrics. My mother helped me tie that quilt 30 years later. I proudly completed it and then I hid it in my closet. My mother has also passed and that ugly quilt has ended up being my daughter's favorite quilt. It gives me comfort that she has it and enjoys it. Quilting brings me a personal sense of accomplishment that I can leave as a token of my legacy (a memory).

(Michelle Strickland. Email to Author. 12 July 2010)

This middle-aged woman wants to ensure that memories of her after she is gone will continue through her children. She believes that artifacts will be the factors that prolong her existence on this earth. While linking the past to the future, Strickland focuses on quilting. She is defining her identity for future familial generations through her quilting.

Laurie Clinton came to quilting via a circuitous route. In the throes of divorce, she sought a self-help activity. Quilting became her vehicle for recovery. Her recovery

included mending her self-identity as she could no longer identify herself through her husband. Unconsciously, she was seeking a new identity, and she found that identity in quilting.

My world came tumbling down around me after I “kicked” my husband out of the house for cheating on me. I was a wreck and at a loss as to how to fill the void. A friend, Riqui, had extra time on her hands and offered to teach those of us interested how to quilt. I jumped at the opportunity to have something to do and to be around people! This was the summer of 2007.

At first quilting was a therapeutic task for me. When I was quilting, my focus was completely on the task at hand and I could let go of the anxiety and uncertainty of my future. I like the analogy that as my life was unraveling I was putting something else together.

In the course of conversation with a friend ... [I was introduced] to the local quilting guild. At the guild I meet many new and interesting people who were more than willing to share their knowledge and love for quilting. I learned the great joy of putting my time and energy into a quilt and giving it away to the pleasure of the recipients.

I love the camaraderie that quilting provides and the solitude! It is a treat to interact with others ... but it is pure heaven to have the time alone to CREATE something beautiful.

(Laurie Clinton Email to Author. 12 July 2010).



Self-pride while learning a task and creating a beautiful object has been a way for her to reestablish her identity after a divorce. Her typically gendered need to help others is also satisfied by her gift-giving, memorial attributes. Clinton has reconfigured her identity through quilting. Ensuring that the phenomenon of quilting establishing identity and memory is routine among contemporary women, I continue with an examination of a regional quilter's website.

Bonnie Hunter posted on her web site the rationale that explicates the reason why she quilts.

After having been asked how many quilts I've made, who I'm making this one for, or that one for or why, and how many quilts do I think I need....

I came to the following conclusion:

I am a creator, an artist, just as much as a painter is...

Does anyone ask a painter who he is painting for or why he is painting yet another landscape? how many pictures/portraits he has painted? How many canvases or paintings he needs?

NO!

Does a painter stop wanting to paint because he has reached some number that symbolizes the end of his need to paint?

"okay, that's #100, I'm done now..."

I create because I am driven to create. My medium just happens to be fabric and thread, instead of oil or acrylics on canvas...but I create for the same reason...to express myself, to share myself, to experiment...

Even if the quilt doesn't have a purpose, a recipient, a reason.

Quilting is my voice.

I Quilt, Therefore I Am!

Bonnie

Hunter's conclusion is reminiscent of René Descartes, "Je pense donc je suis." Hunter concludes her statement with "I Quilt, Therefore I Am!" She definitely and securely places quilting as the foundation for her life's identity.

Our understanding of women's identity is also influenced by a quilt metaphor for our society. This relatively new, thirty-year-old, metaphor could have a positive influence on women. Elaine Showalter positions the importance of the quilt in its ability to reveal identity: "The patchwork quilt [has come] to replace the melting-pot as the central metaphor of American cultural identity. In a very unusual pattern, it transcended the stigmas of its sources in women's culture and has been remade as a universal sign of American identity" (Showalter 169). The remaking of American's identity, and inadvertently the American woman's identity, took a significant step on July 17, 1984, when the Rev. Jesse Jackson addressed the Democratic National Convention. He has likened America to a quilt:

Our flag is red, white and blue, but our nation is rainbow—red, yellow, brown, black and white—we're all precious in God's sight. America is not like a blanket—one piece of unbroken cloth the same color, the same texture, the same size. America is more like a quilt – many patches, many pieces, many colors, many sizes, all woven and held together by a

common thread. (Jackson 1984 Democratic National Convention Address)

Jackson has repeated and expanded on the metaphor in his 1988 Democratic National Convention which solidified the metaphor when he called for America to become a “quilt of unity.”

America is not a blanket woven from one thread, one color, one cloth. When I was a child growing up in Greenville, South Carolina, and grand-momma could not afford a blanket,...she took pieces of old cloth patches-wool, silk, gabardine, Crocker sack-only patches, barely good enough to wipe off your shoes with. But they didn't stay that way very long. With sturdy hands and strong cord, she sewed them together into a quilt, a thing of beauty and power and culture. (Jackson 1988 Democratic National Convention Address)

Of note, Jackson equated a quilt with his grandmother; vocalized the internal meaning of quilts as representing beauty, comfort, and warmth; and, most importantly, equated America with a quilt. Consequently, the patchwork quilt came to be positioned as a cultural American icon/metaphor in 1990 and redefined women's identity with a patriotic status and, thus, a higher status.

It becomes paramount to answer the question, “What difference does it make to American society that the image for America is a quilt?” Sheklon Hackney, Chairman, National Endowment for the Humanities, delivered the following remarks to members of the Vanderbilt community:

Why does it matter who we think we are, either individually or collectively? What difference does it make what image of America is shared by its citizens?

America, of course, has always been diverse and its diversity has always been problematic, which is the reason for our motto, 'E Pluribus Unum.'

So why should it matter whether the metaphor has masculine or feminine connotations? Feminists have already vocalized the harm that differentiating makes on individuals' identity. Eric Worden, a local radio disc jockey and song writer, responds with a hopeful solution in the lyrics of a children's song:

life by life  
 thread by thread  
 we will sew a quilt called America  
 we belong  
 [we] make it strong  
 weaving with colors all our own

Hopefully in the future, the "we" will consistently be used instead of "he" or "she." A gender neutral pronoun for the quilt metaphor will be beneficial to the women's identity issue and a positive step forward for the identity of a quilter.

In this section, Identity and Quilters, three areas were examined. In the first section, it is shown that women can have a different language and that language can be written with a needle. In fact, Witzling states that the "mother tongue" of women is the "language of a quilt." Fry, Tobin and Dobard, Cheek, and Stalp all develop in their unique studies the concept that quilting solidifies the identity of women. The second area

addressed in this section illustrated local quilters' voices explaining their reasoning for quilting. For each quilter, the reason led to their self-identity and often to their self-esteem. The third section in this category develops the quilt as a metaphor for the United States and, thus, elevates the status of women quilters in America. For Alisa S. Zahller, assistant curator of decorative and fine arts at the Colorado History Museum, quilt exhibits provide opportunities for identification and the generation of memories. "The thing I hope people consider is that it makes them reminisce makes them think about objects in a new way... I hope it's a personal connection that they're able to make with the artifacts and the stories." Her hope of a connection with identity and memory through quilting is reflected in my definition of identity. Additionally in this section, I have presented identity as a gendered concept that can be revealed in quilts through an action that recognizes individuality.

#### Identity, Memory, and Artifacts

So far, in this chapter, I have defined memory and identity and established the connection between the two. I then developed identity with significance to gender and then examined identity in quilters. Memory and identity have been examined by scholars to ascertain the influence memory and identity have had on artifacts. Next, I explore the role artifacts play in the promotion of generative memory and identification.

Two books of interest are Michael Bernard-Donals' work regarding the Holocaust and Carter Catlett Williams' book embracing the letters of her father.

Michael Bernard-Donals is relevant to this study for several reasons: 1) he positions memory as generative by implying events are "indicated from one body onto

another” (*Forgetful Memory: Representation and Remembrance* 15). 2) He links memory to images; and 3) his concept of forgetful memory is linked to identity.

Memory is generative in the construction of knowledge. *Forgetful Memory* makes the case that:

we should see memory as an intersection of remembrance and oblivion, a troublesome presence that is forgotten but guaranteed by the event’s loss.

We should think of memory as a kind of writing, in that events may be indicated rather than recollected, indicated from one body onto another.

(Bernard-Donals *Forgetful Memory: Representation and Remembrance* 15)

Bernard-Donals wants members of the world to remember the atrocities of the Holocaust, yet the majority of the world today did not experience the horrors and therefore can not remember in their own right. Consequently, we must rely on the pictures from that period to remember; we must generate our own memories with pictures of the past.

It is this generating of our own memories that is linked to images; images, then, link the past to current memories. Bernard-Donals states that the photographs from the Holocaust are no longer connected to the majority of the livings’ first-hand experiences and memories. Rather, these images generate for the viewer a trace of what was once, but has now passed in time. For example, he includes in his book a copy of a photograph taken in 1943 in Poland of approximately two dozen women who are naked and standing in a line with children. Beyond the women is a pile of clothing that we can presume was theirs. We also can see two soldiers armed with rifles. The caption on this photo marked “Figure 8” is “Naked Jewish women line up for execution, Mizocz” (*Forgetful Memory:*

*Representation and Remembrance* 78). Although we have read about the executions, this photograph provides us the images for an outrageous horror. Additionally, this photograph furnishes us the opportunity to generate our own memories of the atrocities in order “to remember.” He states that our generative memory is forged by “a narrative or an image that is both intimately tied to other narratives and images that we take for history-images that stand in for the events of history” (Bernard-Donals *Forgetful Memory and Images of the Holocaust*). He believes that viewing Holocaust photographs “provides a point of entrance” for the generating of memory “of what cannot be remembered at all” (*Forgetful Memory: Representation and Remembrance* 79).

And third, Bernard-Donals’ concept of forgetful memory can be linked to a human being’s identity. This is found in the method in which he “questions (of) how memory creates and interrupts the subject” (Bernard-Donals *Ethics after Auschwitz*). This methodology is relevant to the identity of the individual, an identity that Bernard-Donals desires us to embrace. Although the images of women lined up for execution are horrific, the images do not capture the true identity of the individuals. An activist, Serge Klarsfeld, wanted to capture images of something more than “76,000 Jews transported from France to Auschwitz;” he reportedly obsessed “to know their faces” (*Forgetful Memory* 68). Klarsfeld did not want the identities of the children to disappear; therefore, he collected images of children, Alina Korenbajzer, Irene Simon, and Samuel Gutman among many others. This collection of photographs is what he reports as the true essence of the children: photographs taken prior to the destruction of their innocence. Klarsfeld wanted a collection of the true identities of French Jewish children, images that might have forever been lost to the world. In this collection, Alina Korenbajzer is posed

with her sparkling blond hair beautifully arranged, a heart necklace encircling her neck, and an expression of childhood peace glistening in her blue eyes. Irene Simon's photograph as a young girl shows her smiling, exposing the gap in her teeth, and holding the hand of someone who is just beyond the frame of the camera. Her identity captured in this photograph before her death by a monster. The horrible images of the Holocaust help us to remember, but we also should remember the children's identities. Like the image of Samuel Gutman seated in front of a painted balcony scene with a church steeple visible, this photograph forever captures the identity of youthful playfulness. Perched as if ready to run off at the first signal, Samuel cocks his head and purses his lips. His black hair almost combed to perfection adds a boyish charm to his identity. These photographs, we can assume, were choreographed with the children's mother's assistance. These were the identities the women wanted captured and retained to remember their little loved ones. These images the mothers did not want forgotten, but remembered. Bernard-Donels' generates memory for generations that need to know in order to remember the identities of individuals lost. Consequently, *Forgetful Memory: Representation and Remembrance* demonstrates to me artifacts which can generate memory in order to establish identity.

Another book that demonstrates this same concept is *Glorious Adventure*. Carter C. Williams has written this book which illustrates generative memory as a tool for a woman wrestling with the recollection of early childhood, wrestling with her own identity. When Williams' mother passed, Williams sorted through personal items to determine the disposition of her mother's possessions. It was at this time that she re-



discovered a box that contained over 200 letters and postcards written to and from her father to the family during World War I.

Williams acknowledges that she had but a slight memory of her father. She begins her book, "My father, Landon Carter Catlett, Jr., a second lieutenant in the U.S. Army Air Service, was killed in a plane crash in Hawaii in 1925 at age 27 when I, his only child, was barely 23 months old...." (Williams, Carter 1). Until this point, Williams admitted that she had "no memory of my father. For me he was only the man in the pictures on my mother's bureau, a distant icon, not a flesh and blood person..." (Williams, Carter 1). The pictures of her father in and beside his airplane structured her beleaguered memory of her father. But after studying her father's artifacts left to her by her mother, she gleaned "unguarded moments of reflection on earlier parts of my life and, at intervals, surprising moments of awareness" (Williams, Carter 1-2). She surmised that the letters generated images of her father and memorialized instances of their life together.

Not only did Williams lack memory, but she lacked a self-identity. In her book, Williams admits that she has felt for a long time that her father had abandoned her. Her childish, little girl feelings of desertion, led her to feel abandoned without a strong identity. Feelings that had been covered and buried for most of her life were surfacing. Now having found and read the letters "her long untended wound is laid bare" (Williams, Carter 233). This new found identity gave her a feeling of being "embraced, comforted and consoled. It's as though I'm sitting in your [her father's] lap, leaning against your strong body, being reassured by your love" (Williams, Carter 233). In order to establish

her own identity and generate a memory of her father, Williams had read over 200 letters. Doing so, generated memory of her father and, consequently, gave Williams her identity.

These two books, *Forgetful Memory* and *Glorious Adventure*, regard the generating of memory through artifacts as a method to secure identity. I see in both works memory which is generative in the construction of knowledge. Also vital in both works is the production of epistemic knowledge for identification. And last, artifacts are presented in both works to be a cornerstone for the generating of memory and the building of identification. It is incumbent upon us to examine artifacts more completely, specifically the quilt; therefore, the next section in this chapter reviews the literature surrounding the quilt and how it generates memory and constructs identity.

## QUILTS

What is a quilt? As Miriam Schapiro states:

Among other things, it is the history of women, a receptacle of passions, attitudes, largess, and anger. It is a reassembling process, which in itself may embody a solution to human problems. It is inspiration, a connection with self, the dogged will to make something extraordinary in the midst of family routine, a sense of wholeness, the wish to please, to succeed, pleasure in the act of working and knowing the power of “making.”

(“Geometry and Flowers” 26)

Realizing the value of quilts imparts an urgency to “read” them. I organized the literature about quilts into three types of categories:

The historical origins of quilts;

A descriptive procedure to making quilts; and

A scholarly analysis of a particular type of quilt.

Within all three categories, memory and identity can be configured prominently, but heretofore rarely have scholars done so. The intent of this section is to position memory and identity within the context of quilt literature in order to establish a phenomenological and epistemic relationship.

The accounts of the history of quilts not only document quilt-making through the generations, but also unknowingly establishes the importance placed on identity and memory throughout time. The acknowledgment of the identity of the quilt-maker and the memorialization of an individual within a quilt seems to mirror the recognition or lack thereof of women in society; consequently, not until recently has the prominence of a specific individual, the quilt-maker, been emphasized in quilt literature.

Like women in society in the 1800s, identity and memory are not placed in a position of importance in the newspapers. For the majority of newspaper stories about quilts, the article typically documents the type of quilt being made, the pattern and fabric used, an interesting detail about the quilt, and often simply ignores the women who contributed to the quilt. For example, as reported on May 12, 1834, in the *Adams Sentinel* in Gettysburg, Pennsylvania, “A young lady in Charleston, S.C. has recently manifested the possession of an uncommon stock of patience and perseverance, in the completion of two great achievements of the needle – a Hexagon Quilt, composed of 7,630 pieces, and a Star Quilt composed of 7,239 pieces” (as quoted in Reich 23). The publishing of the number of pieces comprising a quilt continued to be of utmost importance throughout the nineteenth century and into the early twentieth century. Interestingly, the identity of the “young lady in Charleston, S.C.” was not.

Private diaries and personal letters also documented quilt history, albeit opaque. As expected in this personal venue, identity and memory are found. However, because of the personal nature of these manuscripts coupled with the Victorian proprieties, these identifications and memorializations were frequently hidden from others. Only recently have many of these records been made available to the public through family donations to museums. Personal journals were kept by a cross section of society for various reasons: documenting a particular event, recording private thoughts, chronicling a religious journey, or accomplishing prescribed writing lessons by governesses, etc. Regardless of the reason, memory and identity are revealed in the handwritten records. Today's reader may have to acquaint herself with the hand-writing, meanings of the abbreviations, or come to understand the implications within the journals' omissions. For example, the diary of Hannah Mary Trimble's 1850 diary, currently located in the Maryland Historical Society Library, allows us to understand who she was and what she wanted to record as memorable. Her diary records everyday life activities; family and friends, their visits-what they ate and what they did for entertainment; illnesses; funerals; books read; speeches overheard; and the substance of her Quaker meetings. Trimble's diary serves many purposes. Not only can we learn what she did on a day-to-day basis, but what her private analysis of certain publications and orations had concluded. By reading her diary, it is apparent that this young, single Quaker woman in antebellum Maryland was struggling to live within her Christian principles at the age of 24. It is Trimble's documentation of her quilt activities on the "first day of the 2nd month in 1850" which has become a great source for debate concerning Baltimore Album Quilts. First, Trimble states that she went to Mrs. Williams on Exeter Street who was preparing to exhibit a

quilt for Dr. John MacKenzie. She describes the quilt in some detail and compares it later to a quilt she has seen at Mrs. Slivers. Next, she travels to “Mrs. Simon’s in Chestnut St. The lady who cut & basted these handsome quilts--saw some pretty squares.” Later in the afternoon, Hannah went to Mrs. Hare’s house “who was quilting a very pretty quilt fancy works, similar to album works...” It is through Trimble’s diary that many believe it was Mary Simon, a business woman, who sold quilt block kits that had been eventually used to construct what are now called Baltimore Album quilts (Goldsborough 99). In Trimble’s personal diary, her identity is easily recognized as is the importance she gave to memorialization. In the nineteenth century, these records had been updated regularly and the privacy of the thoughts guarded; in so doing, the authors had been inadvertently marginalizing quilt-makers by hiding information about their identities and their memories. In the twentieth century, since many of these old diaries and journals are now available to the public, the identification of the quilt-maker and the memorialization priorities are being recognized. The twenty-first century version of diaries, blogs, are often written for public view and easily reveal a quilter’s identity and the concept of generating memories through quilts. In 2006 when “Crazy Mom” began her blog, she hoped: “So here I go....hesitantly, I’ll admit, because there are so many wonderful blogs out there to look at and I think, “Is there room for one more ...?” I sure hope so! I wanna play” (AmandaJean). Her desires, articulated publicly, outline her identity. Clearly, women’s identity and their memorial concerns are more prominently reflected in the recent written accounts of quilts. This seems to be an indication of societal recognition of female gendered activities.

It was not until after the suffrage movement in the early twentieth century that the first books specifically about the history of quilts were published; identity and memory can be surmised from these first books, but are not prominent. The first book about quilt history currently recognized today is Marie Webster's 1915 book, *Quilts: Their Story And How To Make Them*. Her book focuses on the history of quilts' origins. Webster pinpoints the first known patchwork as a canopy for an ancient unidentified Egyptian queen around the year 960 BC. Continuing to navigate the world and time with instances of patchwork and quilting, Webster does spend an entire chapter on "The Quilt in America" and establishes that quilts were "considered as such ordinary articles" (Webster 60). Can I construe that a woman's art/work has been considered "ordinary" and not to be recognized as beautiful? She also states that the English and Dutch were responsible for bringing quilting to America. Again, this statement removes some ownership pride from Americans by placing the origination of quilting elsewhere and not focusing on the identification of piecework. Of note, other scholars attribute piecework as uniquely American. "Quilting itself isn't strictly American," says Zahller. "Women who came to America brought with them certain traditions - there are garments that were quilted in medieval times. But patchwork quilts and piecework quilts really are uniquely an American style." Webster concludes her noteworthy book with a chapter philosophizing about the "Quilt's Place in American Life." She believes that "The dominant characteristics of quilt making are companionship and concentrated interest. Both of these qualities, or-better yet-virtues, must be in evidence in order to bring a quilt to successful completion" (Webster 149). Downplaying the importance of quilting as a

conduit to virtues, Webster does establish some historical records about quilts, yet gives little emphasis to identity and memory in quilts.

In 1929 a second book had published the history of quilts, *Old Patchwork Quilts* by Ruth Finley concludes with her thoughts regarding women's identity. Finley, a feminist, believes that American quilts were uniquely women's art and as such, she writes of the patterns and history that give identity to women. Interestingly enough, Finley concludes her volume with the forecast that quilting is "done." She attributes this forecast to her optimism that the women's rights movements and the acceptance of women to universities preclude women from having to quilt to tell their story.

Eighteen-eighty is an important date in the progress of American woman kind; for it was only after 1880 that woman's economic and political status really began to change. Freed in the end from psychological as well as material restraints, woman closed the gate at the end of many a road. Her journey of more than two and a half centuries along the trail of her patchwork was finished. The story of her heart, as written in this particular work of her hands, was done. (Finley 198)

Fortunately and rather unfortunately, Mark Twain's infamous quotation, "The rumor of my demise has been greatly exaggerated" has the same implication for Finley's situating of quilting. I state *fortunately*, as quilting remains a text for women world-wide to voice opinions subtly or overtly. *Unfortunately*, because it recognizes that the optimism Finley possessed about the achievements of the Women's Movement has not been as fully realized as she had hoped and that quilting is still a needed text for some women to establish their identity and generate memories.

The first recognized book regarding quilts as women's art was published in 1935 and is entitled *The Romance of the Patchwork Quilt in America* by Carrie A. Hall and Rose G. Kretsinger. Within this volume of history and speculation regarding design is a poem Hall is attributed to have written (Hall & Kretsinger 139).

### The Patchwork Quilt

Of all the things a woman's hands have made,

The quilt so lightly thrown across her bed—

The quilt that keeps her loved ones warm—

Is woven of her love and dreams and thread.

When I have spoken to you of its beauty—

“A mere hodge-podge of calico,” you said,

“A necessity of homely fashioning,

Just a covering made of cloth and thread.”

I knew you'd missed the message hidden there

By hands that fashioned quilts so long ago.

Ambition and assurance are the patches

And the stitches of a quilt are love, I know.

I think a quilt is something very real—

A message of creation wrought in flame;

With grief and laughter sewn into its patches

I see beyond the shadows, dream and aim.

--Carrie A. Hall



Within this poem, the message of the book is revealed. Quilts are multi-faceted objects; they can be utilitarian and used for warmth, but just as easily can be used for creative and decorative purposes. Also implied within the lines of the poem is what all quilters realize: that there is a message in a quilt, a message constructed of love, dreams, fears, grief, or happiness. That message found within each quilt can also be construed to be the identity of the quilter generating memories for the future.

Quilt history books continue to be published. Especially after our nation's bicentennial, the quilt history book population has boomed. However, the positioning of identity and the memorialization qualities of quilts prominently within history books did not occur until after a 1971 quilt exhibition, organized by Holstein and Van der Hoof, at the Whitney Museum of American Art. This quilt exhibit is significant in that quilts are now recognized as art and as finely skilled and crafted pieces worthy of examination and praise (Bernick 137). However, Holstein did not identify the quilt-makers; in fact, Holstein listed the quilters as "anonymous" even though the quilts were signed and dated (Bernick 137). While quilters responded to the exhibit with appreciation for the first quilt exhibition, they soon voiced disapproval for not recognizing the individual quilters' identities (Mainardi *Quilts: Great American Art* passim). With the formation of the American Quilt Study Group (AQSG) in 1979, the scholarship of quilt history documenting the identity of quilt-makers and establishing the importance of the memory aspects within a quilt became secure. AQSG was founded by a group of women who believed that "quilts hold unique stories and essential history that has long been overlooked, or in some cases lost altogether" ("Welcome"). With this statement, AQSG establishes the significance of identity of the quilt-maker and the memorial qualities of a

quilt. Thus, the gendered activities of women were becoming more and more accepted within the American society.

Recent publications have evolved into the recognition and emphasis of identity and memorial within quilts. For example, Laurel Horton's book entitled *Mary Black's Family Quilts: Memory and Meaning in Everyday Life* emphasizes identity and memory. This 2005 book, focuses on Mary Black's efforts to preserve the memory and identity of women in her family through their quilts. By focusing on sixteen family quilts, Horton writes of Black's efforts for family documentation through quilts. Another recently published book also emphasizes identity and memory. *Remember Me: Women and Their Friendship Quilts* by Linda Otto Lipsett focuses on the identity and the memorialization of eight nineteenth-century quilt-makers. Lipsett focuses on a type of quilt, the friendship quilt, and how its use captures the identity of its makers to allow for the generating of memories for future generations. Lipsett also wrote an in-depth look at Elizabeth Roseberry Mitchell and her *Graveyard Quilt*. Her inscription in the front of my book identifies her purpose, "Piece the memories into your quilts." Her scholarship documents the identity of Mitchell and the memory of her two sons' coffins depicted in a graveyard scene in a quilt of her making. Most of these recently published books not only have the characteristics of providing facts about quilts, but often establish the identity of the quilter and generative qualities of memory. Within this category of quilt study, myths are put to rest, and women's identity is foregrounded in the history of quilting.

The second type of quilt literature describes procedures for making quilts. Again, as the literature becomes more contemporary, identity and memory are featured more

prominently. Although Webster and Finley's books each contain a "how-to" chapter, it was the newspaper that broadly disseminated quilt block patterns (Beyer 4). Although the *Kansas City Star* weekly published a quilt pattern from 1928 until 1961, the publication did little to identify the origin and memorial qualities of the patterns (Beyer 4-5). The newspaper, circulated in seven mid-western states, remains today a source of over one thousand patterns, yet the identities of those who invented those patterns were not printed.

Another early source of descriptive procedures for making quilts is Ruby McKim, who has published several now-classic instructional books for quilting. McKim published in the first few decades of the twentieth century several "how-to" books: *Quaddy Quilties Book* (1916), *Nursery Rhyme Quiltie Book* (1922), *Alice in Wonderland Quiltie Book* (1922), *Roly Poly Circus Quilt Book* (1923), *Peter Pan Quilt Book* (1926), and the *Bible History Quilt Book* (1927). A standard for quilt patterns is McKim's *101 Patchwork Patterns* published in 1931. McKim's books could be considered the first books written solely for instructional purposes. Although the titles of her books do indicate her purposing of quilts and, thus, her identity, it is an inadvertent acknowledgement.

The bicentennial provided the impetus for a resurgence of descriptive publications for the construction of quilts. These books are marketed for different identities and memorial constructions; however, those messages are not overt. For example, as early as 1978, Eleanor Burns became one of many quilt instructors to publish "how to" manuals. To date, Burns has published over one hundred instructional books all with the theme of "make in a day" quilts. Her following can be identified as women with the urgency to

“make a quilt in a day.” Books with the specific themes of instruction arrived in force during the 1980s. For example, Elly Sienkiewicz specializes in how to make Baltimore Album quilts and has published over a dozen books in the last twenty-one years. Sienkiewicz teaches the Baltimore Album hand appliqué method. Certainly, Sienkiewicz’s technique is not a “make in a day” technique, but rather a “make in a few years” technique with quilters exhibiting other priorities within their identities. The blocks created by Sienkiewicz’s following might also be illustrative of generative memory. Currently, there are thousands of such instructional publications for all types of specialized quilting and all types of unique identities and generative memory purposes.

It has been really within the last decade that the focus of these how-to-make-it books emphasizes identity and memory. For example, identity and memory are emphasized in Rosemary Youngs’ *The Civil War Love Letter Quilt*. Within the pages of instruction for making 1860s inspired quilt blocks, letters are reprinted from that era that document the interests of individuals and relates the identity of an individual and his or her memory to the specific quilt blocks. After reading this book, a quilter could not only understand how to piece quilt blocks, but could generate memories about the individuals who constructed the same pattern over one hundred and fifty years ago. Barbara Brackman, a noted quilt historian, has published how-to books with an emphasis on identity and memory. Within *Making History: Quilts and Fabric from 1890-1970*, information about people is blended with the instructions for nine historical reproduction quilts. Deb Rowden recently published *Making Memories: Simple Quilts from Cherished Clothing*. On every page are pictures of individuals which establish their identity and of quilt making instructions whose purpose is memorialization. The list

continues with many other authors continuing to publish how-to books with an emphasis on establishing the identity for the women who previously made these quilts. I conclude my review with Jinny Beyer's 2009 publication of *The Quilter's Album of Patchwork Patterns: More than 4050 Pieced Blocks for Quilters*. What differentiates this pattern book from other tomes is that Jinny Beyer makes considerable effort to link patterns to the identification of individuals. She affirms that this identification of individuals represents a sea-change in the literature of quilting: "When designs appeared in early periodicals, there was rarely a name given" (Beyer 3). When she can, Beyer gives anecdotes regarding the quilt block. For example, she identifies Mrs. Otto Prell of Miami, Oklahoma, as the creator of a specific airplane block in 1929. She notes, too, that in 1929 transcontinental airplane lines were being inaugurated (Beyer 269). Beyer continues with her explanation regarding this particular block with the linkage of other patterns symbolic of the time that their creators lived. Memory and identity are integral parts of Beyer's quilt block making description book. Sandi Fox admonishes us to see quilts beyond "the elements of craftsmanship and design [because] they reflect the cultural and social attitudes of a particular place and time. They are the results of emotions, events, and labors, filtered through the hands of women who were writing, in thread..." (1). Fox's charge addressed to writers and readers of descriptive/instructional quilting literature mirrors a focus on identity in the scholarly literature of quilting, which has emerged over the last ten years.

There are many scholarly studies about quilts which focus on identity and identification. For example, there are studies of quilts as artifacts of women's culture (Chansky; Lee, Ann-Gee; Newell), African American culture (Davidson, Ransaw).

There are studies that treat quilts as art (DeVaul and McLaughlin), as social interventions, particularly the NAMES Project AIDS Memorial Quilt (Mindel, Myers). And there are studies that explicitly identify quilts as the products of women's rhetorical activity (Goggin, Elsley).

Research establishes that quilts have a rhetorical message which provides identification and often memory components in the formulation and articulation of that message (Elsley, Mindel). In her 2002 article, "An 'Essamplaire Essai' on the Rhetoricity of Needlework Sampler-Making," Maureen Goggin lays the groundwork for studying the rhetorical aspects of quilting, by stating, "The rhetor needs to know the available means for generating a design. In the case of needlework, a stitcher needs to know the available means of creating a text (ile) via choices of stitches, threads, materials, colors, motifs, and so on" (Goggin 315-316). Along with Goggin, other rhetoric scholars have only recently begun to pay attention to the rhetorical nature of quilting and quilts. Primarily, these researchers have focused on quilting as a technique empowering silenced women to, nevertheless, speak. Within the category of rhetorical analysis of quilts, I again subdivided the category into protest rhetoric (Pershing; Williams, Mary Rose); epideictic rhetoric (Carter); and quilts as a memoir (Colvin, Rohan).

I found two studies that position the identity of women through the rhetorical qualities of their quilts. Mary Rose Williams' analysis of the *Secession Quilt* demonstrates how one quilt-maker can create an identity through a quilt (Williams, Mary Rose 216). Jemima Ann Cook of Fairfield County, South Carolina, created what is now called the *Secession Quilt*, in 1860 (Orlofsky 191). She has embellished her whole-cloth

linen quilt with stuffed and corded images. The central design shows Lady Liberty riding on an eagle's back. In addition to the floral images typical of whole-cloth quilts, Cook also included images and texts of political significance.

Cook could not express her support for unity openly; therefore, she found a way to couch her message within the folds of the quilt. Beneath the names of Southern politicians and the South Carolina state seal lies this woman's true message—a plea to keep the Union intact. (Williams Mary Rose 79)

Williams analyzes the rhetoric of the quilt as Cook's covert protest strategy to express her desire that South Carolina not secede from the Union. Although the central design is an eagle with the word "Secession" embroidered under it, the other symbols Cook uses to depict the Union suggests her independent nature and desire to maintain the Union intact. Her depiction of the 1860 federal government in a positive light is, perhaps, best realized with an examination of the balance of words embroidered on the quilt. Not only are senators from South Carolina referenced, but "Washington" and "E Pluribus Unum" are embroidered. Cook's husband, a plantation owner, later served as a general in the Coast Artillery of the Confederate States of America, so Jemima Cook's choice of rhetoric was a respectable method for the wife of a plantation owner to challenge a war; thus, we can situate her identity within the standards of social graces, yet with an independent tendency to formulate her own beliefs.

Another study positioning the formation of quilt-makers' identity within the symbolic nature of their quilts is one by Linda Pershing and developed in her article, "She Really Wanted to Be Her Own Woman': Scandalous Sunbonnet Sue." She

confirms that quilts can be the rhetorical vehicle for quilt-makers to confront accepted social standards and persuade others to join in non-compliance (98). Knowing that Karen Horvath longed for a Sunbonnet Sue quilt, the members of the Bee There quilting group in Austin, Texas, made such a quilt for her surprise birthday gift in 1984 (Pershing). Instead of the standard image of a chubby little girl in profile, the members made nine variations that depicted female figures, each with an identifying bonnet, in an act of *scandalous* behavior. Sue is shown burning her bra, dancing a can-can, reading “dirty” books, drinking a martini, skinny-dipping, smoking, kissing Overall Bill in the backseat of a car, taking a shower with Overall Bill, and getting married as a pregnant bride. The blocks were made in good humor and with a sense of playful fun. The conclusions from such an analysis are enlightening as they provide “both a ‘safe’ and critical commentary on social and gender-specific norms (Pershing 118). Pershing believes the quilt exemplifies the quilters’ identity as daring, yet uncertain about the role of women in the 1980s (Pershing 118). Furthermore, Pershing believes the women illustrated their creativity through the making of this quilt with a traditional quilt block which many quilters can build generative memories, yet contested cultural norms.

Both studies, Williams and Pershing, examine quilts as alternative forms of protest rhetoric and position the quilt as the focal point for the analysis of women’s identities. Williams examines quilts from two distinct time periods as an alternative form of protest rhetoric by women. As seen in the example given above, she highlights the motifs of the quilt and provides analysis regarding the symbolism of those motifs. Williams, then, coded the particular features of the protest quilts and isolated the similarities into categories until consistent patterns emerged or were suggested from the



four quilts in her study. Without creating categories for an elaborate coding process such as Williams', Pershing examines the images contained in the nine blocks of the quilt and postulates regarding the identity of the quilt-makers. Pershing believes that the behavior of the characters depicted in the quilt can reveal much about the identity of the women who made the quilt blocks. Both of these studies treat the quilt as their primary object of study and conclude that quilts can be examples of a protest rhetoric produced by women working within a particular rhetorical scene.

Another study examines quilts as epideictic rhetoric; the identity of individuals is prominent in this study. Sue Carter analyzes the persuasive properties of textiles using the properties of *epideictic* rhetoric. Among other textile examples, Carter examines how quilts in ceremonial displays embodied the values of a group and also suggests a more idealized image of the rhetors' identity. Carter has analyzed the persuasive properties of the *Crusade Quilt* using the properties of epideictic rhetoric. Epideictic rhetoric typically is used for ceremonial display, embodies the values of the group, and also suggests a more idealized image of the rhetors, that is, the quilt-makers.

*The Crusade Quilt* had been constructed in 1876 to celebrate the women's temperance movement in Ohio, yet the identities of the individuals revealed in the quilt are argued among the suffragists. The silk and brocade squares contain the inked signatures of more than three thousand women and the mottoes of many Woman's Christian Temperance Union (WCTU) state auxiliaries (Hedges, Ferraro, and Silber 85) and were presented at a national WCTU convention in Baltimore in 1877 (Willard *Women* 77). Mrs. Lathrop of Michigan observed at the convention that the quilt represents the identity of "women's patience in matters of detail—a quality that had been

valuable in temperance reform” (Willard *Women* 79). Other participants, however, saw the quilt as identifying a vehicle of oppression for women, the yoke that harnessed women to the home. Amid the controversy, Frances Willard, a suffragist, has argued that the quilt should be identified with women’s social protest (Willard *Women* 79). Although there were differing identities have been argued, all recognized the importance of the quilt to convey those identities.

Carter furthers her study with a determination that the *Crusade Quilt* has been a vehicle for women’s social protest as it functioned as epideictic rhetoric at the convention. First, it was displayed prominently on stage at the front of the convention hall, a form of ceremonial display inherent in epideictic rhetoric. Second, the quilt firmly placed traditional home values in the forefront, thus, embodying and affirming those values. Third, Carter argues that the quilt’s visionary quality is an attempt to construct an idealized image of female reformers (Willard “White Lie” 324). The quilt symbolically represents what Willard states as the most important work of the WCTU: “reconstructing the ideal of womanhood” (Willard “White Lie” 324). Carter also interprets Willard’s metaphor of women: “mothering” the nation which is in crisis through the quilt (331). According to Carter, the presentation of the *Crusade Quilt* is an example of how epideictic rhetoric can simultaneously juxtapose and resolve two contradictory identities. In this case, the WCTU’s prominent display of the quilt has transformed the identification from a lowly symbol of a woman’s traditional role into a banner for active social change.

Carter’s study identifies the properties of textiles that place them as identifiers of women through epideictic rhetoric. She places textiles as the focal point of her theory, but does not place the artifact in a primary source position: her methodology does not

include coding as a necessary component of analysis. Consequently, many of her conclusions have required information from other sources than the artifacts. For example, the four corners of Carter's work do not examine the needlework specifically. Her first point notes the textile displays as representative of the feminine ethos; her second point uses the symbols of the quilt in order to adhere to the values of the group; the third examines the images of the quilt in order to construct an idealized image of the group the quilt represents; and her last point situates the artifacts to move its audience toward critical reflection of the makers of the quilt. As seen, Carter uses the autobiography of Frances Willard, several other WCTU textiles, and quilt history books. The use of these sources was more prominent to her study than the actual analysis or coding of the quilt. Although her findings are acceptable, I posit that findings using the quilt as a primary source are more reliable for the purpose of identification and generative memory.

This last category in this literature review examines the rhetorical qualities of quilts as they prominently reveal memory elements. Quilts have long been a method that women could use to remember a lost loved one. When Mary Hutchinson's mother passed away in December of 2008, Mary could not part with her mother's clothing. What was she to do? Valerie Schlake reveals that "When you lose someone you love, you don't want to part with all of their clothes. You feel like you're betraying someone" (as quoted in Young D6). So Hutchinson in 2009 has contracted Schlake to make a quilt out of her mother's clothes. The Rockefeller Museum in Williamsburg, Virginia, displayed the quilt in 2009. Deb Rowden believes "stitched memories could be a synonym for quilts" (6). Indeed, several studies have identified traditional women's

artifacts as a form of a memoir (Goggin; Colvin; Ricker; Fleitz; Lee, Ann-Gee). Only one study examines the crossroads of quilting with mnemonic aids and defines it as rhetorical (Rohan).

For her essay, “I Remember Momma: Material Rhetoric, Mnemonic Activity, and One Woman’s Turn-of-the-Twentieth-Century Quilt,” Liz Rohan applies an epistemological approach to quilt analysis. She suggests that Janette Miller’s quilt can be analyzed with regard to how memory is made, how that memory persuades, and how memory is important in and of itself (Rohan 370, 385).

Janette Miller, age twenty-two, has made a quilt to memorialize her mother, Cora Miller, who died in 1902. Miller’s quilt consists of fabric from forty-one garments which had been worn by Janette Miller and her mother over a period of three decades. Miller also kept a scrapbook that identifies the fabrics and their use (Rohan 371).

First, Rohan analyzes how the quilt assists in recalling prior experiences. By studying nineteenth-century mourning rituals and mnemonic devices, Rohan examines Miller’s method of remembering her mother (Treschel). By reviewing the scrapbook, Rohan examines how Miller’s description of each piece of clothing has stimulated her memories. For example, Rohan quotes Miller when she described one piece as a “Dark brown (chocolate) [d]ress I had when I went over to play with Gracie Waters. [I] Swung in her hammock and watched the dress trail behind because it was longer than usual” (Rohan 373). In this case, the fabric swatch stimulates Miller’s memory.

Second, the memory of her mother *persuades* the daughter to make a quilt, illustrating the values of the mother and now the daughter. A traditional verse that appeared on mourning quilts in the nineteenth century, “When this you see, remember

me,” (although not on this quilt), echoes the interface between the mother and the daughter via the quilt (Lipsett). At the turn of the century, quilting has been deemed by some as an out-dated activity; therefore, for the daughter to quilt illustrates the power the mother’s memory possesses over the daughter. The memory of her mother persuades the daughter to adopt rituals from the previous generation: the generation that quilted and valued the physical properties of the fabric as a keepsake. The generation of the daughter values photographs and store-bought items rather than home crafts (West 18).

And third, Rohan cites Miller’s diary to show how memory is important in and of itself: “I haven’t a memory ... [yet] I enjoy bringing up old times” (Rohan 369). In this quotation, Miller freely admits to a poor memory; consequently, a memory aid satisfies Miller’s need to remember her mother. Her father moved from the family home shortly after the mother’s death and soon remarried, so it was incumbent on the daughter to keep her mother’s memory alive. Rohan argues that Miller’s strong connection with family was the reason she made the mnemonic aid, the quilt. Further, Rohan suggests that the quilt is an example of a rhetorical canon. Most importantly for my study, Rohan overtly demonstrated the memorial qualities of the quilt and inadvertently illustrates the identity of Miller’s daughter.

Although interesting and compelling, Rohan’s study uses diaries and other types of texts to draw her conclusions. As previously suggested, my study uses the quilt as the primary source of identifications. The definition of a quilt, then, becomes paramount to define. The former executive director of the Museum of the American Quilter’s Society in Paducah, Kentucky, Sarah Henrich, says: “The only real requirement is that it [the quilt] must have three layers of material” (qtd in Gross).

As an extension of these studies, my work continues the exploration of women's quilts as rhetorical, but by using a dramatistic methodology I am able to situate memory as a set of identifications for the quilt makers. The question of how a quilt preserves and generates memories is part of the rhetorical script for identification. By focusing on a different "means of creating a text (ile)," my study shifts the concentration from the minds of speakers and their environment to a central focus, the quilt. By treating the "speaker," the "environment," and the "quilt" as coextensive sets of identifications, Burke's pentadic analysis affords the opportunity to understand the "quilt" as something more than a product situated within the contextual fields often associated with "speakers" and "environments."

In conclusion, the quilt literature points to the necessity of my study. If there are two types of memory, how can we study them? If these two types of memory are epistemic sources for the construction of memory, how can we study or chart the relationship between these sources and actualization or performance of identity? If quilts can be studied rhetorically, what would be the specific elements and objects for that analysis? Chapter Three will show how Burke's pentadic analysis can be developed as a response to these methodological questions.

## CHAPTER III

### METHODOLOGY

In chapter three, I explain how I use Kenneth Burke's Dramatism to study memory, identity, and quilts. In the first section of this chapter, I explain Burke's Dramatism and his pentadic analysis; in the next section, I discuss my rationale for using Burke's dramaturgical theory and pentadic method. In the last section of this chapter, I show how pentadic analysis may be adapted for the study of quilts and quilt making.

#### KENNETH BURKE'S DRAMATURGICAL THEORY AND PENTADIC METHOD

First, Burke's Dramatism is an approach to give order and interpretation to human behavior. The motives of human beings, according to Burke, can be found in language (Burke *Grammar* xv). He posits human action or drama as essentially symbolic action that is purposeful: "Man being specifically a symbol-using animal, we take it that a terminology for the discussion of his social behavior must stress symbolism as a motive, if maximum scope and relevancy is required of the terminology" (Burke. *Permanence and Change* 275). Accordingly, this symbolic action is produced by the interaction of five aspects of motives. Burke identified these five aspects of motive in *A Grammar of Motives* as the pentad: act, agent, agency, purpose, scene (*Grammar* xv). Burke suggests that these five terms always figure into any explanation of motives, and we can analyze a rhetor's motives by examining how the five pentadic elements relate to each other and effect a rhetor's particular orientation of the world. Accordingly, these five terms, otherwise considered Burke's dramaturgical pentad, represent the motives for action: "What was done (act), when or where it was done (scene), who did it (agent), how he did it

(agency), and why (purpose)" (*Grammar* xv). Dramatism, then, is a "method of analysis and corresponding critique of terminology designed to show that the most direct route to the study of human relations and human motives is via a methodical inquiry into cycles or clusters of terms and their functions" (Burke *On Symbols* 445). As an analytical method, pentadic analysis identifies how people explain their personal actions, how the social circumstances (represented by the rhetor) influence those actions, and how actions affect and effect personal identity. Thus, to interpret successfully these questions, Burke presents his dramatic pentad which can effectively define the rhetorical situation and translate responses to situations that support and evoke the construction of identity. In short, the pentadic elements identify the building blocks whose interconnections (scene-act, act-agent, agent-scene, etc.) reflect an individual's motives for the construction of identity and her/his world.

The interconnections among the motives become clearer when analyzed as ratios. *A Grammar of Motives* explains how to utilize effectively the pentadic elements for analysis, stating that elements of the pentad can be paired with another element of the pentad to establish a ratio (such as act-agent, scene-purpose, act-purpose, etc.). These ratios constitute statements that attribute motives to the other pentadic elements. For example, the scene-agent ratio could establish the agent as a product of his or her environment. Conversely, the scene-agent ratio could establish the scene as manipulated by the agent. Ratios, Burke says, can identify human motivation: "the explicit and systematic use of the dramatist pentad is best designed to bring out the strategic moments of motivational theory" (Burke *Grammar* 67). Ultimately, pentadic analysis identifies



one of the pentadic elements as “dominant,” an element whose definition/identification prompts or motivates the definition/identification of the other pentadic elements.

The dominant element of a pentadic ratio can be related to a philosophic school, according to Burke. Although Burke concedes that the five elements do overlap in certain areas and the five philosophic schools contain overlap as well, “each school features a different one of the five terms” (Burke *Grammar* 127). Burke uses the term “features” to indicate that the specific philosophy identifies the dominant locus for motive in a particular subject’s orientation to the world. For example, Burke explains how scene is a significant term in the philosophy of materialism. He quotes several definitions of materialism, all similar to Hobbes’ definition: “All that exists is body, all that occurs motion” (Burke *Grammar* 131). He explains that “with materialism the circumference of scene is so narrowed as to involve the reduction of action to motion” (Burke *Grammar* 131). Burke explains that thoughts are “motions within us” and acts are antecedents to all actions; therefore, thoughts function predominantly as the scene of our actions or motives. Burke explains that an idealistic philosophy “starts and ends in the featuring of properties belonging to the term, *agent*. Idealistic philosophies think in terms of the ‘ego,’ the self,’ the ‘super-ego,’ ‘consciousness,’ ‘will,’ the generalized I’...” (Burke *Grammar* 171). If, after the pentadic ratios are analyzed, the term agent is found to be the dominant term, then idealism can be considered to be the locus for motive. When the dominant element is act, the featured philosophy is realism. Burke explains this by using a definition from Ancient Greek. He explains that realism is a form of “*actus*, the attainment which realizes the matter” (Burke *Grammar* 227). Agency as pragmatism is explained with the concept of agency as the practical means to an end (Burke

*Grammar* 275). The last pentadic term to be related to a philosophy is purpose which is easily related to mysticism. Burke cites Aristotle who claims that men desire as a single purpose to be happy. Simplistically stated, then, seeking the goal of happiness can be the driving force for individuals in a variety of activities (Burke *Grammar* 292). Burke summarizes these philosophies by stating that they are “transcendental” and necessary “forms of *talk about* experience” (317). He restates that his goal in Dramatism is to provide a means of analysis for the language of man in order to view human relations. This, of course, can be modified as the goal of this study: to analyze quilts in order to understand memories and capture individuals’ identities.

The following five steps succinctly summarize Burke’s pentadic analysis.

1. Select the piece to be analyzed.
2. Identify the five elements.
3. Identify the relationships between the five elements represented in the text analyzed.
4. Examine the ratios to identify the dominant term.
5. Relate the dominant term to a particular orientation to the world (a “philosophy”) that summarizes the prompts (the motives) for the texts symbolic activity/motion.

## RATIONALE

There are four reasons I chose to use Burke’s pentadic analysis as my methodology for this study. First, Burke’s pentadic analysis has been often and extensively applied by rhetoricians to artifacts. “Where there is persuasion, there is rhetoric. And wherever there is ‘meaning,’ there is ‘persuasion’” (Burke, *Rhetoric of*

*Motives*, 172). Burke accepts artifacts as examples of rhetoric when he suggests that nonverbal objects “can be considered as signs by reason of persuasive ingredients inherent in the ‘meaning’ they have for the audience to which they are ‘addressed’” (Burke, *Rhetoric of Motives*, 161). Thus, quilts can be considered rhetorical artifacts embodying persuasive and meaningful ingredients.

A quick survey of research establishes multiple, successful, and prominent usage of the pentadic analysis to analyze speeches as artifacts of prominent individuals (Appel, Birdsell, Brummett, Ling, and Stewart). For example, Edward Appel analyzes the preaching of the now deceased Reverend Jerry Falwell with a pentadic analysis in order to determine the nine indexes of dramatic intensity that were embraced by his audience listening and reacting to his perfected, tragic-symbol dramas. Barry Brummett uses a pentad in his analysis of two gay rights controversies. David Birdsell analyzes former President Reagan’s foreign policy address of October 27, 1983. David Ling’s analysis of Senator Edward Kennedy’s speech on Chappaquiddick illustrates the function of the various pentadic elements in determining motive. And the last study I mention is Charles Stewart’s pentadic analysis in which he determines differences between the internal and external rhetoric of social movements, particularly that of the Knights of Labor between 1879 and 1913.

Other studies have featured pentadic analysis of artifacts. Burke has featured artifacts as illustrative of individual’s motives: “‘We are bodies That Learn Language.’ But we should add the proviso that the special human aptitude for *language* be understood to include the ability to behave with other such arbitrary, conventional symbol-systems as dance, music, sculpture, painting, and architecture” (Burke

*Permanence and Change* 295). With this statement, many have interpreted Burke's definition of man as a "symbol-using" as justification to use any artifact for rhetorical analysis. Kimberly Elliott analyzes how a web site constructed for Project Prevention can motivate two different types of audiences (drug addicts and charity donors) to accept its message and prevent pregnancies among drug and alcohol-addicted women. Shelley Lee develops a pentadic analysis to examine the persuasive rhetoric of breastfeeding pamphlets. Diana Sheridan uses pentadic analysis to examine how two teddy bears placed on a fence came to symbolize a protest rally at a military complex in Newbury, Great Britain. Others use artifacts for pentadic analysis as well. For example, Jeanne Fisher uses a pentad to explain the motive prompting four murders and a suicide. No written text offers an explanation of the killer's motives, so Fisher uses a pentadic analysis to discover what led to this extreme behavior. Tarla Peterson uses a pentadic analysis to reveal that the 1930s Dust Bowl did little to promote environmentally sound land-use. Still another work has featured a pentadic analysis of a quilt with (Mindel). Fran Mindel determines how two different agencies, a quilt (the loosely defined quilt called the AIDS Memorial Quilt) and a speech, illustrate the motivational differences of a group with the goal to accept gay liberation and to fight AIDS. "We might put it thus: the nonverbal, or nonsymbolic conditions...can themselves be viewed as a kind of symbolism having persuasive effects" (Burke *Rhetoric* 161). Artifacts are a primary source when analyzing motivations of individuals; thus, my first reason for selecting this methodology.

The second reason I chose this methodology is that Burke identifies specific, fundamental elements that name human motives; in other words, using a pentadic

analysis gives one a systematic methodology for a rhetorical analysis of human motives. The rhetorical critic can reveal how a discursive text works with rhetorical purpose within Burke's dramatisitic terminology. The five elements of a pentad can be closely aligned with a composition's rhetorical context—writer, occasion, purpose, audience, and subject--as both structure the culminating artifact. Similarly, the journalistic maxim of the five W's—who, what, when, where, why--structures the context for a news story. Both of these examples, the rhetorical context and the five W's, possess similar decentralizing qualities like a pentad. The text is central, yet the surrounding elements, while always focusing on the text/artifact, provide a means to link the text/artifact with motives; consequently, a pentadic analysis focuses on a text/artifact while simultaneously providing expansive information that yields beneficial analytical results for the study of motives. As Charles Conrad states: "Pentadic analysis can be productive...only when it is guided and constrained by appropriate textual analysis" (Conrad 99). The "appropriate textual analysis" for a pentad fluctuates with the identification of each pentadic element. For each pentadic element is dependent upon the identification of the other pentadic elements for the discovery of human motives. Thus, the flexibility of a systematic pentad which identifies human motives is the second reason for my selection.

Third, I argue that Burke argues that motives can be used for identification. As discussed in chapter two, identification is the counterpart to division. Burke does posit that human beings reveal their identity by "the surrounding of himself with properties that name his number or establish his identity" (Burke *Rhetoric* 24). Remember identity means consubstantiality for Burke. He believes the motives for rhetoric imply the human being's need for socialization. Each of the five elements or motives of Burke's pentad

link a term with various personality traits. These traits are from a “language” chosen to “anticipate” the identification of the rhetor featuring the term (Burke *Grammar* 127). Burke’s methodology can then logically assist this study when examining a way to memorialize personal and social circumstances. Motives do structure identity, so the recognition of the elements to gain motive are essential for this study. Burke believes that we as symbol-using individuals select symbols that ultimately reveal our identities. The three questions driving this study trace the interaction of identifications within memory that result in the construction of identity: 1) how have quilts served as ways to memorialize personal experiences and social circumstances? 2) what do quilts tell us about memory’s role in the construction of personal and social identities? and 3) in what ways did quilters work as women rhetors by using these memories to create personal and social identities for themselves? This is the third reason this methodology was selected, but there is also one more reason.

And fourth, it is not unprecedented for some Burkean analysis to have taken a feminist perspective. Because I view quilt making as a gendered activity, I want to address feminist concerns regarding Burke. Within this section, I introduce feminist critiques of Burke, and I then show how feminist scholars have successfully used Burke’s pentadic analysis in their work.

Feminist study has evolved into a multiplicity of perspectives and issues. As stated in chapter two, Beauvoir, Trinh, Kramarae, Daly, and hooks share the perspective that a patriarchal and hierarchical bias silences the voices of women. Likewise, Foss and Griffin have criticized rhetorical theory because it is composed of some latent patriarchal tendencies.

Scholars working from a feminist perspective suggest that most theories of rhetoric are inadequate and misleading because they contain a patriarchal bias—they embody the experiences and concerns of the white male as standard, thereby distorting or omitting the experiences and concerns of women. (Foss and Griffin 331)

Foss and Griffin conclude that "these examples of the patriarchal orientation of Burke's theory suggest perimeters of his theory that should be clarified to make clear its limitations, particularly for women" (Foss & Griffin *Feminist Perspective* 344). Others have criticized Burke as not conducive to feminist philosophy. Diane Davis and Janice Fernheimer are two scholars who assess the inability of Burke's theories to embrace feminist tenants because of Burke's hierarchical and patriarchal principles.

Diane Davis argues that Burke's dramaturgical theory is flawed. She posits that "rhetorical analyses ... become possible only when identification is no longer presumed to be compensatory to division" (Davis 145). As a deconstructionist and a scholar of Jacques Derrida, Davis contends that it is a characteristic of the western world to think in binary oppositions that produce differences: "The movement of difference, as that which produces different things, that which differentiates, is the common root of all the oppositional concepts that mark our language" (Derrida 9). Davis' objection to differentiation is that it leads to hierarchy, and this hierarchy is assumed to be patriarchal in structure. "To do justice to this necessity is to recognize that in a classical philosophical opposition we are not dealing with the peaceful coexistence of a *vis-a-vis*, but rather with a violent hierarchy" (Derrida 1). I understand this to be a valid Derridean consideration; however, within the methodology of my study, quilt-makers will

determine the hierarchy of the pentadic terms. Pentadic analysis does, in fact, assume that these women quilt makers participate in the construction of hierarchies; however, pentadic analysis is also a means for capturing and voicing how and whether these women quilt makers would identify their hierarchies, their attitudes, as ways to silence the contributions of women.

Janice Fernheimer argues Burke's Dramatism foregrounds and supports the assertion of a dominant identity by ignoring the fundamental multiplicity of identity. She repeats Burke's position of terministic screens within the following: "When multiple identities come into conflict, the classification that has highest priority determines the ordering principles for other values. It also becomes the primary lens, or 'terministic screen,' through which actions, events, and even individuals are interpreted" (Fernheimer 52). Burke describes his terministic screen as "*different* photographs of the *same* objects, the difference being that they were made with different color filters" (Burke *Language as Symbolic Action* 45). Burke recognizes different lens could lead to different conclusions. For example, a perspective of a white male lens would differ from a perspective of a black female lens; thus, their identifications would differ. Fernheimer's conclusion that "discourse almost always privileges the status quo" is not germane to my study. Although discourse just might privilege patriarchal constructions, that is irrelevant with my Burkean analysis. With Burke and within my Burkean analysis, the terministic language of motives is not established by dominance but by prominence within the pentadic ratios. This effectively eliminates prioritizing based on the values of the dominant identities in society and prioritizes the values of the identities made prominent by women quilters.



Another objection to Burke states his philosophy is riddled with patriarchal bias. I counter this objection to Burke with his “definition of human.” Burke defines human beings as follows:

Man is the symbol-using (symbol-making, symbol-misusing) animal, inventor of the negative (or moralized by the negative), separated from his natural condition by instruments of his own making, goaded by the spirit of hierarchy (or moved by the sense of order), and rotten with perfection. (Burke *Language* 16).

Essentially, the human being is distinct from other animals of our world by virtue of the use of symbols to communicate, the use of the binary, an individual choice for a separation from nature, a creation of differing hierarchal structures, and a struggle for excellence. This can be seen in the gendered construction of quilts for communication, for the inclusion of friendship, for the development of different techniques, and for the constant reach to better oneself and come close to perfection. Consequently, the theory that accepts this “definition of human” can effectively analyzes a quilt.

The dramatic pentad is another element that counters patriarchal bias. In *A Rhetoric of Motives*, Burke explains human motives are determined by perceived identity. The question, “How does one person identify with another?” is answered by Burke through the processes of identification and division. Burke believes that true consubstantiation consisted of both identity and division: “Put identification and division ambiguously together, so that you cannot know for certain just where one ends and the other begins, and you have the characteristic invitation to rhetoric” (Burke *Rhetoric of Motives* 25). The human being’s symbols are one reason that clear communication is not

always possible. “If men were not apart from one another,” then, according to Burke, clear communication between all individuals would be the “essence” of rhetoric (Burke *Rhetoric of Motives* 22). But, since “the individual[s] is involved in conflict with other individuals,” rhetoric has to be “concerned with the state of Babel after the Fall” (Burke *Rhetoric of Motives* 23). In other words, Burke is accepting the fact that individuals are different and in conflict with one another. This duplicates the position of feminism—individuals are different. Consequently, since Burke’s pentadic methodology accommodates and builds on individuality, it also can be a fair methodology for individual analysis. Burke’s embrace of the concept of consubstantiality allows gender identities to function. Celebrating choices, modern-day feminism seemingly accepts, like Burke, the concept of individuals pursuing and building meaningful identities with symbols.

This insight into the feminist applications of Burke is illustrated in several recent works. Janet Brown uses the pentad to explore a musical confronting female sexuality “The Mod Donna (or: What Every Woman Knows).” Her usage of the pentad was at the forefront of feminist theory as she was attempting to define feminist drama. She argues that “a drama is feminist if it depicts a woman seeking autonomy in an unjust patriarchal society” (Brown and Stevenson). Through her 1978 article (“The Mod Donna (or: What Every Woman Knows)”), she recognizes that a feminist drama does not necessarily suggest a binary split as either feminist or not, but as consubstantial with all drama.

Julie Yingling uses the pentad to analyze the YWCA and its militancy efforts as an advocate for women. Yingling suggests the motive behind women’s purposes in supporting various cultural groups that lack power. The pentad lends itself to the analysis

of motive, and in so doing, Yingling recognized that the role of “caretaker” was no longer satisfactory for women. Further, Yingling discovered that the “militancy efforts” established roles of a board member or committee chair which, in turn, accomplished the desired identification.

Cynthia J. Huyink analyzes how Kate Millett’s *Sexual Politics* dissects the patriarchal system in America and exposes its injustices. Using the pentad, Huyink examines Millett’s feminist article. Millett’s goal is to educate her readers as to the injustices of the patriarchy system and, then, to spur her readers with their identification with the problem “to overthrow the sexual power structure.” Of interest is that this phrase, common in the late 70s and early 80s, seems to have disappeared in recent years. Of importance is that the sexual abuse, domestic violence, and domestic exploitation implied within the phrase “sexual power structure” are all now crimes widely addressed by the public. Across society people now embrace the battle against sexual abuse, domestic violence, and domestic exploitation for both genders and all races as the “right thing” to do. Huyink had been able with Burke’s pentad to accomplish her goal of analyzing feminist literature’s ability to accomplish purpose.

Patricia Bizzell writes that there are three approaches that feminist research in rhetoric may take. The first analyzes “traditional texts” with a woman’s eye. The second examines the work of women which is similar to the traditional white-elite-male-authored texts. The third looks for women’s texts not traditionally considered rhetoric. This is what I have done: examined women’s non-traditional texts (quilts) as rhetoric. For that reason, my study is in keeping with the approaches to feminist research in rhetoric. For my purpose is that articulated by Janet Brown: “A primary goal of twentieth-century

feminist thought has been to give voice to women, especially to those at the margins of society, both past and present” (Brown “Feminist Theory” 155). Therefore, the notion that the pentads in this study are constructed by a female seeking identity of females is within a parameter for acceptable feminist study. I believe that the ideological concept of Burke’s theory--consubstantiality requiring division and identification--intends to exasperate the contrast of humanity and in so doing supports a pentadic analysis of gendered artifacts (quilts).

### A PENTADIC APPROACH TO QUILT STUDY

My adaptation of a pentadic methodology to analyze quilts constitutes a six-step process. This allows for the study of the epistemological sources utilized in the construction of memory and identity in quilt making.

First, the artifact for analysis must be selected and all related information collected.

The main texts for this analysis are two quilts, the P.D.Q. and the B.O.S.H. prison quilt. I chose these two distinctly different types of quilts to indicate how the notion of generative and preservative memory can be applied to a diverse sampling of quilts. Who made the quilt, who designed the quilt, when and how was the quilt constructed, what images form the quilt, and why the quilt was constructed are five questions that each quilt answers differently. Additionally, I viewed both quilts in person to photograph, touch, and review them for analysis.

The first quilt selected is the *P.D.Q.* quilt as it was constructed locally by an older individual, Elle Ryan, who allowed me easy access to her and her quilt. Ryan allowed me to examine the quilt and photograph it, and she volunteered for several interviews.

Additionally, I studied other scholars' work on feed-sacks and the 1930s era. In 1995 Ryan was diagnosed with Parkinson's disease; thus, the name of her quilt that she made a year later in 1996 is affectionately known as the *P.D.Q.* since PD is often used as a nickname for the disease (Ryan Interview). My analysis of her construction reveals the pattern, fabric, and quilting motif to be from the decade when she learned to sew – the 1930s.

The pattern is a lattice pattern that Jinny Beyer, a noted quilter, designer, and publisher, has identified as a 1941 *Farm Journal* pattern (Beyer 408). This pattern is difficult to construct because of the many intricate Y seams. The fabrics used are various original feed sacks from the 1930s. Interestingly, Ryan has used a variation of the pattern which uses many different fabric patterns, making the quilt appear *scrappy*. Typically, in a lattice pattern all of the horizontal pieces would be of one fabric and the vertical pieces would be of another, thus, emphasizing the lattice work. But in this quilt, Ryan had intended to make the quilt accentuate the “short-circuits in her brain” (Ryan Email 23 Jan 2010). The quilting motif is a clam shell pattern, challenging to complete evenly, very difficult to complete when a disease is interfering with muscular control of the arms and hands. Although the clam shell quilting design first appears in the early 19<sup>th</sup> century, it was revived in the 1930s (Finley 62-63). Her quilt reveals images that indicate her defiance of her diagnosis. An analysis indicates how Ryan's preservative and generative memory blended together in the creation of this representation.

The second quilt is contemporary and has been constructed by a group of women in a novice effort to educate the public about a social issue. This quilt is the other quilt selected because the story of the quilt is compelling to me. Domestic violence is of

interest as I has been involved in a domestic violence investigation of a sailor in the military. Also I have several friends who have experienced spousal abuse. And last, a former student of mine has been recently murdered by her boyfriend (Forster). These instances have impacted me, and this quilt seemed to speaks to me. I traveled to Louisville, Kentucky, and have seen the quilt, photographed it, and have spoken to women who were instrumental in the construction of the quilt (Zegart). Additionally, I have had access to interviews that others conducted with the women who made the quilt (Weinstein). The disturbing images on the Battered Offenders Self-Help (B.O.S.H.) prison quilt depict the very real stories of battered women imprisoned at the Kentucky Correctional Institution for Women in 1995 for killing or injuring their abusers. The pattern is a central medallion surrounded by squares. This is a common and very simplistic quilt to create. The fabric used was an inexpensive bed sheet purchased at the local Wal-mart. The rudimentary images are drawn on the fabric blocks with markers that eventually bled together. For most of the women, this is the first opportunity to remember and tell their story of abuse and battering through the images within their quilt blocks. The images have a preservative effect that is both haunting and powerful. In fact, the women quilters revealed that the images had such an emotional effect on them that they could not sleep in their cells with the completed blocks. Additionally, this quilt is not quilted, but tied in the corners of the squares with polyester and acrylic yarn. The construction had been hand sewn as had been the other quilt in this study, but the technique is not as refined as that of the other quilt. In fact, this quilt is the more fragile of the two quilts in this study.

It is the diversity of the quilts' makers, their backgrounds, techniques, and purposes that provide the material for study in this dissertation. The differences of the quilts studied provide a spectrum to study memory as it relates to identity.

The second step in my pentadic methodology is the identification of the five elements of the pentad – scene, agent, act, agency, and purpose with respect to each quilt. These terms are interpreted in the following manner.

Scene is established as the year, location, and activities of the times when the quilt was created.

Agent is interpreted to mean the creator of the quilt.

Act is established as the designing and production of the quilt.

Agency is the quilt itself. Here the fabric, pattern, symbols within the quilt's pattern, and the quilting motif are considered.

Purpose is the reason for the creation of the quilt.

The data collected to assist in the identification of the five elements are the quilts, interviews of key individuals involved in the making of the quilts, lectures, historical artifacts, and archival data.

The third step is to identify the twenty possible "pentadic ratios" for each respective quilt. Twenty ratios (scene-act, scene-agent, etc.) have been compiled in the following table:

	Scene	Agent	Act	Agency	Purpose
Scene					
Agent					
Act					
Agency					
Purpose					

■ This block indicates a block not used in the ratios.

Table 2: Chart for Pentadic Ratios

It is with pentadic ratios that descriptions of relationships between two elements of a pentad can occur. Additionally, ratios can be used to determine which term in the pentad receives the greatest attention by the rhetor.

The fourth step identifies the dominant term in each respective ratio.

After identifying the twenty possible “pentadic ratios” for each respective quilt, the element that is the most prominent or the most dominant is determined. Burke has argued that rhetors choose to highlight some elements while downplaying others (*Grammar* 18-19). This highlighted element can be determined by examining prominence. Based on an understanding of all accumulated data, the element that influences the other in its pairing is identified as the dominant term. One element in a ratio emerges as “necessary” for the other element in the ratio to function. This can be determined by the answering of the question: Which element has a greater influence over the other element?

For example, in a scene-act ratio, the scene could determine the kinds of acts the agent performs. A grandmother may make an *I Spy* quilt featuring letters for her granddaughter, and it may be significant that the granddaughter is learning her alphabet (scene) which



may govern the grandmother's creation (act). In this example, scene is the more controlling or the dominant term. In the table below, the dominant term of *scene* is written in the chart to show the prominence of scene in the afore-mentioned scene-act ratio.

	Scene	Agent	Act	Agency	Purpose
Scene			Scene		
Agent					
Act	Scene				
Agency					
Purpose					



This block indicates a block not used in the ratios.

Table 3: Chart for Pentadic Ratio indicating Scene

After an analysis of each relationship, the dominant term for each ratio is written in the appropriate box in the table. After the completion of all ratios in the table, a simple calculation determines the most frequently identified element, and that identified term is considered the dominant term of the pentad. Discovery of the dominant term provides insight into what dimension of the pentadic situation the rhetor sees as most important. The fifth step relates the dominant term to a philosophy and, thus, identification. As previously described in this chapter, the pentad is a vehicle for identity construction. Burke's methodology establishes a link between a dominant term and a philosophy. For example, it is clear that individuals wear multiple "hats" throughout a day. The question remains which hat is being worn when the individual created the quilt? Using a previous

example--the grandmother's creating an *I Spy* quilt for her granddaughter—I want to speculate how the five pentadic elements could each represent a philosophy.

Should the scene be the “featured” pentadic element? If scene is the dominant term, an interpretation could imply that the grandmother emphasized learning tools, inanimate objects. The quilt from which the granddaughter learns her alphabet and the letters “hidden” in the *I Spy* quilt are a learning tool. The act of creating a learning tool for the granddaughter by the grandmother (agent) purposes the quilt (agency) as a learning tool. However, the scene can be set as the dominant attribute since “knowledge” established the scene for the grandmother. Burke associates scene with the philosophy of materialism (*Grammar* 128). Burke explains this philosophic association with the belief that materialism reduces inanimate objects to only motion. The quilt does not take motion itself; it exists as a learning tool. The granddaughter requires physical properties in which to accomplish the task at hand--learning the alphabet. Thus, the scene dictates the role of the quilt, that of a teaching tool.

Should the agent be the “featured” pentadic element? Consider the quilter of the *I Spy* quilt. Her identification can be seen as an individual who merely facilitates the opportunity to attain knowledge for the granddaughter. Or, perhaps, the grandmother as the quilter wanted to provide a legacy to the granddaughter, and her motive was a bit selfish. With either motive, the grandmother is the conduit that provides the physical presence of a quilt for knowledge. Since the grandmother exists to provide a quilt, the grandmother, then, functions as an agent who is merely motion. If agent were determined to be the dominant term of a pentadic ratio, then, according to Burke, we know idealism is the corresponding philosophy, and thus, the key to the identity of the

quilter (*Grammar* 128). Burke's explains idealism as the philosophy that begins and ends with the individual in question, thus, idealism indicates motion defined as a physical presence.

Should act be the "featured" pentadic element? If act were the dominant element, the construction of the object would become the most important element. The quilt-making would serve to realize the acquisition of alphabet knowledge for her granddaughter. Perhaps, the grandmother would construct the quilt with the granddaughter nearby, and they would discuss the alphabet being made. Learning the alphabet would take place simultaneously with the construction of the quilt. When the dominant element is act, Burke has explained that the featured philosophy is realism (*Grammar* 128). With act as the dominant element, the physical movement of construction is related to motion.

Should agency be the "featured" pentadic element? If agency were the featured term, the *I Spy* quilt would be the dominant element. The *I Spy* quilt contains elements that would teach the granddaughter her letters. Perhaps, images within the quilt could represent the sounds of the letters. These images representing the sounds would indicate the presence of action-oriented symbols. The grandmother designed and made this quilt in order to provide a teaching tool for her granddaughter. This is a practical solution for teaching the alphabet to her granddaughter. Not only will the quilt be fun for the granddaughter, but the quilt contains practical images for the alphabet and its sounds. Thus, should agency be seen as the dominant element, pragmatism would feature prominently in the quilter's identification (*Grammar* 128).

Should purpose be the “featured” pentadic element? Here the quilter’s purpose in creating a gift for her granddaughter is seen as the paramount focus of the quilter and also seen as that which will make the grandmother happy. The grandmother wants to facilitate learning, recognizes the importance of education, and wants to foster the love of education within the granddaughter. In order to assist the granddaughter in learning her letters and the sounds for which they represent, the grandmother created a learning tool, the quilt. The grandmother will be happy when she helps the granddaughter learn to associate sounds to letters. With purpose as the dominant term, the *I Spy* quilt satisfies that purpose with its action-oriented images. The last pentadic term to be discussed, purpose, is associated with mysticism (*Grammar* 128). The five terms of a pentadic analysis each reveal a different philosophy within the quilter’s identity. The pentadic analysis will reveal the quilter’s identity, materialism, idealism, realism, pragmatism, or mysticism. These examples explain how the hat a quilter wears in the construction of the *I Spy* quilt can be seen with Burke’s pentadic analysis.

The sixth step of this pentadic analysis relates the dominant term to either preservative or generative memory. I hypothesize that, as we isolate the motion or the preservative dimensions of memory, the pentadic terms of scene, agent, or act—become more dominant; whereas, when we isolate the action images or the generative quality of memory, the dominant terms are agency or purpose.

To understand this concept, a short recap of Burke’s distinction between motion and action is required. Burke contends that motion “would still prevail, in its sheer physicality, were all symbol-using animals and their symbols (that is, all persons and the record of their acts) to be erased from the face of the earth” (Burke *Philosophy of*

*Literary Form xv*). Burke, then, emphasizes the non-symbolic nature of motion and its metaphysical properties. By inference I posit that Burke uses action as a symbolic term for human movement with a purpose.

For example, imagine a young girl in motion. Now visualize her skipping down the sidewalk. We now have two views—the young girl skipping and the young girl in motion. The young girl skipping is an action inasmuch as it is related to an attitude with respect to the motion as well as a motive for the action. (Scialdone-Kimberly and Metzger 50)

The above example clearly demonstrates that motion is a physical quality, lacking cognitive value; however, action connotes a sense of cognition by establishing a corresponding motive with the action.

The first three elements of the pentad--scene, agent, and act--aid in establishing the preservative nature of memory. The materialism of the rhetorical scene assists an individual to preserve these physical images for the maintenance of memory. The rhetorical agent or the quilter's identity is preserved intrinsically in the idealism embodied in the creation and design of a quilt. Additionally, the choices made in the acts of designing, sewing, and quilting are realistic methods of preserving memory. Let me reference the previous paragraph's discussion of motion versus action. Preservative memory can exist without a specific cognitive reason. Because the rhetorical scene, agent, and act can depict elements without a mental motive, their portrayal is a depiction of preservative memory.

When Gracie Getschel (agent) was six years old, she drew (act) a picture of her favorite place to play (scene), the playground behind her school. She included the slide,

the overhand hoops, a jungle gym, the flag, the sun, a cloud, and flowers (Getschel “Playing with Crayons”). With different analyses, different ratios would determine different dominant elements. If the young artist is to be considered unique and individual, then perhaps agent is the most dominant feature of the pentad. However, if the location of the picture is deemed significant, then it is possible scene is dominant. The third possibility is that the act is dominant. This could be construed should the drawing and not the singing, the dancing, or the sewing of the scene be the most important. Any of the three terms can be associated with motion and therein yields to the preservative memory. I remember the young girl, the playground, or her juvenile artistic talent without questioning or thinking too deeply.

In contrast is generative memory which supports the individual in the formation of images/symbols that redefine and recreate new images and additional symbols. When the last two elements of the pentad—agency and purpose--are dominant, generative memory is realized. Immediately, generative memory is linked to symbols and symbols are linked to action. I situate action with the generative quality of memory. The rhetorical purpose functioning behind the creation of a quilt is the culmination of pragmatic decisions which can generate new memories or new symbols or images. Finally, the agency or a quilt can generate new memories which mysteriously nurture new images. Thus, when the two elements of the pentad--agency and purpose--are identified as dominant, memory could be revealed to function as a generative epistemic source.

Continuing with Gracie Getschel’s artwork, I find that her grandmother has rendered Gracie’s drawing into a quilted wall-hanging. The wall-hanging not only

preserves Gracie's memory of the playground, but the quilt generated new memories for Gracie of her grandmother's identity (Getschel Email). If I deem the wall-hanging--agency--as the most significant feature, then we recognize that the images within the cloth can generate new memories. For example, a possibility is that when Gracie sees the wall-hanging, she will think of her grand mother sitting and sewing, the wall-hanging generates images of her grandmother. Or, perhaps, Gracie will recall playing in her grandmother's scrap basket. In this case, the wall-hanging generates images for Gracie. However, if I feature purpose as the dominant element, then, perhaps, I suggest that Gracie's wall-hanging generates new ideas and innovative procedures. I can believe this as the wall-hanging lacks some features of Gracie's drawing and incorporates sewing techniques that generate further projects.

At the conclusion of Chapter Two, three questions had been presented with the promise that they would be answered in this chapter. A review will ensure clarity. The first question is "If there are two types of memory, how can we study them?" The study of the two types of memory, preservative and generative, can be conducted with a pentadic analysis. From this analysis, the dominant term revealed can be associated with one of the two types of memory. Preservative memory is evident by the use of non-symbolic images of motion. Generative memory is apparent in symbolic images of action. In particular, memory—as an epistemic resource for identity—functions as identificatory motion that takes on the properties of symbolic action in the construction of the identity.

Second, "If quilts can be studied rhetorically, what would be the specific elements and objects for that analysis?" A pentadic analysis for the rhetorical study of a quilt uses

the same elements as a pentadic analysis of a traditional text. Act, scene, agent, agency, and purpose can be translated into the construction of a quilt (act), the location and time of that construction (scene), the creator of a quilt (agent), the type of quilt (agency), and the reason for the construction (purpose). These elements form ratios which aid in the identification of the dominant term. The dominant term is then associated with the construction of identity and the preservative or generative functions of epistemic knowledge.

And third, “If these two types of memory are epistemic sources for the construction of memory, how can we study or chart the relationship between these sources and the actualization or performance of identity?” Pentadic analysis makes this study less complicated. It is this methodology which allows for the identification of the dominant term to yield two different pieces of knowledge regarding the rhetor: identification and memorialization. Burke has associated certain philosophies with the dominant term in order to identify attributes of the rhetor. In addition, I use the dominant term to distinguish between symbols of action and motion in order to distinguish between preservation and generative memory. The dual function served by the dominant term captures the intersection of memory and the actualization or performance of identification.

This study continues with chapter four’s analysis of a quilt constructed by a Virginia Beach woman diagnosed with Parkinson’s disease. Through a pentadic analysis, her motives for constructing the quilt are exposed, therein revealing her identification and the preservative and generative qualities of memory within the quilt.



## CHAPTER IV

## PARKINSON'S DISEASE QUILT

To many women, quilting is life-affirming. No one knows this better than Elle Ryan from Virginia Beach, Virginia. When Ryan was diagnosed with Parkinson's disease, she made a quilt. Obviously, she had choices: cry and despair or endure and persevere. Ryan chose the latter and made a quilt, which is a validation of her struggle to maintain her beloved lifestyle of quilting. In an interview, Ryan indicates that the *Parkinson's Disease Quilt (P.D.Q.)* not only represents her positive approach to counter the effects of her illness, but it represents the memories from her life. Why would a woman turn to the construction of a quilt when diagnosed with a debilitating disease? How does the *P.D.Q.* preserve her memories and reveal her identity? In what ways did Ryan use the *P.D.Q.* to generate personal and social identities for herself? This chapter will answer these questions. I begin with a brief description of the quilt. Then, I introduce a pentad to examine the *P.D.Q.* Third, I present the various pentadic relationships/ratios that lead to the identification of the dominant term among those ratios. Fourth, I associate this dominant term with a philosophy (understood here as a system of values) which identifies Ryan. Fifth, based on the motion or action qualities of the dominant term, I identify the dynamics of preservative or generative memory in quilt-making. Concluding the chapter, I provide an interpretation of how preservative and generative memories reveal her identity.

## A DESCRIPTION OF THE P.D.Q.

Although attractive, Ryan's quilt is not particularly outstanding in beauty or design. Nor is the workmanship of her quilt breathtaking. Ryan's quilt is, in fact, reminiscent of tens of thousands of quilts made every year by individuals who construct quilts for their own private purpose and their individual enjoyment. Ryan's rectangular, lattice-weave quilt is 63" by 75". It is constructed from 286 vintage feed-sacks of various colors and patterns. Indeed, the color graphics of this quilt do satisfy Ryan's purpose by portraying the "short-circuitry" of her brain connections (Ryan Interview).

The design is based on the basket lattice pattern Sharon Newman used for her "Reflection of the Past" quilt. Newman's quilt is a replica of a 1930s quilt top found at the estate of Florence Kistler of Royal Center, Indiana (Newman 59). The design is comprised of 2" squares and 2" by 5" rectangles. Ryan's basket lattice is surrounded on all four sides with a four-inch yellow feed-sack border. The backing is pieced together from many feed-sacks of the same print: small, four-petal, red flowers surrounded by green "leaves" that from a distance give the impression of a gingham print. The appearance of the entire quilt could be called common and ordinary if the rhetoric of the quilt was not also examined. It is the rhetoric that promotes this quilt to its extraordinary position, revealing the qualities of Ryan's preservative and generative memory and her identity. Figure 3 contains a photograph of the P.D.Q.

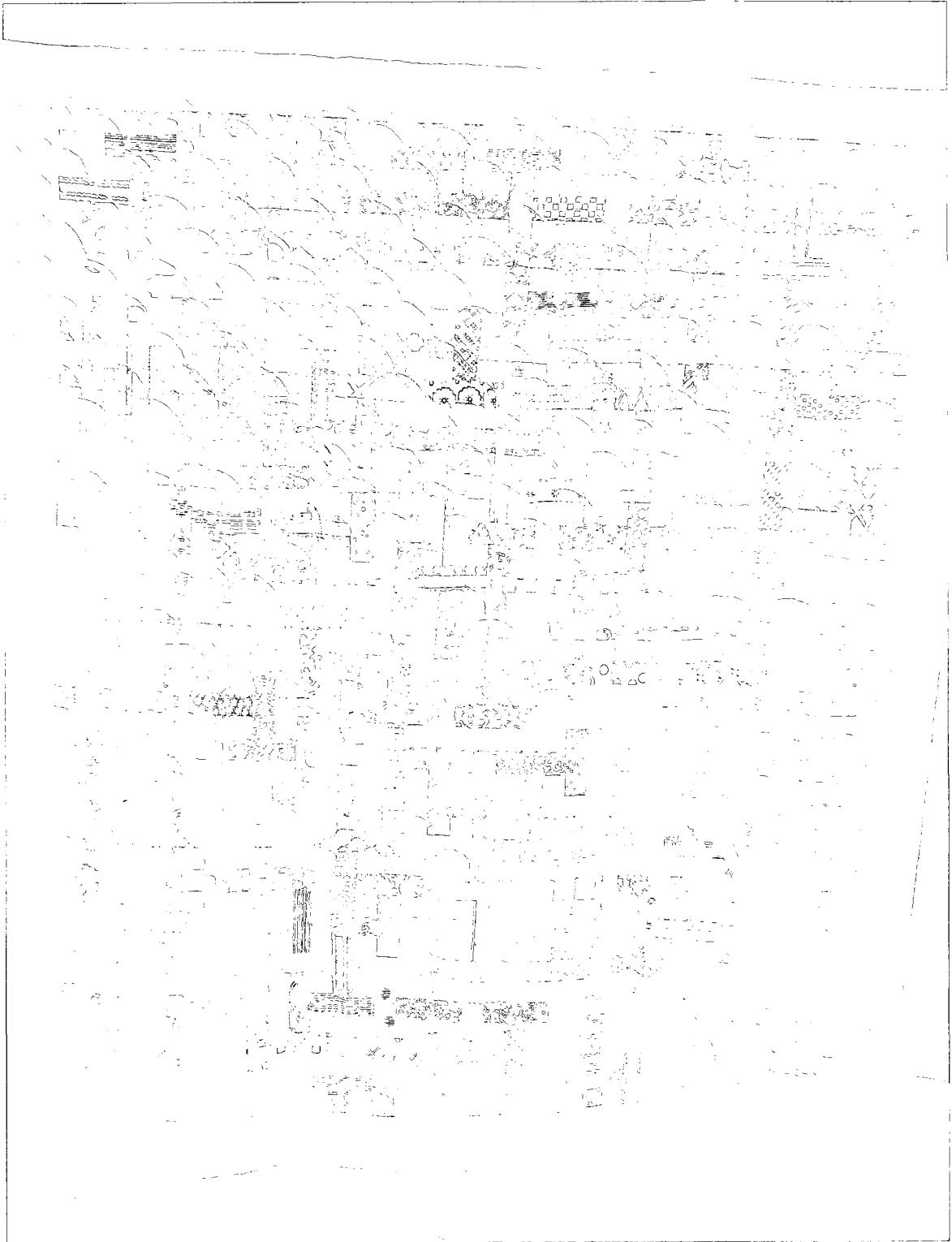


Figure 3: A Photograph of the P.D.Q.

## IDENTIFICATION OF THE FIVE ELEMENTS OF THE PENTAD IN THE P.D.Q.

Information about Ryan can be gleaned from the *P.D.Q.* with a pentadic analysis of scene, act, agent, agency, and purpose.

## Scene

The scene is identified by Burke as “The background of the act, the situation in which it occurred” (Burke *Grammar* xv). I find Burke clarifies his explanation with “when or where it was done (scene)” (Burke *Grammar* xv). Succinctly, this quilt was constructed in 2005 in Virginia Beach, Virginia.

Ryan’s home is a dominant scenic factor for several reasons: first, the symbolism of her location will become inherent in her quilt; second, the décor of her home reflects who she is; third, her home is an extension of her legacy. First, the symbolism of her home is inherent in her quilt. Ryan’s home is located on Shell Road, on the north end of Virginia Beach. Shell Road is reflected in the quilting motif of the *P.D.Q.*; Ryan chooses to use a shell design for the quilting motif. This has been a conscious decision, she said, for the obvious symbolism of location. Second, the décor of Ryan’s home represents elements that she holds important. The postage stamp-sized cottage that Elle Ryan calls home suppresses any expectations of housing many artifacts. How very surprised I was to enter and find thousands of quilt and sewing related memorabilia meticulously organized and arranged attractively in her home. Her home is quite literally a museum specializing in sewing and quilting items from the 1930s and 1940s. First, I viewed her work studio which is behind her home in a converted garage. Here, over five thousand feed-sacks are stored neatly and orderly in a very large and very beautiful antique armoire. Overpowering the size of the room, the armoire emphasizes the importance of its

contents. A stand holds her current quilting project, and a huge table provides an area for cutting. A variety of sewing machines for various tasks also are housed here. A small, narrow aisle allows a single person to walk from one location to another in this space. Enter her home through the back door, and you will enter a backroom bordered by windows on one side and book shelves on the opposite wall. Here, quilting and sewing books published in the 1930s and 1940s intermingle with a few contemporary quilting books. Standing among them is a collection of children's sewing machines, a thimble collection, and artifacts from early pattern companies. Go through her kitchen and find pottery, glassware, and kitchen utensils from a by-gone era. Down the hall, her bedroom includes an antique dress form covered by a turn of the century (19<sup>th</sup> to 20<sup>th</sup> century) lace dress. Go up extremely steep stairs and enter a long, narrow closet with a low ceiling. Here the overflow of her collection is sensibly stored. Mannequin-type dolls from the early days of pattern companies, unfinished quilt blocks more than a century old, old patterns for dolls and human beings, wool quilt blocks constructed from World War I uniforms, threads, needles, hoops, quilting memorabilia, and so much more. Although each item in her home has been carefully selected and placed, Ryan's home is chock-full of items of historical significance. The computer, used for historical research, is perhaps one of the very few contemporary items of prominence in her home. I consider Ryan's home to be a legacy of sorts.

The third reason her home is a dominant factor of the scene is that it can be considered a legacy. A legacy examines previous times, and also places a value or emphasis on certain experiences, events, deeds, or lessons learned. David Solie, who practiced a number of years in family medicine as a licensed physician assistant and who

currently studies and educates others in the area of geriatric and intergenerational communication, writes, “We reach a stage where our strength ebbs, losses accumulate, and the main event we face is the end of life. . . . It’s at this stage that we pause to reflect, to look *backward*, perhaps for the first time, and try to assess what our lives have meant—to us and the world” (Solie 37). This reflection is a legacy. Solie considers this “life review as a tool to accomplish a job very different from any we faced as young or middle-aged adults. It is a continuous and involuntary retrospective in which senior adults weigh everything they have done in order to build understanding and acceptance of the life they lived. Suddenly they are called upon to shape out of the mists of their life experience a legacy that is not just politically correct, but also heartfelt and meaningful” (Solie 38). Solie states that the act of legacy may be an involuntary response. He writes, “Discovering legacy implies two things: (1) We’ve arrived at some understanding of our life, and (2) we want to pass along what we’ve learned. Although we may not know the shape of the legacy we’re going to lay down, we’re clear about the desire to do so” (Solie 39). Certainly the trauma of a diagnosis of a life-debilitating disease could stimulate the need for a legacy. “When understood as a developmental need, legacy insists on being addressed, either consciously or unconsciously” (Solie 39). Anne Morrow Lindbergh inadvertently addresses legacy when she writes, “Island living has been a lens through which to examine my own life in the North. I must keep my lens when I go back. Little by little one’s holiday vision tends to fade. I must remember to see with island eyes. The shells will remind me, they must be my island eyes” (Lindbergh 114). For Lindbergh, “island eyes” are the lens that examine and place value on previous times. Whereas,

Lindbergh felt her gift of “island eyes” was from the sea, a legacy is generally considered to be a gift from the past.

Why was Ryan addressing the issue of legacy at this time in her life? Ryan experienced a trauma in her life with her recent diagnosis of Parkinson’s disease (PD). In 2005 individuals diagnosed with PD held little hope. PD was and continues to be the second most common neurodegenerative disorder after Alzheimer’s disease. Six years ago it was believed to be caused by environmental factors such as viral infections or neurotoxins. Although scientists now believe they have identified a gene responsible for causing PD, treatments can only minimize symptoms (Polymeropoulos, et al. 21). As in 2005, there is no cure, just an individual’s hope for a cure; consequently, we can understand the trauma one would experience by receiving such a diagnosis.

Trauma is another dominant scenic factor in this pentadic analysis. When an individual experiences a trauma, “a psychological experience in which inner representation of self and world are disrupted” (McCann and Pearlman 3), the individual will adapt to a new reality. That adaptation differs depending on an individual’s identity. Ryan chose to create her legacy through a quilt. So, in effect, Ryan’s home and the trauma of her diagnosis combine to form the scene of this pentadic analysis.

#### Act

Burke defined act as something that “names what took place, in thought or deed” (Burke *Grammar* xv). “What was done” is the abbreviation of Burke’s definition for act (Burke *Grammar* xv).

Elle Ryan’s act is manifested in her *P.D.Q.*: she hand pieced the quilt and hand quilted the border of the *P.D.Q.* Hand-piecing the quilt was a very difficult act for Ryan.

PD is said to be “the most baffling and complex of brain disorders” (“Our Mission”).

This disease ravages the brain and manifests itself differently with every individual.

Ryan’s symptoms can come and go, increase and decrease, but most often appear as the

inability to think through certain problems. Thus, looking at a quilt and understanding

how to construct it would have been, at one time, an easy task for Ryan; it is now

sometimes impossible. Ryan recalls how frustrated and angry she would get because she

could not envision a pattern for the construction of a quilt (Ryan interview).

Her act has been also complicated by lack of hand control. PD victims suffer from hand tremors, rigidity of limbs, slowness of movement, and difficulty in initiating movement. Ryan has all of those symptoms. To say the least, the act of hand sewing is a challenge for Ryan.

Current medical research regarding the positive effects of sewing and quilting provide some indication of how those activities might be understood as symbolic acts.

Medical research is beginning to emphasize the effects that certain acts can have on one’s

body. For example, a study by Michael Samuels, MD, and Mary Rockwood Lane, RN,

MSN, reveals that when a creative act is performed, a nerve impulse, hormone, or brain

chemical sends a message to the body’s cells. The cells then provide a defense against

invading viruses, cancer cells, or the cells relax certain muscles or various areas within

the body’s nervous system. Herbert Benson, considered the father of the modern field of

mind-body medicine, has shown through his work that sewing, among other crafts, can

relieve emotional and physical stress by releasing the body-damaging hormones cortisol

and adrenaline. “Women who sew have always told us that they felt sewing was a

relaxing pastime, and some even go so far as to say it’s ‘better than therapy,’” says Len



Ennis, American Home Sewing and Craft Association's (AHSCA) executive vice president ("Stress" 291). Dr. Susan Mech, a nationally-known authority on women's health, has stated that "In short, quilting is therapy." Even more precise and accurate is a study conducted by Dr. Robert H. Reiner, who is on the faculty of the Department of Psychiatry at New York University Medical Center. His study documented the therapeutic benefits of sewing: a significant drop in heart rate, blood pressure, and perspiration rate ("Stress"). Dr. Mech explains that "The calming rhythms of quilt-making allow us to process whatever challenges we face and to listen for that still, quiet voice that brings compassion and guidance." Dr. Reiner underscores the point: "The importance of a hobby or creative pursuit cannot be overemphasized. If we don't allow our bodies to rest from the pressures of everyday life, we are placing ourselves at risk for heart disease or other illnesses. Creative outlets and hobbies like sewing help people focus on something productive and get away from their worries and concerns for a while" ("Stress"). Linda Carlson, an expert on memorial quilts, advocates, "When there is stress in your life of any kind, turn to your needle" (6). In fact, Samuels and Lane state: "Art and healing together are the art of the future and the medicine of the future." So the act of quilting is construed to be an effective method to counter the effect of scene on the agent. This is reinforced with Ryan's statement: "I use quilting for stress relief. I think all of one's energy goes into needlework and stays alive. Some quilts you can almost feel what the quilter felt. . . some days you have more tears than stitches but that's life, huh?"(Ryan email 25 Oct 2010).

## Agent

Another element of a pentad is agent. Burke explains agent as “what person or kind of person performed the act” (Burke *Grammar* xv). The abbreviated version is “who did it (act)” (Burke *Grammar* xv).

Succinctly, Elle Ryan, a quilter, is the agent. Growing up in Chicago in the 1920s and 30s, Ryan acquired her interest in sewing and her love of fabric at an early age. She recalls:

Well, I think I fell in love with fabric first. We lived in an apartment next door to a dress maker. And she would give us scraps of her fabric so that started my love of fabric. Then in the city, well in fact all over, commodities came in sacks like salt and sugar and flour. And these sacks were so nice. [It is] Such a nice grade of cotton that the women used them for everything. (Ryan interview)

Ryan has continued her love of fabric by sewing clothing for herself. Later she began making quilts, not for bedding but as a way to express herself; thus, she made art quilts. It was about this time that she purchased a bag of scrap fabric at a yard sale. In the bag she discovered some colorful cotton print feed sacks. In that very instant, she was transformed to a young woman again, sitting at a treadle sewing machine, altering feed-sacks into clothes for her doll and dreaming of becoming a dress designer.

According to Ryan, feed-sack fabric is versatile. She recalls using feed-sacks to make costumes for her brother and nephew: “I made a superman cape for my brother and my nephew, so they could play superman. I put an `S’ on the cape. . . But we used them [feed-sacks] for everything. And they worked just great” (Ryan interview). Not only

were feed-sacks used to make superman costumes, but they were also used to construct household items, quilts, and clothing. The printed sacks came in a variety of designs, and many were cherished above others. “The printed sacks... my very favorite is the striped fabric that I made my first dress out of. It was navy blue and had a stripe of chartreuse in it and white, and I trimmed it with white Indian Head cuff and collar. The fabric took starch so well that that was just my favorite” (Ryan interview). Obviously, Ryan has many fond memories of feed-sacks.

Ryan had visited the 1933 Chicago’s World Fair on several occasions. It was at this fair that Sears, Roebuck and Company chose to sponsor the Best Quilt-maker of the USA contest. This event is considered by many to be one of the most important events in early twentieth-century American quilt-making history because it encouraged the making of quilts and showcased hundreds of spectacularly beautiful quilts (Waldvogel and Brackman *Patchwork Souvenirs xiii*). It is reported that 25,000 quilts were entered in the Sears’ contest since the grand prize was \$1,200 (Waldvogel and Brackman *Patchwork Souvenirs xvi*). With the excitement of the World’s Fair, I can only envision the effect such a Quilt Exposition had on the young Ryan.

Ryan continues to be active in all aspects of quilting. She remains fond of art quilts. She is a founding member of the Tidewater Quilters’ Guild. She is a long-standing member of the American Quilt Study Group. Ryan has also appeared on television in a *Lap Quilting with Georgia Bonesteel* episode (“Out of the Past”). She has published an article in *McCall’s Quilting Vintage Quilts* (Ryan “Sacks Full of Memories”) and has curated feed-sack exhibits--National Trust for Historic Preservation at the Decatur House in Washington DC (January 21-February 26, 1995); Mid-Atlantic

Quilt Festival VII in Williamsburg, Virginia (October 1996); Virginia Quilt Museum in Harrisonburg, Virginia (May 10 – September 8, 1997); Tidewater Quilters' Guild Quilt Show at the Norfolk Botanical Gardens in Norfolk, Virginia (October 2002); Isle of Wight County Museum in Smithfield, Virginia (April 28 – September 15, 2003). Her collection of well over 5,000 feed-sacks also includes garments, quilts, needlework memorabilia, and books on sewing and quilting.

Ryan protects the privacy of her personal life, but some basics are known. She married and had three children: two daughters and a son. She focused her attention on raising her children to be happy, successful, and contributing members of society (Ryan interview). Later in life, Ryan remarried, this time to a newspaper man. She realized then, and acknowledges today, the power of the printed word; nevertheless her husband was the sole participant of that communication domain. Ryan kept and continues to keep her opinions from public purview. In retirement, her husband had continued his interest in the press by reading stacks of daily papers, and Ryan would enter her workshop retreat behind their home to quilt.

Privacy is characteristic of Ryan's make-up; perseverance is as well. As has been mentioned, the initial notification of Ryan's health status had caused a trauma. Trauma has long been recognized as a rationale for quilting. For example, in 1831 a panel of judges at the cattle show in Worcester, Massachusetts, assumed that what mattered most in quilting was perseverance (Ulrich 380-1). They celebrated a patchwork quilt of 12,100 pieces made by a girl on her deathbed "racked with bodily pain and distress" (Ulrich 382). According to the assumption of the time, the girl on her deathbed endured her pain

to complete her quilt. Ryan also suffers from pain and lack of control over her hands. To complete her quilt has required a great deal of endurance and perseverance.

### Agency

Burke has defined agency as “what means or instruments he used (agency)” (Burke *Grammar* xv). The abbreviation of this definition is “how he did it” (Burke *Grammar* xv).

The artifact Ryan created was a quilt. I examined four elements of this quilt: the pattern, fabric, colors, and quilting motif.

Ryan has selected a lattice-work pattern for her quilt. Typically in a lattice weave pattern, all of the horizontal pieces would be of one fabric and the vertical pieces would be of another, thus, emphasizing the weave of a basket. The identical fabric allows the eye to “see” a basket weave clearly. Contemporary patterns have changed the fabric use and have, thus, changed the appearance of the lattice pattern. Ryan’s quilt uses Sharon Newman’s pattern, “Basket Lattice.” This is a scrappy pattern which allows for sections of both the horizontal and vertical stripes to be of random and differing fabrics. Newman’s pattern emphasizes a watercolor-type wash beginning in the upper right hand corner. Starting with light hues of blues and graduating to darker blue hues, Newman’s quilt contained a modicum of order. On the other hand, Ryan’s version of the design consists of randomly chosen rectangles of feed-sack fabric.

The fabric Ryan had selected for her quilt was taken from 286 feed-sacks of various colors, prints, and motifs. The historical nature of feed-sacks explains Ryan’s intrigue with them. Ryan acknowledges that she “collect[s] because I just want to save it, so I can share it. It [the feed-sack] reflects the times I guess I grew up in, and I like to

share that with people” (Ryan interview). I conclude that part of Ryan’s legacy is the importance of feed-sacks. Ryan loves feed-sacks and wants them to be a part of history. In fact, Ryan states: “You can almost read the sacks as a history lesson. I think that is why they are so intriguing” (Ryan interview). As early as 1858, farmers had used cotton bags to store and transport grain, presumably because cotton fabric had increased in production and the chain stitch sewing machine had been developed in 1846 (Nickols *What’s at Hand* 52). In the 1880s, bag companies started to flourish. Bags were produced in varying sizes from small ones for household uses to those of twelve feet in length for cotton picking. In 1952, there were 33 companies manufacturing feed-sacks, which is a testament to the popularity of the sacks. For the first fifty years or so, these cotton sacks were white. Of the white feed-sacks, Ryan has identified one as her favorite:

Well, my very favorite one is the one with the NRA eagle on it. That is my very favorite one. It is the National Recovery Act that Roosevelt put into effect in June of 1933, but it was declared unconstitutional in 1935. So that ended it. So if anything had an eagle on it, it came from that time frame which also is nostalgic for me because that is when the Chicago World’s Fair was on, and I was able to attend it a few times any way. (Ryan interview)

The white cotton sacks with the blue eagle on it were popular with the American worker in 1933 to 1935. The impact feed-sacks had on Ryan continues.

The sacks became “pretty” in the 1930s and 1940s when a variety of print, calico, and geometric designs were printed on the bags (Nickols 101). Many women had

coveted some prints above others and would deliberately purchase a specific bag of feed because of the print of the bag although the feed salesmen sometimes didn't appreciate the emphasis on the bag over the product. One man recalled, "Years ago they used to ask for all sorts of feeds, special brands, you know. Now they come over and ask me if I have an egg mash in a flowered percale. It ain't natural" (as quoted in Jones, LuAnn 177). In March 1942, three million American farm women and children of all income levels were using feed-sacks for various sewing projects (Cook 8). Ryan noted:

Line them [feed-sacks] up together and you can pretty much tell [the decade the feed-sacks were made] just by the color or the style. I mean, towards the end when they made them a lot and when they used them a lot they had New York designers design the prints. And they go into surfing. . . They really stayed up to date. (Ryan interview)

To illustrate this, Ryan showed me a late 1930s printed feed-sack depicting plantation scenes inspired by *Gone with the Wind*. After six months the company would print the design again, only this time with a different colored background. This marketing technique succeeded in stimulating feed-sack purchases. During the 1940s, designs were of the patriotic nature, typically in the patriotic colors of red, white, and blue.

Additionally, during this time, battles and expressions from the war were depicted in designs. During the 1940s, the War Production Board stepped in and standardized bag sizes to weights of 2, 5, 10, 25, 50 and 100 pounds. This gave clothing pattern designers the information needed to direct consumers to acquire various numbers of sacks in assorted sizes for the different clothing patterns (Zimmerman 3). Ryan's interest in the historical aspect of feed-sacks is apparent in her P.D.Q. as her selections of print, calico,

and geometric designs in the *P.D.Q.* highlight the variety of motifs found in the fabrics. Because so many designs had been used in the *P.D.Q.*, the off-white background amplifies the colored fabric used in the basket-weave and accentuates how pretty the feed-sack fabrics truly are.

Ryan chose a pale, pastel yellow feed-sack for the border around her quilt. As Merikay Waldvogel writes “Color is one of the surest methods to date quilts from this era [1925-1945]” (Waldvogel *Soft Covers* 94). Further, Waldvogel identifies pastel yellow as a commonly used color in the 1930s. Therefore, we can explain the border color selected for Ryan’s quilt, pastel yellow, as typical of the 1930s era. Additionally, yellow is a color considered optimistic (Ritberger 49). But, perhaps, most importantly, Ryan has given her quilt value by using the yellow solid fabric for her border. As she states: “The solid fabric is very limited. They [the solid fabric] are extremely exorbitant in price” (Ryan interview). The yellow border, then, not only represents Ryan’s youth, but her optimism and self-worth.

The quilting motif is a clam shell pattern. Ryan has hand-quilted the clam shell in the border with a staggered and mirrored image to create a zigzag or rick-rack effect. The woman hired to complete the quilting used a machine to make the clam shells. Although machine quilting has been available in the 1930s, the majority of quilting has been performed by hand.

#### Purpose

Burke positions “purpose” as the last of the five pentadic elements. He defines the term succinctly with “why?” (Burke *Grammar* xv). The following explains the purpose behind the *P.D.Q.*



After her diagnosis of PD, Ryan felt devastated and distraught (Ryan email). She knew she needed to come to accept her health or the future could be ruined with pessimism. At this point, she decided to make a quilt to illustrate her feelings regarding the disease and to prove to herself that the disease will not *win*.

Ryan chose the basket lattice pattern for several reasons. First, the chosen quilt pattern selection reveals how she felt her brain was functioning – disjointed or *haywire*. Ryan explained how frustrating her disease was becoming to her. One day looking through *Vintage Quilts 2002*, she came across a quilt top called *Basket Lattice*:

I became very agitated that I couldn't work the pattern out in my brain so I decided to write each of the three authors in hopes of finding out who owned it [the pattern]. In no time at all, I received a call from Sharon Newman from Colorado. She was more than happy to share info about the quilt and she also told me she drafted the pattern and it was in her book, *Treasures from Yesterday, 1995*, out of print, but she had a few copies left and could sell me a copy. I couldn't wait to get started. I became so fascinated with it. I had to prove to myself, even if *I'm losing it*, there must be a way [to figure out how to piece the pattern]. (Ryan Interview)

Because of her neurological disease, Ryan just could not envision how this pattern was constructed. So she was relieved when Newman contacted her and explained that she had developed a strip-piecing method for the pattern. The method contained only two unit blocks. Ryan could follow the directions as set forth by Newman and successfully piece the top. One battle had been won.

Her pattern selection also visually illustrates and symbolizes her mental disjointedness. Newman's quilt was a scrappy basket lattice. Ryan feels that the scrappiness of the quilt accentuated the "short-circuits in her brain" (Ryan interview). Ryan selected hundreds of different feed-sack fabric patterns, in order to make her quilt appear *hay-wired*.

Another reason this pattern was selected was because of Ryan's defiance of the disease. Ryan could have selected a more simplistic pattern, perhaps a nine-patch block. A simplistic pattern would have been more in keeping with the deterioration of her brain and body. But Ryan would not succumb to the disease. She loves quilting and does not want to relinquish an activity that was part of her life and enjoyment. So she selected an advanced level pattern that would force her to extend herself in order to accomplish it. Previously, Ryan would have been able to look at a pattern and know how to duplicate it; now she was forced to find instructions and follow the step-by-step procedures. It is this defiance, this attitude, which embodies the spirit of Elle Ryan. She is a fighter, not a quitter.

Of course, the accomplishment of this pattern would not even have been considered if Ryan did not find it beautiful and nostalgic. The basket lattice pattern is identified as an early twentieth-century quilt pattern (Beyer 408). The 1930s are the years Ryan was learning to sew, so the pattern triggered her nostalgia for her childhood. Appropriately enough, the quilt that Ryan had fallen in love with had been titled by Newman "Reflections of the Past" (Newman 59). Blanchard et al believes that the sources for over 84% of the quilts constructed in the 1930s can be found (56). So it is not surprising that Ryan, an experienced and capable quilter, found a pattern in a book and

wanted to duplicate it to accomplish her purpose. This is surprising, however, when one considers that much of Ryan's quilting career had been consumed with making art quilts and creating her own designs.

Ryan elected to construct the quilt with her beloved feed-sack material. This, too, is an act of nostalgia for Ryan. It was the use of the feed-sacks in the construction of this quilt that Ryan claims gave her the peace to accept her disease and go forward with her life. Recall that Ryan has many fond memories of feed-sack usage from her childhood. She recalls the fabric as beautiful and wonderful to work with as well as interesting and historically fascinating. So it is no wonder that a woman fighting a disease would revert to fabric that she fell in love with during her formative years.

Feed-sacks were at the pinnacle of use when Ryan was expanding her sewing talents; therefore, it is little wonder that Ryan loves and is fascinated with feed-sacks. These fabrics remind her of her youth, so it is reasonable to understand how when challenged with mortality's debilitating disease, she sought the fabrics of her youth in order to bring her comfort.

Ryan quilted the borders of the piece using a clam shell motif. This symbolizes living in Virginia Beach on Shell Road. Quilting the clam shell motif required strong hand and wrist muscular control, control that Ryan feared was deteriorating too fast. Her wrist needed to angle the arch the same on each shell and each shell needed to be the same size with the same number of stitches. *To rock her needle* became an almost impossible task for her trembling fingers. Quilting the clam shell motif was very time consuming, painful, and very difficult to get right. However, quilting the border was sufficient to prove to Ryan that she could accomplish that task when she fully applies

herself. But practicality reigned; Ryan had wanted the quilt finished. She had realized if she quilted the entire piece herself, it would take years, so she had hired it quilted. She had requested that the quilter continue with the clam shell motif.

The *P.D.Q.*'s pattern, fabric, colors, and quilting motif all help her battle her disease rather than easily succumb to the debilitating effects. Her tenacity to select an advanced level pattern and quilting motif illustrate her *joie de vie*. Ryan's purpose is clear: she does not want this disease to change her life, and, to the best of her ability, maintain control over her life.

#### PENTADIC RATIOS LEADING TO THE DOMINANT TERM

In this section, the establishment of the pentadic ratios is explained with one term identified as more dominant than the other. I realize other quilt studies have considered some of the same elements I consider in this study; however, this project views those elements in the periphery, always placing the pentadic elements and the rhetoric of the *P.D.Q.* as central. My explanation systematically follows the chart seen below.

	Scene	Agent	Act	Agency	Purpose
Scene					
Agent					
Act					
Agency					
Purpose					

Table 4: Pentadic Element Chart for Ratios

First, I discuss the top horizontal row and discuss the ratios from left to right. I then go to the next horizontal row and so on.

Consider first the Scene-Agent ratio. The scene comprises the year of Ryan's diagnosis and the location of her residence and trauma. Ryan could have been diagnosed in any year, and she could have been living in any coastal city. If these two factors were different, the two entities certainly would not have changed her quilt that much. The caveat is, of course, the quilting motif, but had she been living in any other coastal town, the clam shell motif might have been selected as well. Her trauma is a significant impetus for the construction of the quilt; however, the trauma, albeit a component of scene, is integrated into the agent – Ryan. Ryan's background, interest, and spirit are certainly overwhelmingly displayed in this quilt. First, the 1930s era when she learned to sew is represented in the fabric selection, pattern, and quilting motif. Her interest is collecting feed-sacks, so the fabric selection reflects her interest. The difficult quilt pattern has been selected specifically because of its difficulty. The fact that Ryan, an experienced quilter, could not lay out the quilt design in her mind was reason enough to select the quilt pattern. She had to conquer the pattern. She had to conquer the disease. What she loves doing is not going to be easily taken away from her. Her spirit is going to prevail over the trauma. The *P.D.Q.* could have been created during any time and in any location, so Elle Ryan, who triumphs over trauma, triumphs over the scene; consequently, agent prevails over scene. Therefore, on the chart below agent is placed in the box whenever there is an intersection between scene and agent.

Next to examine is the Scene-Act ratio. The scene is Virginia Beach, Virginia, in 2005. The scene also comprises her trauma. Her act is the construction of this difficult

quilt. A quilt with multiple y-seams and a pattern that is technically difficult defines this act. So when I compare the seemingly complacent scene of location, year, and trauma to her act of fighting her disease, I conclude that the act triumphs over her trauma. Her act does not succumb to scene. I conclude that her act outweighs the scene. In the box that intersects the scene and act, I place act as superior in feature.

Next is the Scene-Agency ratio. Again, the scene is 2005 Virginia Beach, Virginia. The agency is the quilt itself. The quilt stands as a symbol of Ryan's defiance. The PDQ also embodies those fabrics that Ryan so dearly loved. It embodies the clam shell motif to represent her location and most importantly, the basket lattice represents how her brain seems to be currently functioning. The quilt encompassing all of these elements will serve as a legacy to her two daughters and son that will probably survive her. For these reasons, I place agency dominant over scene and in the box below I so note.

To complete this row of ratios, I examine the ratio Scene - Purpose. Ryan's purpose was two-fold: to counter her debilitating affliction and illustrate her concept of the disease. Without this purpose, this quilt would not have been constructed. Because of her positive outlook, Ryan's trauma has not been allowed to overtake her life. Purpose is dominant over scene. With the analysis of scene complete, the following chart is filled in as such.

	Scene	Agent	Act	Agency	Purpose
Scene		Agent	Act	Agency	Purpose
Agent					
Act					
Agency					
Purpose					

Table 5: P.D.Q. Pentadic Chart with First Line Configured

The next line of analysis first compares the ratio Agent - Act. Her act of quilting is significant in that she is challenging her body to counter the effects of the neurological disease attempting to debilitate her body and her brain. Yet, it is the perseverance and tenacity of the agent, Elle Ryan, to seek first to understand the pattern and then to execute it that seems dominant. Her will also illustrates in the fact that she first attempts to quilt the entire quilt herself. The dominant term in this ratio has to be the agent because if it were not for her will, she would not have committed the act.

The next ratio to consider is Agent – Agency. The agency is the *P.D.Q.* itself. Again, I deem the tenacity of Ryan as the overriding spirit that allowed the agency to be constructed. So Agent is dominant in this ratio.

The last ratio to consider in this line is Agent – Purpose. Ryan’s act of quilting is only outweighed by the purpose of the quilt. Elle Ryan is worthy of notation, as the agent’s persistence dominates most of the ratios; however, since purpose is the manifestation of her persistence, purpose is the dominate term in this rationale.

Below is the chart with the latest notations included.

	Scene	Agent	Act	Agency	Purpose
Scene		Agent	Act	Agency	Purpose
Agent	Agent		Agent	Agent	Purpose
Act					
Agency					
Purpose					

Table 6: P.D.Q. Pentadic Chart with Second Line Configured

Considering the third horizontal line, Act –Agency is the ratio for examination.

The Act was the construction and partial quilting of the quilt. The direction now required to be given to Ryan’s body is significant for the creation of the quilt. The Agency is the quilt. Although the symbolism contained in the quilt is note-worthy, the act requiring defiance and tenacity overshadows. I can conclude that the act is dominant in this ratio.

Next, is the ratio, Act- Purpose. We have just examined the fact that quilting for Ryan is difficult and as such a significant act, yet the purpose for constructing a quilt must be reexamined to determine the dominant term. As recalled, Ryan’s purpose for constructing the quilt is to illustrate her feelings regarding the disease and to prove to herself that the disease would not *win*. These two qualities are significant for the construction itself to persist. The purpose provided the impetus for the act, so the dominant ratio is purpose.

The following is the newly updated chart reflecting these ratios.



	Scene	Agent	Act	Agency	Purpose
Scene		Agent	Act	Agency	Purpose
Agent	Agent		Agent	Agent	Purpose
Act	Act	Act		Act	Purpose
Agency					
Purpose					

Table 7: P.D.Q. Pentadic Chart with Third Line Configured

The last line that will need consideration to complete the chart is the Agency or fourth horizontal line of the chart. Here the Agency-Purpose ratio needs to be examined. Agency is the quilt, a symbol of Ryan's defiance and symbolic of her youth. The Purpose is the actual defiance itself which outweighs the artifact. Therefore, the dominant term in this ratio of the pentad is purpose. Below is the now completed chart.

	Scene	Agent	Act	Agency	Purpose
Scene		Agent	Act	Agency	Purpose
Agent	Agent		Agent	Agent	Purpose
Act	Act	Act		Act	Purpose
Agency	Agency	Agent	Act		Purpose
Purpose	Purpose	Purpose	Purpose	Purpose	

Table 8: P.D.Q. Completed Pentadic Chart

Once the pentad is created, the ratio can be realized. By simply counting the above highlighted blocks, I can conclude the dominant term. The scene does not dominate a ratio. Agent is dominant five times with a ratio. Act is dominant five times within a ratio. Agency is dominant two times. Purpose is the dominant term in eight ratios; therefore, purpose dominates all other terms in this pentad. Creating a pentad for the *P.D.Q.* allows the realization that purpose is motivates Ryan.

Pentadic Element	Number of Times Prevailed as Dominant
Scene	0
Act	5
Agent	5
Agency	2
Purpose	8

Table 9: P.D.Q. Dominant Pentadic Element

#### PHILOSOPHY ASSOCIATED WITH DOMINANT TERM AND RELATED TO IDENTIFICATION

To use the dominant term and associate it with a philosophy forces the rhetorician to consider the motives of the term and therein consider identification. It is logical to allow the pentadic analysis to shed light on “literary texts and human relations” leading to identification (Burke *Motives* xiv). Burke identifies mysticism as the corresponding philosophy for the dominant term, purpose. Baldwin’s *Dictionary of Philosophy and*

*Psychology*, which is the dictionary Burke has used, defines mysticism as “those forms of speculative and religious thought which profess to attain an immediate apprehension of the divine essence or the ultimate ground of existence” (Burke *Grammar* 287). In other words, the pure thoughts of an individual align with the motives of a heavenly being. Through this definition, Burke was able to align mysticism with his manifestation of the pentadic element, purpose. I clarify this with an explication of Burke’s definition.

The first section of the definition of mysticism is “Those forms of speculative and religious thought.” “Thoughts” are of two kinds: speculative and religious. “Speculative” is construed to be a “passive contemplation” to provide the basis for individuality to disappear and unite the thoughts and characteristics of individuals with a greater entity (Burke *Grammar* 287). Not only can these thoughts relate to the element of unity or the element of consubstantiation, but it may also be related to a biological motive within mysticism. For example, the very center of an animalistic survival is the purpose of the hunt which has as its sense of purpose a grounded expectation of food, safety, shelter, what Maslow identifies as “needs.” In such a quest, Burke recognizes that an individual is silent. For example, an animal stalking its prey will try to achieve absolute silence in order to be successful. With the same reasoning, a meditating thinker seeks quiet for the success of his or her contemplation. Thus, Burke posits that “*mystic silence* has its roots in the purposive” (Burke *Grammar* 303). The second type of thought is “religious.” Burke uses the term “ultimate of all experience” to note “religious thoughts” (Burke *Grammar* 287). Burke reminds his readers that Aristotle had linked purpose to happiness (eudaimonia), so Burke construes this to be the direction of religious thoughts to a power capable of providing happiness to an individual. Burke also

positions purpose within Platonist philosophy to be synonymous with “the one” and the “absolute good.” Burke references the religious thoughts to be directed to “the divine essence,” “the creative source,” and “the Being of beings” (Burke *Grammar* 287).

Burke does note a paradox: religious thoughts are “pure” thoughts, yet they are related to identical, contemplative thoughts which no purpose guides and could potentially become impure thoughts. The distinction between the purpose-driven religious thoughts and the purposeless, contemplative thoughts may be “the stage of revelation after which all is felt to be different” (Burke *Grammar* 305). Consequently, whichever thoughts an individual possesses, the contemplative or religious, thoughts provide a catalyst for exaltation within an individual.

The second section of Burke’s definition of mysticism is “to attain an immediate apprehension.” This can be defined with a two-part definition. First, apprehension leads to unity. To capture something is considered to confine the essence of a concept and unite it with the captured, which in turn is often identified as unity *per se*. Unity, then, would allow for an individual to secure something. The second part of the definition allows for a transcendence of spiritual powers. The securing of a concept would allow for a unification to be considered communion. Such a harmonious feeling of unity transcends disunity and achieves a unity of one’s self to a higher power. In mysticism, “the element of unity is emphasized to the point that individuality disappears” (Brock, “Rhetorical Criticism” 189-190). Identification, then, leads to a transcendental purpose. “Identification often becomes so strong that the individual is unified with some universal purpose” (Brock, “Rhetorical Criticism” 190). This universal purpose often features the

spirit of life. This section of the definition, then, emphasizes the significance of unity with a higher power.

The last section of the definition of mysticism is “of the divine essence or the ultimate ground of existence.” “Divine essence” or “the ultimate” imply a higher power as suggested in the first section of the definition. Burke acknowledges that the terminology such as “‘the divine essence,’ ‘the creative source,’ and ‘the Being of beings’ indicate why we would equate Mysticism with the featuring of our term, Purpose” (Burke *Grammar* 287). Additionally, the higher power connotes an absolute. Another paradox emerges; one in which the doctrine of absolute metamorphoses into the doctrine of mechanism or rigidity of nature. On one hand is the fluidity of a higher power and, on the other hand, is the non-flexibility of an absolute. The concept of a supreme being is central to the last section in this explication of mysticism.

When mysticism is sought, it is often because a Damascus moment is sought. Burke connects “Mysticism and Purpose sociologically by noting that although individual mystics may arise at any period of history, mystical philosophies appear as a general social manifestation in times of great skepticism or confusion about the nature of human purpose” (Burke *Grammar* 288). So in the event of a trauma, individuals seek the values of mysticism. Further, purpose is aligned with mysticism as the “end” to an agency’s “means” (Burke *Grammar* 289). In Burkean terminology, an agency satisfies a purpose. Thus, mysticism is often sought by individuals seeking answers to problems in troubled times; Ryan made a quilt to soothe her psyche after a diagnosis of PD.

The philosophy of Cicero and Burke aid in this analysis. Identity, Cicero believes, a reflection of a “man’s soul,” mirrors the attitudes of the man. Ryan’s defiant

attitude to live life to the fullest is symbolized in her *P.D.Q.* Burke had posited that a “means to an end” was a matter of identity. Ryan’s quilt has satisfied her dual purpose: create a symbol of her physical disability and battle her disease. It is shown that identity is linked to purpose.

Purpose is the term that reveals Ryan’s identity or her attitude. Ryan’s contemplation and pursuit of a triumph in order to find happiness is in keeping with what is known of her life. Because Ryan had been diagnosed with PD, she was on the hunt to find methods to battle her disease. Her contemplative attitude found within this quilt is in keeping with Burke’s motive of purpose. Her desire to continue quilting, her chosen leisure pursuit, creates a motive for her to unify herself with the spirit of life. Certainly, at a critical time in an individual’s life in which she has just received an unpleasant diagnosis, the individual is confused as to the purpose of life and seeks to formulate and accomplish a purpose.

#### THE DETERMINATION OF PRESERVATIVE OR GENERATIVE MEMORY

As stated in Chapter Three, I hypothesize that the philosophy Burke associates with the dominant term emerging from the pentadic analysis can be related to memory, preservative or generative. Burke does not draw this conclusion, but I believe it to be a logical outgrowth. As an extension of that philosophy, I have linked the dominant term to memory, specifically preservative and generative. As stated in Chapter Three if the terms scene, agent, or act are identified in a pentadic analysis, preservative memory is prominent. This is caused by the concept of motion prescribing a physicality process devoid of symbols and symbol-using animals. Consequently, memory merely preserves an existing concept. Action is endowed with a symbol system prominent in agency and

purpose; agency and purpose are, therefore, indicative of a generative memory incorporating a symbol system which links old to new concepts. To yoke the philosophy of identification to a type of memory, however, extends the element of the dominant term beyond the traditional boundaries of rhetoric. Certainly, Burke would find this extension advantageous because, above all else, Burke sought to write a “philosophy of rhetoric” (Burke *Motives* xiii and xv).

Generative memory is embodied in the *P.D.Q.* The dominant term, purpose, allows for the motion and action ratio to be examined determining the preservative or generative properties of this quilt. I have cited Ryan’s dual purpose: 1) to tackle and accomplish a difficult project and 2) to illustrate how her brain has been currently *misfiring*.

An analysis of motion and action helps to determine the preservative or generative memory qualities in the *P.D.Q.* Burke has positioned these two terms as indicators of knowledge. Motion does not represent the use of symbols; therefore, motion does not require knowledge. Action does incorporate symbols therein using knowledge for the creation of images. Ryan has constructed the *P.D.Q.* of specific symbols: a basket lattice weave pattern, feed-sack fabric, yellow-colored border fabric, and a clam shell quilting motif. The basket lattice weave pattern represents her defiance of her disease and her tenacity to accomplish a difficult task. The pattern is also symbolic of the era in which she learned to sew. The feed-sack fabric symbolizes Ryan’s love of fabric and her earliest memories of sewing. The pastel yellow border reflects her youth. The clam shell quilting motif represents the location of Ryan’s current residency. The *P.D.Q.*, therefore, is linked to symbolic action. This symbolic action represents motives which delineate

and initiate reflections of one's identity and, thus, generate new symbols. In order to manifest new symbols, the symbolic nature of action connotes a sense of cognition or knowledge. As explained in Chapter Three, generative memory creates new knowledge. The new knowledge created varies from one individual to another. It is related to the image, and how the image is related to an individual's present and future. For example, above I stated that the pastel yellow border reflects Ryan's youth. As stated, that is an example of preservative memory. How the viewer interprets the yellow and then associates the color to Ryan determines additional knowledge or generative memory. One person could determine that the color yellow indicates that Ryan was an optimist or has a sunny disposition. This would be new knowledge generated from the action-oriented symbols. Another individual could see the pale yellow as indicative of a 1930s color trend. This might be interpreted to mean that Ryan loves history. The yellow color could also mean that Ryan is afraid of PD. Thus, we can see how an individual can generate knowledge from a single image. The *P.D.Q.* is a representation of generative memory.

The tenets of classical rhetoric support this approach to generative memory. An understanding establishing a pentadic analysis (consisting of scene, act, agent, agency, and purpose) as a methodology for a motion and action ratio, recalls that the *Ad Herenium* states memory is the "guardian of all parts of Rhetoric." Aristotle has stated "the soul never thinks without a mental picture" and this is in keeping with symbols of action representative of generative memory (Aristotle, *De Anima*, Part 7). And last, Cicero has stated "the mind recovers the knowledge of things which have been" (Cicero, *De Inventione* 127). Cicero's implication that knowledge generates new



knowledge is therefore seen as a component of generative memory--situating the concept of generative memory in the rhetorical tradition.

## SYNTHESIS

Several points can be synthesized from this case study for the rhetoric community.

First, identity can be studied through the artifact of a quilt. By examining the dominant term in a pentadic analysis structured from a quilt, I can establish the values of a quilt-maker. Acknowledging the *P.D.Q.* as a non-traditional text, scholars must first analyze its basic elements; hence, the pentadic analysis is a successful tool to discover the dominant term and the associated philosophy for identity. In this case, mysticism is the philosophy dominant in Ryan's identity. Her desire to continue to quilt coupled with her fight to maintain control over her body manifests itself in the *P.D.Q.* It is evident that a higher power was sought in order to accomplish victory over her illness. The identification of Ryan can be recognized in her quilt and also supports quilting as life-affirming.

More importantly, this study demonstrates how identity can be paramount to a quilt. Understanding the values of a quilter allows for the complex "reading" of the text of a quilt. Understanding that Ryan is a "can-do" woman is evident in the accomplishment of a difficult pattern with a difficult quilting motif. Through my methodology, one can see how an analysis places importance on certain aspects of the quilt, but the relevance is invariably ubiquitous to the quilter. In other words, the "I" for identity is projected within the q-u-i-l-t. The importance of the quilter is paramount to an accurate analysis of the quilt.

Consequently, identity is directly linked to epistemology. Recall that action can be either unconscious or conscious, and both can be related to identity and require knowledge. The unconscious action is an action a human being takes relevant to his or her personal make-up, family, culture, country, or the like. In Chapter Two the example of a shepherd caring for sheep can also be unconsciously linked to the sheep's death since the shepherd is raising the sheep for meat. With regard to Ryan's quilt, she consciously sought quilting as a strategy to relieve her stress induced by the PD diagnosis; however, to relieve the stress required her unconscious use of her knowledge of quilting: the history, techniques, patterns, and materials of quilting. The symbols within the *P.D.Q.* were conscious decisions to highlight her life, both past and present. Recall that the incorporation of symbols requires knowledge according to Burke. That can be explained with the knowledge of how feed-sacks represent her youth and how the clam quilting motif represents her current life on Shell Road.

As established in Chapter Two and supported in this chapter, a quilt can be a woman's text. Ryan, a member of the greatest generation, rarely calls attention to herself with outspoken behavior, yet her quilts speak *loudly*. Consequently, it behooves those wishing to study the rhetoric of women to explore a text prevalent, yet heretofore not considered rhetorical.

Second, I can identify preservative memory in the text of a quilt. How does the *P.D.Q.* preserve Ryan's memories and reveal her values? The fabrication of the quilt reveals a great deal about Ryan's past and what she holds important from her past. The era she had learned to sew is definitely visible in the quilt through the fabric type, color, and pattern selection. The fact that she had wanted to copy a pattern is indicative of that

era as well. Ryan has used a quilt motif that preserves her life at the Beach. Her insistence to hand piece the quilt and hand quilt the border is significant to her style of quilting. The *P.D.Q.* will be given to one of her children upon her passing. Through this quilt, the importance that she placed on history will be preserved for her children. Additionally, her perseverance to survive a devastating disease is preserved in her quilt. All of these elements have been sewn into the quilt by Ryan and will preserve her identity.

If scene, act, or agent is determined to be the dominant term, the term is subsequently deemed simply motion-oriented. Scene requires no action or obvious symbolic usage. Act and agent can also be manifested in terms of only motion and no action. These three elements of a pentad when found to be a dominant term can be purely biological in nature and function purely as motion with no coordinating action or symbolism; thus, they represent a preservative property. It could then be reasoned that the individuals' motivations using these three terms would simply be a biological conditioning or motion and, accordingly, an exercise in preservative memory. At this juncture, preservative memory could be considered an unconscious practice of preserving one's values/identity. These statements are supposition until specific quilts are found with a dominant term of one of these three.

Third, the text of a quilt can reveal personal and social identities. In what ways did Ryan use the *P.D.Q.* to generate and reveal personal and social values for herself? It is through the symbols embedded in the *P.D.Q.* that Ryan generates personal and social identities for herself. The feed-sack, itself, has several symbolic meanings. The feed-sack is a symbol of the 1930s, a time of great difficulties and as such is also symbolic of an

uplifting and hopeful spirit of the people of the 1930s. Ryan has reminisced about the navy blue dress with a chartreuse stripe in it that she constructed from feed-sacks. The hopeful spirit of that striped feed-sack dress symbolizes Ryan's personal use of the feed-sack as a symbol of her defiance countering PD. And last, feed-sacks are from Ryan's youth, therefore, symbolizing youth. The color Ryan has selected for the border of her quilt also symbolizes hope with its sunny optimism. Another significant symbol within Ryan's quilt is the scrappy basket lattice weave. As she has stated, this is to symbolize her "hay-wired" brain (Ryan Interview). The shell quilting motif symbolizes her current location, the Beach. All of these symbols reflect the personal or social values Ryan holds in esteem.

As reported in Chapter Three and exemplified earlier in this chapter, when motion transforms into action, additional knowledge is created. When the viewer sees the yellow border, she might realize that pale yellow was a popular color of the 1930s. This could, then, generate additional knowledge about Ryan as an optimist. With the previous thought, the yellow border is not considered a simple motion, but an action-oriented image. Action-oriented images embrace the concept of cognition and knowledge as a constructed element of generative memory. When motion (yellow border) is transformed into action (1930s color), action uses symbolic images and spawns new ideas and knowledge (Ryan is an optimist). Simultaneously, when knowledge is created, preservative memory transforms into generative memory. This results in the production of generative memory.

The relationship between generative memory and knowledge is illustrated by Ryan and her identification with a lattice basket-weave patterned quilt. As previously

stated, the *P.D.Q.* embodies symbolism that enables generative memory to occur. The scrappy basket lattice weave symbolizes the *hay-wire* constructs of Ryan's brain very effectively. The feed-sack fabric represents her youth. The buttercup color symbolizes her optimism. The quilting pattern symbolizes her present location. These symbols among others represent the agent's action compelled by the scene to create the agency and accomplish her purpose. Symbols have transformed the action-oriented motions into a new generative memory in Ryan's quilt. Not only are the symbolic images significant in the case for generative memory, but the images also represent knowledge. As Ryan has selected and created the basket-lattice weave, new meanings for the pattern have been engrafted upon the old meanings. No longer did the pattern and fabric represent only the 1930s, but the random fabric selections within the pattern creates a new meaning of disjointedness. An established and traditional symbol had now created a new symbol. In other words, the knowledge embodied in the symbol now combines with the present to create new knowledge of Ryan's neurological malfunctions that are currently shaping her identity. The explanations of generative memory and new knowledge are seemingly repetitive. The overlapping of these rhetorical elements and issues leads to the conclusion that generative memory is synonymous with the creation of new knowledge.

Fourth, differentiating between preservative and generative memories gives insight into women rhetors' individual values and their motivations in quilt creation; thus, identity is established as a fundamental element of memory and by default rhetoric. The difference between preservative and generative memories emphasizes action. As stated above, preservative memory is simply motion without action-oriented images. Generative memory is action-oriented motion using symbols.

The *P.D.Q.* is determined to have as a dominant term, purpose. Purpose and agency, as stated in Chapter Three, are linked to generative memory and action-oriented symbols. A unique affinity of humans could be that their action-oriented motives are often associated with action-oriented symbols. The expression of an action-oriented motive often has two parts: verbalization and task completion. The symbol-using individual makes a statement and then manifests the statement into a completed action. These two steps combine to isolate, symbolically, values of an individual. For example, Ryan has stated she did not want the disease to get the better of her, so she made a quilt to defy the debilitating effects. Her act of defiance symbolically represents her value of tenacity while generating a memory. Her action-oriented motive yields an action-oriented symbol which reveals her identification. Additionally, her action-oriented motive developing into an action-oriented symbol reveals a generative memory. Motion or action, preservative or generative, both help in the establishment of the values of an individual and her motivation to create a quilt. Memory is an insight into women rhetors' individual identities and their motivations in quilt creation.

Fifth, purpose as the dominant term in this pentadic analysis allows for the recognition of juxtaposition as an element of identification. Definitions can be achieved through the negative, as can this concept. When identification fails and a conflict arises between agency and agent, perversion occurs. Burke gives examples of mysticisms of money, crime, drugs "that transform some instrumentality of living into a demonic purpose" (Burke *Rhetoric* 332). Yet, when purpose and identification has been achieved, the "demons of perversion" are avoided and the delights of wonderment occur. Such is the case with Ryan and the construction of her quilt. Why would a woman turn to the

construction of a quilt when she has diagnosed with a debilitating disease? It is logical to assume that hand quilting would tax her physical and mental abilities; however, quilters *know* quilting provides relaxation and relief from daily and traumatic strife. Studies have shown that trauma is appeased by quilting. When confronted with stress, most people turn to what has given them pleasure in the past regardless of the pain it could currently create. Academic studies have shown that positive physical changes result when women quilt. Ryan has turned to quilting; she intuitively knew that quilting was relaxing and would be a good diversion for her. However, a woman quilting for stress relief explains why she would turn to a now difficult activity. The juxtaposition of quilting in pain and quilting for relief is thus explained. Therefore, what could at one time has been considered a “demon of perversion,” the juxtaposition of taxing oneself further in order to achieve a higher level of peace, is now explained through her identification as a quilter; identification involves the element of juxtaposition.

Sixth and lastly, the rhetorical text of a quilt illustrates a distinctive relationship among memorialization, identification, and the dynamic of time. Memorialization makes it possible to preserve for the future one’s identification developed in the past. Memorialization generates one’s desires and values for a future time. This concept illustrates the interlocking feature of time, blending the past with the future; however, the concept of time as a non-linear entity is still unclear. To clarify, let me provide this question: who came first *Elizabeth I* or *Elizabeth II*? The typical response is naturally, *Elizabeth I*, yet the answer to the question is not so overtly apparent (Metzger 68). This response begs the question, why the I after *Elizabeth I* if there is not yet conceived an *Elizabeth II*? On the other hand, can two or *Elizabeth II* occur without following one or

*Elizabeth I?* Clearly, the label of *Elizabeth II* is related to the previous *Elizabeth I*. In 1952 recovering from World War II, the British hoped that a crowned royalty with a namesake who represents one of the most glorious times in Great Britain would be advantageous. *Elizabeth I* and all she and her era represent to England were hoped to yield some glory to that war-ravaged country. In this instance, the use of *Elizabeth II* establishes a preservative memory of the glory involved with *Elizabeth I*. Also the establishment of the term *Elizabeth I* imposes a type of distinguished glory when generating memory toward the establishment of *Elizabeth II*. With this example, memorialization, whether generating or preserving identification, is linked with a circuitous version of time. This relationship is illustrated in Ryan's quilt many times. The use of the feed-sack fabric not only preserves Ryan's generation, but it generates an understanding of her love of the fabric. Her use of the color yellow in the border not only preserves her era, but generates an understanding of her optimism. Her basket lattice weave pattern preserves a pattern popular in the thirties, but also generates our understanding of her fractured brain waves. The clam shell quilting motif preserves that motif as well as generates an understanding of Ryan's tenacity. Without the past, the generating of a symbol and knowledge could not occur, and the past would not have been preserved. A circuitous timeline in constant motion is necessary for an accurate sense of the symbols involved with identification and memorialization.

While Ryan's quilt was selected because an experienced, individual quilter constructed the quilt for personal and private reasons, the quilt analyzed in Chapter Five, the B.O.S.H. Prison Quilt, has selected because it was made by a group of women inexperienced in quilting who want to educate the public about domestic violence. The



B.O.S. H. Prison Quilt provides another example of how a quilt provides identification and memorialization of its quilt-makers.

## CHAPTER V

### BATTERED OFFENDERS SELF-HELP PRISON QUILT

A woman on her knees. . . man holding a gun to her head...the caption “Do you want to die now or later?” A woman tied to a bed. . . man with a knife to her throat...the caption “This is NOT a husband making love. . .It’s RAPE!” A little girl in bed. . . a giant hand at her throat. . . the caption “NO PLEASE Daddy! Don’t do this again!” These images, and others equally disturbing, appear on The Battered Offenders Self-Help (B.O.S.H.) Prison Quilt. This contemporary quilt, constructed in a novice effort to educate the public about domestic abuse, depicts the very real stories of battered women imprisoned in the Kentucky Correctional Institution for Women in 1995 for killing or injuring their abusers.

#### A DESCRIPTION OF THE B.O.S.H. PRISON QUILT

The pattern is a central medallion surrounded by squares. The B.O.S.H. Prison quilt consists of fifty-two blocks, each approximately eight-inch squares, and a center block, 24 inches by 40 inches. The white and pink cotton squares are arranged “checkerboard-style” around the larger center. The rudimentary images and text on the blocks are drawn with markers (some of which have bled together to become almost illegible). The fabric used was an inexpensive bed sheet purchased at the local Wal-Mart. The batting is a lofty polyester, and a white, twin-size, cotton sheet functions as the backing. The layers are tied together with royal blue acrylic yarn in the junctions where the blocks meet. The quilt is edged with a royal blue polyester lace ruffle. The entire quilt measures approximately 72 by 64 inches. The construction has been hand sewn as was

the other quilt in this study. The technique is not as refined as the other quilt nor is this quilt as sturdy; in fact, this quilt is the more fragile of the two quilts in this study. A photograph of this quilt is contained within Figure 4.

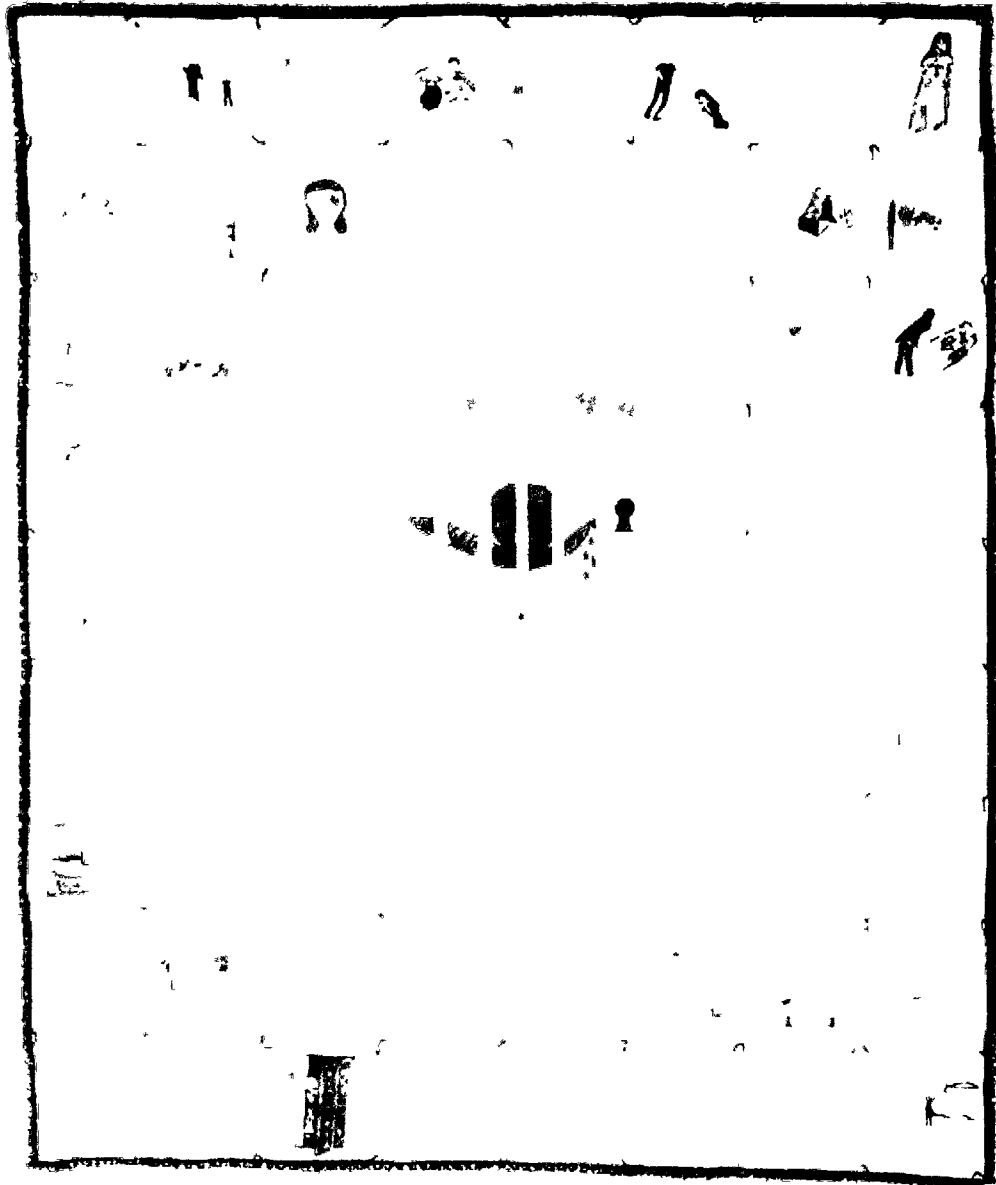


Figure 4: A Photograph of the B.O.S.H. Prison Quilt

## IDENTIFICATION OF THE FIVE ELEMENTS OF THE PENTAD IN THE B.O.S.H. PRISON QUILT

### Scene

As I recall, Burke has identified the scene as “when or where it was done (scene)” (Burke *Grammar* xv). The B.O.S.H. Prison Quilt has been created in a Kentucky Correctional Institution for Women (KCIW) in Pewee Valley in 1995. KCIW, built in 1938, is the only prison for female inmates in Kentucky and as such houses all levels of female offenders: death row, maximum, medium, minimum, community custody, first offenders, persistent offenders, the disabled and special needs inmates.

The political climate in Kentucky toward domestic violence has played a significant factor in the establishment of scene. To understand this completely, two factors need to be explained: the judicial opinion regarding domestic violence and the chronological events leading to the creation of the quilt.

First, the frustrations brought about with the 1995 judicial opinion regarding domestic violence need to be explicated. Domestic Violence was a difficult defense to wager successfully in a court of law. In fact, as of 1996 an article in the *Kentucky Law Review Journal* reports only six cases mentioned “battered woman syndrome” and only four of those cases claimed “self-defense” (McClure). Multiple legal issues had prevented this defense. Primarily, this defense had not been used because of the libel law in Kentucky which forbids defendants to make derogatory statements about a deceased individual, effectively stifling evidence needed to defend abused women (Weinstein Interview). Additionally, many defense attorneys considered domestic abuse a motive for

murder; consequently, the battering the women sustained had never been admitted into evidence (Weinstein Interview). The 1992 passage of Kentucky House Bill 256 had required the courts to consider the history of domestic violence when determining if the defendant is entitled to the defense of self-protection (Kentucky Legislatures). Although signed into law, the Kentucky courts had not implemented this new legislation (McClure). The courts grappled with the legal definition of “battered woman syndrome” (McClure). Inconsistencies surfaced as different courts interpreted battered woman syndrome differently (McClure). Should evidence be admitted profiling the victim? Should evidence being admitted indicate the state of mind? Or, is this syndrome a medical condition or diagnosis?

Several statutes of Kentucky law provided impediments rather than protection for victims of domestic violence. Kentucky Statute 503.050, a self-defense statute, had devised to resolve issues when two individuals of relatively equal stature were involved and, among other things, there was *imminent danger* (Kentucky Legislature). *Imminent danger* is defined as an existing danger that requires an immediate defensive measure be taken to prevent death (Kentucky Legislature). Most battered women retaliate in an indirect manner; thus, the self-defense statute had not been helpful to battered women (McClure). Kentucky Statute 533.060 had dealt with the issue of what was considered unreasonable use of force for a self-defense (Kentucky Legislature). In 1992 a subsection was added to this statute that provided “any evidence presented by the defendant to establish the existence of a prior act or acts of domestic violence and abuse as defined. . . shall be admissible” (Kentucky Legislature). This amendment, however, was overwhelmingly ignored by the courts (Weinstein Interview). A section of Kentucky

Statute 439.3401 requires individuals convicted as violent offenders to serve 50% of their time before going up for parole unless they were victims of domestic abuse (*Kentucky Legislature*). All other felons were allowed to go before a parole board after having served 20% of their sentence (*Kentucky Legislature*). But as previously pointed out, only six cases in Kentucky had mentioned domestic violence in the court proceedings, so for the overwhelming majority of cases, abused women who had been convicted as violent offenders were not eligible for parole until 50% of their sentence had been served (McClure). This statute was enacted on July 15, 1992, and was made retroactive until July 15, 1986 (*Kentucky Legislature*). Again, because it was ignored, this statute had not been helpful to the abused women (Weinstein Interview). Even with new laws and guidelines, a debate had emerged questioning the law: Are victims of domestic abuse being sent the message they will not be held accountable for their actions? Consequently, women had been predominately convicted of battering their abuser and imprisoned. Once imprisoned, pardons relevant to domestic abuse sought by the Kentucky Department of Public Advocacy from 1992 to 1995 had not made it past the Parole Board (McClure).

A second factor when considering the scene is the influential and political savvy women who have directly affected the women in K.C.I.W. On January 27, 1992, Kentucky Governor Brereton Jones appointed Martha Weinstein to the post of Executive Director, Commission on Women (Jones' letter to Weinstein). Weinstein, a feminist, had been active in women's issues her entire adult life. She had first met the governor in 1988 when she unsuccessfully ran for the state legislature (Weinstein Interview).

Settling into her new position, Weinstein found in her office a file labeled *Clemency* (Weinstein Interview). That folder prompted her to recall an article she had read a year earlier which reported that the governor of Maryland, William D. Schaefer, had granted clemency to eight women convicted of killing or assaulting their batterers. Ohio's governor, Richard F. Celeste, had also granted clemency to twenty-six women convicted of similar offenses ("Double Victory"). After reading the article, Weinstein arranged to have lunch with Helen Howard-Hughes, the newly appointed chair of the Parole Board for the state of Kentucky (Weinstein Interview). In the late 1970s and early 1980s, Howard-Hughes had previously served in the same position Weinstein currently held, the Executive Director of the Commission on Women (Weinstein Interview). During that time, Howard-Hughes had received a federal grant to research domestic violence victims in Kentucky (Weinstein Interview). In 1993 her research had remained the only data on domestic violence in Kentucky.

In an interview, Weinstein told me the following events that led to the meeting at KCIW. Marsha Weinstein and Helen Howard-Hughes met at Flynn's, a restaurant in Frankfort, Kentucky. At this meeting, the two women decided to use their positions of power to help vulnerable women who not only had been victimized by their husbands and boyfriends, but had also sustained further abuse by the judicial system. During their meeting, Weinstein and Howard-Hughes discussed their frustration regarding the Kentucky House Bill 256. Howard-Hughes assured Weinstein she would survey the cases of current inmates to determine who might be affected by this new law (Goldfarb 46).

After reviewing the ways other states had organized clemency for convicted battered women, Weinstein and Howard-Hughes developed their *plan of action* for

Kentucky. Weinstein first approached the Governor's General Counsel, Mike Alexander, asking him to outline the steps necessary to expedite a governor's clemency for the women inmates. Alexander informed her that the governor's policy is not to pardon anyone until he or she has been released from prison for ten years. A more formidable obstacle to her efforts was the prevailing attitude of what she later referred to as "the good ol' boy network," that women who were too stupid to remove themselves from abusive relationships probably deserved their battering. Aware that current laws beneficial to battered women had been ignored and that the state government had lacked an understanding of domestic violence, Weinstein realized that she needed a back door approach in order to influence change.

Coincidentally, while Weinstein and Howard-Hughes investigated the issues of imprisoned women at the state level, an employee at the Kentucky Correctional Institution for Women (KCIW) initiated a program to help the women. On May 16, 1994, her first day as a rehabilitation counselor at KCIW, Chandra McElroy sent a memorandum to all prisoners inviting them to participate in a new self-help group for battered women (McElroy Memorandum 28 Jul. 1994). To be eligible, the women needed to satisfy three points: 1) they must have been convicted of murder or a related crime to their abusive partner; 2) they must take responsibility for their actions; and 3) they must admit what happened and what they had done. On August 8, 1994, twelve women attended the first meeting of the Battered Offender's Self-Help (B.O.S.H.) group (McElroy Letter to Weinstein 30 Jan. 1996).

McElroy soon realized that she and the B.O.S.H. group needed to learn about domestic violence (McElroy Interview). On December 2, 1994, McElroy sent a request



for general information about domestic violence to various agencies in the state (McElroy Letter to Weinstein Dec 2). She was looking for facts and statistics about domestic violence, signs to look for in individuals who may be abusive, and characteristics of abused women. McElroy later recalled, “I wanted the women to feel empowered and feel as if they were taking an active role in learning about themselves”(McElroy Email 28 Apr.). Weinstein received one of these letters, contacted McElroy, and set up a meeting. Weinstein, accompanied by Sherry Currens, the Director of the Kentucky Domestic Violence Association, arrived at KCIW on April 3, 1995. They were met by KCIW warden, Betty Kassulke (Weinstein interview). Weinstein, Kassulke, and Currens all voiced frustration and concern that their own voices were lost in the legal framework (Weinstein interview). These women recognized the obstructions to the battered women’s freedom and the defendants’ unsuccessful efforts in achieving justice (Weinstein interview). Kassulke surprised them with her assertion that the convicted women had no business being in prison as their actions were only attempts to defend themselves (Weinstein interview). I can see that the scene was enmeshed in the Kentucky’s political climate; however, there were a few other current events relevant to the scene.

Other elements relevant to the scene in this analysis are as follows. First, the quilt was displayed at the state fair during the seventy-fifth anniversary of women’s suffrage. The atmosphere of such an event would draw a crowd predominately sympathetic to women and their causes. It is reported that the crowd when observing the quilt was silent and reverent, thus giving greater credibility and respect to the persuasive message of the quilt. Second, another current event augmenting the quilt’s message is the fact that other battered women convicted of crimes against their abuser had been granted clemency in

other states. Third, Jones was leaving office in a few months, so any political repercussions would be minimal if and when he acted upon the quilt's message. And last, the scene should also be considered the prison itself. At the time, K.C.I.W. was the only prison for females in the state of Kentucky. Kassulke, the warden, was sensitive to the female domestic violence victims and their situation within the judicial climate.

McElroy, a newly hired prison counselor, was optimistic in her task to aid these women. Despite the facilities age and lack of funding, administrators of the prison operated to educate and rehabilitate women rather than simply incarcerate them.

As realized, the scene for the creation of the B.O.S.H. Prison Quilt was an amalgamation of an old boy political climate and feminist activists. This proved to be a powerful background from which the quilt emerged at its debut exhibition at the Kentucky State Fair in 1995.

#### Act

“What was done” is Burke's clarification for the definition of act (Burke *Grammar* xv). Succinctly, the imprisoned women made a quilt. The court system had silenced these women, but the quilt was not only a text for others to read, but also an act of catharsis for the imprisoned.

During the April 3, 1995 meeting with the women inmates, Weinstein (who was then the Executive Director of the Commission on Women in Kentucky) introduced the idea of making a quilt to the imprisoned women based on her brief recollection of a past lecture. At first, the inmates were very quiet. As they grew more comfortable, they began to speak, expressing a desire to prevent other battered women from suffering the same abuse and eventual incarceration as they had. As the meeting drew to a close, an inmate

named Rachel said, “No one cares about us, and we have no voice” (Weinstein interview). The word *voice* reminded Weinstein of something she had once heard. Speaking to a meeting of Jewish women, Shelly Zegart had described the role quilts have played throughout history in giving women a voice. Zegart, a well-known quilt collector and curator, had used the example of nineteenth-century women who expressed their support of the temperance movement through their quilts (Weinstein interview). Through needlework, an activity deeply embedded in the women’s sphere of home and family, women had expressed their ideas in a non-threatening manner. Weinstein suggested that the inmates make a quilt with pictures telling their stories.

The B.O.S.H. Group embraced the idea, recognizing that they could use the quilt as a way to educate the public (McElroy Interview). Unable to leave the prison, the group asked McElroy to purchase pink and white fabric for their quilt (McElroy Interview). Not really knowing what was needed, McElroy purchased markers and pink and white sheets from the local Wal-Mart, using funds supplied by the prison (McElroy Interview). Two inmates, Sherry Pollard and Karen Stout, had some quilting experience, so they told McElroy to purchase the batting, the backing fabric, and the yarn for tying (McElroy Interview). McElroy purchased blue yarn and lace because the women “wanted the quilt to be attractive” (McElroy Interview).

On April 13, 1995, less than two weeks after the project’s conception, the women met to begin work on their quilt (McElroy Interview). McElroy later recalled that, since no one had ever listened to the women’s stories of domestic violence, “the women wanted this quilt to represent everything they had been through” (McElroy Interview). For the large square in the center of the quilt, the group recruited the artistic talents of

another female inmate (McElroy Interview). From the group's suggestions, this inmate drew the tearing eye behind the bars with a key underneath. The group later adopted this image as their logo for a T-shirt (McElroy Interview). When given the materials, "they took off with the idea and worked on the quilt in all of their spare time together" (McElroy email to author 28 APR 2009). Some of the women drew the actual pictures for their own quilt blocks, but others could not. Some women could draw their own quilt blocks, but needed help in coloring in the images of their story (McElroy Interview). Stout and Pollard, the experienced quilters, took responsibility for sewing the odd-sized blocks together to complete the quilt top (McElroy Interview). They added blue lace to the outer edge and showed the other women how to fasten the layers together with yarn knots. The B.O.S.H. group completed the quilt during a period of about three weeks.

The women also recognized that the act of making a quilt could be therapeutic. McElroy saw the project as an opportunity to "help bring the women closer and increase their self-esteem" (McElroy Interview). For example, the inmates often found it just too difficult to relive these horrid memories. The women worked on each other's quilt blocks, passing them around for others to complete. As McElroy explained, "They could look at the other person's, but they couldn't look at their own" (McElroy Interview). Each woman completed five or six quilt blocks depicting aspects of her life of abuse (McElroy Interview). McElroy also completed a few blocks for the quilt (McElroy Interview). When their quilt blocks were completed, the women typically asked someone else to keep them; it was simply too frightening to have those images close by (McElroy Interview). So this cadre of women shared the responsibility of protecting their friends from the horrors of the images of their lives (McElroy Interview).

The women who participated in the B.O.S.H. group were not the first to recognize the therapeutic value of the quilt-making process. Individual women have found solace in needlework for some two hundred years. In the first half of the twentieth century, psychiatrist Dr. William Rush Dunton observed that quilting could soothe the nervous nature of women preoccupied with worry over “wrongs or slights which may be real” (Dunton 3). The physical process of constructing the blocks gave the individual women a sense of purpose and satisfaction in creating something outside of themselves. Today, certified art therapists commonly use quilting to treat victims of domestic violence. According to the American Art Therapy Association, quilting as a form of art therapy allows conflicted individuals a method of self-expression that assists in the resolution of conflicts and elevates self-esteem (“About Art Therapy”).

#### Agent

The third element of a pentad is agent, “who did it (act)” (Burke Grammar xv). It is the diversity of the quilts’ makers, their diverse backgrounds, techniques, and purposes that provide the material for study in this dissertation. The eight women from the B.O.S.H. group who made this quilt were Frances Alvey, Sue Melton Jenkins, Charlotte Haycraft, Sherry Pollard, Karen Stout, Montilla Seewright, Robin Bailey, and Connie Conway McMillan. Responding to public interest prompted by the exhibition of the quilt, several news outlets collected the stories of these women, and the state parole board requested hand-written accounts of the women’s stories. A brief biography of each of the abused women, the agents of the quilt, is subsequently presented.

Frances Alvey of Grayson County, Kentucky, was given a 15-year sentence for fatally shooting her husband, James E. Alvey, who had abused her during their one and a

half year marriage (Powell “Woman Wins Parole” 1) After she was released from prison, she stated “I just wanted them to know the truth and see that the evidence was true” (Powell “Woman Wins Parole”1). Members of the parole board credit the therapy group, B.O.S.H., as an influencing factor in their decision (Powell “Woman Wins Parole” A3). Alvey co-founded B.O.S.H. with Jenkins.

Sue Melton Jenkins of Albany, Kentucky, was sentenced in 1991 to 20 years in prison. She pleaded guilty to conspiracy to commit assault and kidnapping (Ellers “Woman who says Sexual Torture” 1). She admitted to having paid another man to “scare off” her ex-husband, Herbie Cannon, after Cannon allegedly threatened to torture and sexually abuse Jenkins’ ten year old daughter from a previous marriage (that marriage was also abusive) (Ellers “Woman who says Sexual Torture” 1) . As reported in the newspaper, Cannon had been married to as many as nine other women, all who could recount a story of violence. Collectively, these stories document Cannon’s history of escalating violence (Ellers “Woman who says Sexual Torture” 1). Melton stated that Cannon would rape and then beat her while in his National Guard uniform (Powell “The Faces of Abuse” A6). One time he tied her to the bed and put the tops of broken glass jars around her wrists so she wouldn’t struggle when he sodomized her with various objects (Ellers “Woman who says Sexual Torture” 1). On at least one occasion, he left her tied to a bed for two and a half days (Ellers “Woman who says Sexual Torture” 1). Melton recalls pinning her nightshirt to her daughter’s during the night, so that if Cannon broke into their home and attempted to take the daughter, she would know. Of note, Melton admits that her father abused her as a child. Cannon’s body was found in the

trunk of a burned Toyota at the entrance to a state park (Ellers "Woman who says Sexual Torture" 1).

Charlotte Haycraft of Grayson County, Kentucky, was convicted of shooting her husband and was sentenced to 25 years (Powell "Woman wins parole" 1). On the day her husband was killed, he had broken chairs, attacked her with a knife, cut their water bed, and hit her with a telephone (Ellers "Jones Grants Women Clemency." A12). Haycraft came from an abusive home when she married her first husband. When that relationship turned abusive, she divorced. Charlotte then married Byron Haycraft even though she was pregnant with her ex-husband's child (Powell "The Faces of Abuse" A6). She says that at first, Byron was kind to her, but soon he became jealous. She states that her husband beat her when she was pregnant. He poured lighter fluid on her and set her on fire (Powell "The Faces of Abuse" A6). He beat her with a stove poker (Powell "The Faces of Abuse" A6). Always after a beating, he would swear his love for her, but say that he would kill her if she filed for divorce (Powell "The Faces of Abuse" A6). Haycraft was too afraid to file for divorce and the beatings never stopped (Powell "The Faces of Abuse" A6). Haycraft recounts one time her daughter, Shauna, ran "by me to get in the closet while Byron was hitting me. She stood in the closet and cried and screamed and begged Byron to stop" (Ellers "Jones" A12). Haycraft denies killing her husband whose body was dumped in the Nolin River.

Sherry Pollard of Christian County, Kentucky, pleaded guilty for arranging the murder of her husband in 1994 (Ellers "Jones" A12). She was sentenced to life in prison without possibility of parole for 25 years ("Battered women and Their Stories" A12). Pollard quit high school as a sophomore, when she became pregnant with her

brother's child (Pollard Letter to Gov. Patton). She was the thirteenth child of a family of fourteen in rural Kentucky (Pollard Letter to Gov. Patton). Her boyfriend offered to marry her and accept the baby as his (Brown, Jennifer 2A). When the baby died of S.I.D.S., Pollard recounts that the abuse started (Pollard Letter to Parole Board). Her husband accused her of having sexual relations with other individuals, acts that Pollard flatly denies (Pollard Letter to Parole Board). Mental and physical abuse escalated throughout the years along with financial difficulties (Pollard Letter to Parole Board). Pollard discussed how she attempted to leave her husband, but he always threatened to take the children and prevent her from ever seeing them again (Pollard Letter to Parole Board 6). To Pollard, her children were her life, and she had no regard for herself (Pollard Letter to Gov Jones). Her husband was a police officer and would rape her while in uniform holding his service revolver to her body ("Battered Women and Their Stories" A12). On other occasions, her husband handcuffed her to their bed and made her watch as he had a sexual encounter with another woman (Powell "Faces of Abuse" A6). This became a standard when the husband moved the woman in to their home and demanded that Pollard care for her as well (Pollard Letter to Parole Board 5). As she recounts it, her reports of abuse to the police department were essentially ignored – *the blue wall* (Pollard Letter to Gov. Jones). The final straw came one night when her husband arrived home and woke up Pollard by sticking a revolver into her vagina. He threatened to "give her the fucking of her life" (Pollard Letter to Parole Board). What happened next has been contested, but Pollard was convicted of hiring her brother to kill her abusive husband of fifteen years. Pollard has been the most vocal of the group after her release and was one of the women with quilting experience.



Karen Stout of Hardin County, Kentucky, was the other woman in the B.O.S.H. group with quilting experience (Powell "Faces of Abuse" A6). She had lived with extreme physical and emotional abuse for over twenty years from her husband, James Stout. Born the fourth of seven children to conservative Baptists parents, Karen grew up very religious and poor (Stout). Her father was a teacher and her mother did "odd jobs." Their Sundays were devoted to their worship. Her abuse started in fifth grade when her brother began molesting her and continued until she became pregnant with his child (Powell "Faces of Abuse" A6). After graduating from high school, Karen thought she had been "rescued" when Jim Stout said he would marry her and tell everyone that the baby was his (Powell "Faces of Abuse" A6). Eagerly, she married Jim Stout who for the last year had abused her if he caught her speaking to anyone else (Powell "Faces of Abuse" A6). During their nineteen-year marriage, the abuse escalated in its violence and physical harm to Stout (Powell "Faces of Abuse" A6). His extremely cruel abuse included sodomizing Stout with a broken tree branch and inserting a live mouse in her vagina (Beattie 72). Stout reports that he often mutilated animals in front of her and her children (Beattie 73). He aborted one of her pregnancies with a coat hanger and cut up the five-month old fetus (Stout). He broke her toes when she tried to run away (Beattie 68). When he began abusing their children (he sodomized their oldest son and raped their daughter), Karen felt forced to take action (Powell "Some"). Even though a friend stabbed to death her abuser, a jury convicted Stout of second-degree manslaughter and sentenced her to ten years (Powell "Faces of Abuse" A6).

Montilla Seewright of Louisville, Kentucky, shot, but did not kill her boyfriend, Roy Dwight Page (Powell "Faces of Abuse" A6). Seewright had suffered physical abuse

her entire life starting as a toddler and continuing through her teen years (Seewright Letter to Parole Board). Not only did her aunt abuse her, but her step-father did as well (Seewright Letter to Parole Board). Her mother seemingly knew of the abuse, yet did nothing to stop it (Seewright ltr to Parole Board). During her young adult years, Seewright was involved in a number of abusive relationships (Seewright ltr to parole Board). Seewright thought a man who loved you hit you (Powell "Faces of Abuse" A6). Seewright contends that she had broken off a relationship with Page because of his abuse to her and her two daughters (Powell "Faces of Abuse" A6). Yet, the night of his assault, Seewright stated that Page broke into her apartment, beat, raped, choked, and sodomized her (Powell "Faces of Abuse" A6). Seewright says she was taking a prescribed antidepressant drug and remembers no more of the evening (Powell "Faces of Abuse" A6). She was convicted of first-degree assault in 1993 and sentenced to 15 years.

Robin Bailey of Ashland, Kentucky, was the only member of the B.O.S.H. group that had worked on the quilt who was denied parole. In her crime, the Parole Board reasoned, the legal evidence against her outweighed her abuse (Weinstein interview). She had been sentenced to 15 years in prison. Bailey's story is similar to those of the other women. She sustained numerous injuries: a stabbed hand, a broken ankle, a burned arm, and a busted eardrum (Powell "The Faces of Abuse" A6). She also hoped her relationship would improve, especially after she became pregnant. But the abuse continued. Finally, her husband filed for divorce, and Bailey thought "Good Riddance" (Powell "The Faces of Abuse" A6). One night after calling her parents and threatening to kill her, he broke into her home and started beating her and a friend that was at the house (Powell "The Faces of Abuse" A6). Bailey says she ran outside to the friend's truck, got the friend's

gun, returned, and shot her husband (Powell “The Faces of Abuse” A6). She reports that he slapped her one last time before he died (Powell “The Faces of Abuse” A6). She was convicted of second degree manslaughter and first-degree wanton endangerment (Powell “The Faces of Abuse” A6).

Connie Conway McMillan, sentenced to only five years in prison, participated in the construction of the quilt, but was released from prison on *shock probation* in June of 1995. *Shock probation* is a program that allows sentencing judges to reconsider the offender's original sentence of imprisonment (Garner 1220). It is presumed that a short term of imprisonment would "shock" the offender into changing his or her lifestyle from one of criminal behavior to one of law-abiding behavior. With shock probation, an offender is sent to prison, and then within 30 to 180 days, a judge can release the offender into the community with a probationary supervision (*Kentucky Legislature*).

The commonalities among these women are numerous. Education had not been a priority in any of their lives. The women possessed little, if any, self-esteem. Most had been abused as children. All were from low income families. Most were from rural areas. For the majority of B.O.S.H. women, their children also sustained abuse. The majority of women did not realize there were agencies that could have helped them. Although each woman feared for her live, each woman felt she had no option to free herself from the abuse. Each of these women had sustained multiple attacks from her abuser that are, frankly, unthinkable.

#### Agency

Burke defines agency as “how he did it” (Burke *Grammar* xv). In this case, the imprisoned women constructed a quilt.

Weinstein recalls that when she first saw the quilt, her immediate reaction was disappointment. The quilt was not beautiful, nor did it express the traditional qualities associated with quilts, of softness, warmth, and comfort. But almost simultaneously, Weinstein recognized the powerful message the quilt embodied. The quilters' stories were heart-wrenching, and the mnemonic images on the quilt collectively had their effect on Weinstein. In fact, the quilt continues to have an emotional effect on audiences. In 2009, I took a replica of the B.O.S.H. Prison Quilt to the American Quilt Study Group's annual seminar in California. The audience became overwhelmingly emotional.

In structure, this is an album quilt, in that it contains blocks made by a group. But there the similarity ends, and the graphic nature of the images takes over. The blocks are joined without sashing strips or borders to frame them, so the viewer initially responds to the quilt in its entirety (Kress and van Leeuwen 197). The visual composition of the quilt is structured with a medallion in the center of the quilt.

The economics of the quilting materials also affect the overall image. The women did not have money of their own. They could not shop for themselves. They lacked the power to make their own decisions regarding fabric. McElroy shopped for inexpensive fabric to stretch her prison budget. The use of the cheapest and lowest quality of materials mirrors the women's low societal status.

Only the pink and white blocks have ties in the corner; the large center block is left un-quilted. After time, the center block's batting will bunch and distort the image. The corner ties become part of the background; they blend in and become lost, much like the abuse victims blended into their communities and became lost in the legal protection and justice systems. The seam allowances were pressed open in dressmaker fashion,

therein exposing the thread and weakening the durability of the quilt. An examination of the quilt's colors and mnemonic images develop an understanding about agency.

#### Agency: Color as an Element of Agency

According to McElroy, the inmates had requested she purchase pink and white fabric in order to make "a pretty quilt" (McElroy Interview). The pink and white colors of the quilt's fabrics are flat and lack modulation; the lives of the women who made the quilt were flat, without interests or careers, focused on survival, day by day. The colors seem ironic in this context. In western culture, white often represents purity and innocence, as in christening dresses and bridal gowns. Pink is frequently associated with the innocence of childhood. Infant girls are identified by pink clothing, and small girls seem to favor pink party dresses. Some researchers have found that pink can be a relaxing color in the treatment of hostile and aggressive individuals (Davies, Ann 262). Thus, the offenders have used soft colors that seem to emphasize the child-like helplessness they felt as victims, while ironically representing the innocence that was denied them and their children. The royal blue of the yarn ties and lace edging offers little contrast with the predominant colors. The powerlessness associated with the soft colors evokes an emotional response of pity and a desire to nurture among typical viewers.

The most striking color of the quilt is the red in the pictorial details. The large, center square depicts a red heart, to which the red details in the smaller blocks are visually linked. The women used red markers to depict blood, as in dripping from the nose or mouth, seeping from cuts, or in blood-shot eyes. The images of hearts and blood memorialize a life that is being threatened through various acts of violence. The bright

color red initially attracts viewers to the quilt, but, on closer inspection, the red details and their negative associations repulse the viewer.

Color is considered to be one of the most expressive tools available in quilt-making. The B.O.S.H. women wanted their quilt “to be pretty,” so they selected soft, pretty colors for the background. It is this selection of a soft-colored background that inadvertently allowed the violent images to be so prominent. In other words, the pink and white colors of the blocks did not provide beauty; the soft pale colors accentuated the red depicting the horror of their experiences. The B.O.S.H. women wanted their quilt to be pretty, yet this desire was in stark contrast to their life devoid of beauty and entrenched in violence (McElroy Telephone interview). The B.O.S.H. Prison quilt is created with the materials that could have created a beautiful quilt instead the materials accurately represented the women’s harsh and violent life. Thus, the colors unconsciously provide a stark contrast for the viewer between possibilities and realities.

#### Agency: The Center Image as an Element of Agency

The center image of the quilt provides a stark mnemonic image that combines four elements--a heart, an eye, prison bars, and a key—that together capture the inner emotional state of the imprisoned women. Compared with the smaller, more specific images that surround it, the central image is a static, generalized representation of the women’s life in prison. The first image, the heart, is widely recognized as representative of the spiritual, emotional, and moral attitudes of an individual person. Here, the heart is imprisoned, suggesting that the potential for actualizing these essential human attributes has been blocked. Images of hearts most often memorialize love; however, the hearts on

this quilt depict the physical and emotional violence inflicted on the individual's life and soul.

One of the most frequent—and therefore significant—mnemonic images depicted on the center medallion of the quilt is the human eye. Eyes represent both the site of violence—blackened by injury—and the sight of the women—observing what is done to them. Typically, the eye appears in a close-up view of the face of a victimized woman. This becomes what scholars of visual rhetoric, Kress and van Leeuwen, call a transactive element as the blood-shot or blackened eye pierces the viewer. A transactional reaction, as defined by Kress and van Leeuwen, occurs when “An eyeline vector connects two participants, a Reactor and a Phenomenon” (74). A transactive interaction here involves both the quilter and the viewer. The quilter initiates the action (in this case, the eye staring at the viewer) and expects a reaction from the viewer (typically the viewer reacts with shock, horror, and disbelief). In the large central image, an eye is superimposed on the heart. This eye is blood-shot, crying; a purple shadow below the eye suggests bruising. Additionally, the transactive element here evokes what has been termed a transactive memory. Defined by Daniel Wegner from the University of Virginia as “a shared system for encoding, storing, and retrieving information,” transactive memory allows the viewer to glean more from the eye than what is visible (Wegner 923). Wegner references an explanation of a computer storage system. He states that different computers may use the same electronic memory storage area; however, human beings do not have that luxury. Consequently, Wegner hypothesizes that “If each person learns in some general way what the other person may know in detail, the two can share the detailed memories enjoyed by both” (Wegner 924). Thus, I can conclude, thanks to

transactive memory, that the blackened eye's crying provides the viewer with knowledge of abuse that was otherwise unknown. An additional tool of memory is the suggestion that prison bars place a barrier between good and evil; however, because of the blackened eye and tears, the superimposed prison bars provide a barrier only between the abused and those who wish to help. These prison bars, the physical boundaries keeping these women from freedom, emphasize the isolation and powerlessness of the prisoner, both before and after their imprisonment. The placement in the center medallion establishes the ultimate significance and importance of the bars. The bars now are physical, but the barrier from freedom had been in place for most of the B.O.S.H. women throughout their years of abuse.

Beneath the eye is a key, given a central place because the B.O.S.H. group members felt that "this quilt was the key to their healing" (McElroy Telephone interview). The key is painted with gold glitter, emphasizing the high value attributed to the image and its meaning. The key also memorializes, both to the group and to the viewers, a wish for a release from prison. Though important, the key is not visually prominent and blends into the background. The women seem to have recognized intuitively that a more prominently visible key would give the idea of release more emphasis than was warranted.

In the *Ad Herenium*, two types of mnemonic images are described. One is of subject-matter, and the other is of words (*Rhetorica* 214). Both are contained in this center medallion. Previously described are the images of subject-matter, but the images of words is also included in the center medallion. The words are the first names of the imprisoned abuse victims along with the number of years of their prison sentence. This is



significant to recognize because now we can associate names to the abused. Viewers of the quilt can give identity to the B.O.S.H. women.

#### Agency: Eight-inch Block Images as an Element of Agency

Surrounding the center medallion of the B.O.S.H. Prison quilt are fifty-two, eight-inch blocks. These eight-inch blocks contain significant mnemonic elements as well: hearts, eyes, guns/knives, women, and children.

Some of the smaller quilt blocks depict broken or cracked hearts, as in a knife piercing a cracked heart. A heart pierced by a weapon memorializes betrayal in love, often through infidelity. Pierced or broken hearts may also preserve in memory a certain cynicism about the possibilities of true love or trivialization of romance. All of the B.O.S.H. women felt betrayed in love. The graphic violence in these images evokes strong feelings of revulsion and pity for the victims.

Eyes are also an important element in many of the smaller squares. In most of the smaller quilt squares, the women eye the viewer through their blood-shot eyes. In one image, the woman's eyes are closed, as if to block out the reality of violence as she hugs a small child. The men perpetrating the violence toward the women in the quilt squares are never shown facing the audience. The viewer never sees their eyes as their gaze is always directed at the woman; thus, the abusers are non-transactive. The men do not engage in eye contact with the viewer(s) of the quilt and, therefore, do not establish a connection to the viewer. Consequently, the men are only seen through the memory of the women.

About a quarter of the images in the quilt include weapons, typically a knife or gun. These weapons are wielded by powerful men toward smaller, defenseless women.

One block shows a small, defenseless brown dog sliced open with a knife while a helpless woman tied to a tree fearfully watches. Other blocks show hearts pierced by bullets or a knife, violent images that invert that of the arrow-pierced heart in a valentine. Many of the guns are shown pointed to the head of a woman. The quilters memorialized weapons of violence through the images on the quilt.

Not only are these images memorialized by the quilters for their violence, but these images of weapons could also be memorializing other acts or emotions. In western culture, knives and guns are associated with the activities of men, whether involved in criminal acts of violence or the socially sanctioned practice of hunting. In this quilt, knives and guns represent both actual violence against individual women and the symbolic domination of men over vulnerable women. Both guns and knives are phallic and most assuredly one of the sources of their dreaded sexual abuse. The ability to spill blood, the very essence of life, is an extraordinarily powerful image and a very potent symbol. At its most primal level, guns and knives represent death. The helpless women fear death will occur at the hand of their attacker. In fact, most of the women have revealed that they were relieved to be imprisoned since they assuredly would have been killed. The image of a knife/gun, blood-letting, abuse, and death are all firmly intertwined.

Children are also memorialized in many of the quilt squares. The children are always defenseless, innocent, small, and never central to the block's image. Only two blocks show a woman consoling or being consoled by a child. Many times the child is aligned with the man-attacker and not, as expected, next to the woman. In one block, a woman is surrounded by a fence, while the child, outside the fence, cries "Mommy!" The

fence represents the woman's inability to reach her child, whether before or during the mother's imprisonment. One block, drawn in black on white fabric, shows a young mother, eyes closed, on her knees, embracing a child. Ultimately, the frequency of an obviously helpless, innocent individual on the quilt blocks yields the observer of the quilt to generate images from the entire quilt in the mode of helpless innocence.

Five of the blocks on the quilt depict women being raped. Shown tied up or chained to a bed, tree, or door, the women are invariably rendered defenseless. Often the woman is naked, but the attacker is clothed. No one viewing the quilt could escape a physical reaction of revulsion to these dehumanizing images. The man strips away the woman's self-esteem. Forced nakedness is a universal indicator of exploitation and domination; thus, any power she might have had is removed; she is helpless. All of the women in B.O.S.H. had little, if any, self-esteem and felt completely helpless.

These two elements of agency, color and images, act as tools of memory. These are the objects of the transactive memory that combine to, not only identify the quilter, but shape the viewer's reaction. For example, a red heart pierced by a knife identifies the B.O.S.H. abuse victims with an image of the past violence which has crushed the dreams and hopes of love. The mnemonic image has a profound emotional effect on the viewer; the viewer is saddened, shocked, and often drawn to tears. The images of the heart and knife coupled with the bright red color effectively act together to not only reveal the quilters' identity but stimulate the viewer to tears. Another example illustrating this phenomenon is the white block of a child crying for her mother, who is confined within a fenced area. The block with the white background gives a sense of innocence to the viewer while depicting a stark moment of the past: the separation of a child from a

parent. The actual partition dividing the child from the parent could be a symbolic division created by the abuser or it could emphasize the separation created between a child and an imprisoned parent. With the suggestion of innocence to the viewer, the viewer empathizes with the parent separated from the child; thus, the viewer has sympathy for the abused victim. Most of the blocks in this quilt function to identify the quilter as well as shape the onlooker's perspective.

#### Purpose

Burke positions "purpose" as the last of the five pentadic elements. He defines the word succinctly with "why?" (Burke *Grammar* xv). The women of the group acknowledge that the quilt ultimately accomplished three purposes: 1. to educate the public regarding domestic violence; 2. to assist in the rehabilitation of the inmates; and 3. to commute the sentences and eventually parole the women. However, only the first purpose had been initially contemplated and designated; the other two purposes were welcome surprises.

The women in the B.O.S.H. group originally had undertaken the quilt-making project in order to educate the general public about domestic violence. With this in mind, Weinstein suggested that the quilt be displayed at the Kentucky State Fair, in Louisville, in August 1995. Earlier, Weinstein had witnessed the refusal to display the artwork of sexually abused children in an area frequented by legislators. The children's artwork had been considered too "offensive" for daily viewing. Eventually, Weinstein was able to negotiate the display of the artwork, but that experience left her fearful that others might react negatively and refuse the display of the B.O.S.H. prison quilt at the Kentucky State

Fair. Unaware of the graphic nature of the quilt's imagery, the fair officials readily agreed to display it.

The B.O.S.H. group sent a press release to local news media to publicize the display of the quilt and bring public attention to the issue of domestic violence:

We, as a Group, have put together a quilt. Each one of us has created squares depicting scenes from our lives. The scenes will always remain, not only on the quilt, but forever in our minds. We lived these scenes.

(Press Release)

They received responses from three Louisville television channels: WAVE 3, WHAS 11, and WDRB 41(Press Release). As a result of this coverage, the quilt became a major focal point of the fair.

McElroy attended the fair every day to observe people's reactions to the quilt. The line to view the quilt was always very long; when people passed in front of the quilt, they adopted a somber and reverent attitude (Schlich letter). Some even cried, whether from compassion or perhaps in recognition of their own experience of abuse. Warden Betty Kassulke also attended the fair and reported public reaction to the quilt:

It wasn't a quilt in the traditional sense of the word. But the wording, the tears, the way it really depicted their pain and their abuse, it was an emotional experience for people. (Kassulke)

Fair officials estimated that more people saw the B.O.S.H. prison quilt than any other exhibit in the history of the fair. Clearly, the quilt was fulfilling the group's goal in promoting public awareness of domestic violence.

The second purpose achieved by the quilt has been the assistance in the building of self-esteem and confidence in the women. The quilt has helped the women aid each other and trust other people. The quilters of the B.O.S.H. group were battered women with little to no self-esteem or feeling of worth. The majority of the women had believed that there was no escape from the abuse of either their batterer or the justice system which appeared unfair to these women. Consequently, the therapeutic benefit to the B.O.S.H. group making the quilt went beyond that of a typical group quilting. The women used the quilt to tell their stories of domestic violence, many for the first time. McElroy recalled the night the B.O.S.H. group came together to arrange the finished blocks for their quilt: "Nobody was speaking. Everybody was crying. Very emotional. [It was the] first time they had brought all of their squares and placed them all out" (McElroy Telephone interview). As the culmination of the group's efforts to translate their emotional memories into tangible, visible, and material form, this event proved to be a powerful vehicle for the women to accept their lives.

Working within a group, the women could see that their experiences were not isolated events, but part of a larger pattern of violence against women (McElroy Telephone interview). According to McElroy, "the quilt had a lot to do with rebuilding their self-confidence. . . The women could not speak of their abuse. But once they got to putting their stories into the quilt blocks, their emotions started flowing" (McElroy Telephone interview). According to McElroy, the women experienced guilt and remorse for killing their abusers. Working on the quilt helped them begin to forgive themselves. If the quilt had done nothing else for the women but to facilitate the process of rebuilding

self-esteem and self-confidence, the project would have been a success. But, as it happened, the agency of the quilt yielded even greater benefits.

But the most profound purpose achieved through this agency, and, perhaps, the least expected, was the commuting of the sentences by Governor Jones. On August 26, 1995, the seventy-fifth anniversary of the passage of the nineteenth amendment, the Kentucky Commission of Women sponsored a suffrage celebration at the Kentucky State Fair, with Governor Brereton Jones as their keynote guest speaker. After his speech, Weinstein took the opportunity to show the B.O.S.H. Prison quilt to the governor and Mrs. Jones. Upon seeing the quilt, Governor Jones reacted strongly. He later described the experience he shared with his wife:

Libby and I were in attendance at the state fair, and were walking through the exhibits like any normal fairgoer would, and we went through the section of the handmade quilts. And, of course, there were some lovely, lovely quilts there and some great workmanship on them, and we were admiring that. And then all of a sudden [we] came upon this quilt that just sort of jumped out at us because instead of having beautiful flowers or an historical scene depicted or, or something that was going to be very pleasing to the eye, it was depicting violence and murder and blood, and I thought, what in the world is this? And they said it was made by a group of women. . . that they were incarcerated for committing crimes and they were speaking out as to why they committed those crimes because they

had been abused. And of course, my reaction to it was, well, if they were abused and it was self-defense, what are they doing in prison? (Jones Interview for Cameron Lawrence)

The quilt had communicated the concept that the women had acted, not from unprovoked aggression, but to defend themselves and their children from further battering. After viewing the quilt, the governor turned to Weinstein and said, “We have got to see about getting these women out of prison before I leave office.” Weinstein responded, “Governor, Helen Howard-Hughes and the Parole Board have already begun to review their cases.” He replied, “Good, this is one thing that we can take care of” (Weinstein interview).

By September 12, 1995, the Kentucky Parole Board had completed their review of the women’s cases (Howard-Hughes ltr to Connelly). In November 1995 Marguerite Neill Thomas, the Assistant Public Advocate for the Commonwealth of Kentucky, recommended that additional women be added to the list. At Weinstein's urging, the governor reviewed the cases of these women (Jones *Public Papers* 554). With the graphic images of the quilt still in his mind, Jones granted clemency to all but one of the B.O.S.H. group, just before leaving office on December 11, 1995. One member of the group was denied parole as the Board concluded that the legal evidence concerning her crime outweighed her abusive experience.

Two years later, the governor reiterated how the experience of seeing the quilt had affected him:

Without the quilt, in honesty, I doubt [the women’s parole] would have happened, because [the quilt] made [their plight] very clear.... The quilt



was so easy to focus on. Many things in our society – if they’re visual and right there in front of you - you grab them. If they’re not visual, and if they’re not readily attainable in a busy day, you may or may not be able to focus on them. (Beattie and Shaughnessy 18-19)

Weinstein and others had tried for years to argue that the women committed their crimes in self-defense. The agency of the quilt succeeded where verbal and written argument had failed.

To explain how the B.O.S.H. Prison quilt recognizes the identities of the quilt-makers and provides memorialization can be recognized through a rhetorical analysis of the quilt.

#### PENTADIC RATIOS LEADING TO THE DOMINANT TERM

<b>Pentad</b>	B.O.S.H. Prison Quilt
<b>Scene</b>	1995 Kentucky Correctional Institution for Women
<b>Agent</b>	Eight incarcerated women
<b>Purpose</b>	an avenue to educate others about domestic violence assisted in rehabilitating women assisted in releasing the women from prison
<b>Agency</b>	B.O.S.H. Prison Quilt
<b>Act</b>	Designing and creating

Table 10: B.O.S.H. Prison Quilt Pentadic Elements

In this section, I use the pentad above to develop the pentadic ratios. I explain the pentadic ratios with the goal to identify one element more dominant than the others. This explanation will once again use the following chart.

	<b>Scene</b>	<b>Agent</b>	<b>Act</b>	<b>Agency</b>	<b>Purpose</b>
<b>Scene</b>					
<b>Agent</b>					
<b>Act</b>					
<b>Agency</b>					
<b>Purpose</b>					

Table 11: B.O.S.H. Prison Quilt Pentadic Chart to Indicate Ratios

The scene-agent ratio is the first ratio to be reviewed. When comparing the scene to the agent, scene is recognized as more prominent of the two terms. The individuality of the agent, her educational level, race, culture, age, nor the nature of abuse sustained, made little impact upon the scenario or the quilt. Their identities were virtually obscured. The unique circumstances were ignored. All of the women suffered severe domestic abuse and all suffered the consequences from the one time they retaliated. All of the women were slow to trust others and reveal their stories. Overshadowing the women and their individual stories was the political climate of 1995 Kentucky. In fact, it was this very climate that had obscured the women, their identities and their individual stories, forcing their imprisonment. If the women had lived in another more progressive state in 1995, they might have known other options to escape the abusive relationship that

consumed their lives, or, in a worse-case scenario, the women might have been able to wage a domestic violence defense that would have been convincing to prevent imprisonment. Unfortunately, with the austere judgment of the courts, which did not acknowledge a defense for domestic violence, the women were faceless pawns in the court system. The judicial scene of 1995 Kentucky prevailed and ruled their lives. Consequently, in this analysis of a scene-agent ratio, the scene has to be configured as the dominant term.

The scene, again, is the dominant term in the Scene-Act ratio. The scene was so prominent during this time that even the materials from which the quilt is constructed indicate the lack of attention paid to these abused women. No funding was provided for the fabric of the quilt, so the materials were purchased by the counselor at the prison from her small general fund; consequently, inexpensive materials from the local Wal-Mart were brought in for the women. The making of the quilt was the act in this pentad. The construction of the quilt did have an impact on the women by revealing their stories. Most of the women had never told their abusive stories to anyone before. And doing so had a major impact on them. The women were still beset by fear from their abuser and could not sleep with their quilt squares in their prison cell, yet there was a positive note. The women started tending to the other women in the group and helping each other. Opening up and sharing allowed the women to start to trust other people. The women would keep the quilt squares for their friend to “protect” them from the memories of the abuse. As therapeutic as this act of constructing a quilt was for the women’s rehabilitation, the scene was still more powerful and oppressive than the act of quilting.

The political and judicial climate prevailed to deny their appeals and to mitigate any hope for a reprieve for the future.

Agency prevails as the dominant term in the ratio of scene-agency. As presented in this paper, the scene was a very powerful element; however, agency emerges with greater dominance. It was the B.O.S.H. Prison Quilt that Governor Jones saw that affected him to enact clemency for the women. All the legal briefs presented to him in the past, briefs appealing for the release of the women, had been denied. Those documents had failed to convince him of the circumstances surrounding their crimes. The quilt was successful in persuading the Governor to act. Once Jones saw this quilt, he uttered, "We have got to do something for these women." In this specific case, the cause and effect are very clear. The agency overshadowed the scene.

While scene is a very prominent element in the scene-purpose ratio, purpose does emerge as the dominant term. Purpose has been the motivational frame of the B.O.S.H. scenario. Purpose, contrived by the agents, drove the act of constructing the agency-all within the framework of the scene. More importantly, the changes to the scene were contrived by the motives for the quilt. The original purpose of the quilt was to educate the public about domestic violence. This was initially accomplished at the Kentucky State Fair and subsequently furthered at other viewings of the quilt. The second purpose has been therapeutic in nature, and all were reportedly accomplished by the counselor at the prison. With the third purpose, the scene was so affected by the agency that the scene changed, and the women were granted clemency.

The first line of the chart illustrating the pentad can now be completed as below.

	<b>Scene</b>	<b>Agent</b>	<b>Act</b>	<b>Agency</b>	<b>Purpose</b>
<b>Scene</b>		Scene	Scene	Agency	Purpose
<b>Agent</b>					
<b>Act</b>					
<b>Agency</b>					
<b>Purpose</b>					

Table 12: B.O.S.H. Prison Quilt Pentadic Chart with First Line Configured

Moving to the second horizontal line, there are three ratios not yet examined.

First, the agent-act ratio needs to be analyzed. The agent yields to act. The agents were women who had essentially become invisible. They were victims of their circumstances and victims of society. The women were fearful and lacking trust. It is the act that forced the women to confront their past and befriend others. Consequently, act dominates agent in this ratio.

Agency dominates the agency-agent ratio by defining the agent; the B.O.S.H. Prison Quilt is what renders the eight women worthy of notation. The agency dominates the agents because it is the agency that brings recognition to the agents. The quilt is what brought the women's unjust blight notice and what the governor saw and recognized as unjust. Without the agency, the women would have continued to be numbers in their prison cells.

And third in this horizontal line is the agent-purpose ratio. As previously stated, the women were not aggressive and not visible to society. The three-fold purpose of the quilt is what overshadows the agency. The agent's position was not only low in the society's hierarchy, but also in the ratio of agent-purpose.

At the completion of line two, the chart appears as below.

	<b>Scene</b>	<b>Agent</b>	<b>Act</b>	<b>Agency</b>	<b>Purpose</b>
<b>Scene</b>		Scene	Scene	Agency	Purpose
<b>Agent</b>	Scene		Act	Agency	Purpose
<b>Act</b>					
<b>Agency</b>					
<b>Purpose</b>					

Table 13: B.O.S.H. Prison Quilt Pentadic Chart with Second Line Configured

Now move to line three for analysis of two ratios: act-agency and act-purpose.

With the ratio, act-agency, agency is dominant. Although the act of making the quilt contained therapeutic value for the quilters, it is the quilt itself that contained the power over the quilters, the public, and the governor. Simply looking at the actual quilt, one sees the frailty of the women and the unjust behavior given to them. Emotion is conveyed to the reader through this simplistic inanimate object; the cheap fabric, the elementary drawings, the poor construction techniques, all combine to project an horrific reality to the viewer. The quilt transforms the abuse of the women into real and disturbing events. Projecting an invisible power over individuals, the quilt is dominant in this ratio.

Within the act-purpose ratio, purpose is dominant over act. As previously conceded, the act has had therapeutic benefits to the quilters. However, the three-fold purpose of the act has been far more beneficial to the women resulting in the release of the women from prison. Purpose, therefore, outweighs act and dominates the ratio.

Line three, then, appears as below.

	<b>Scene</b>	<b>Agent</b>	<b>Act</b>	<b>Agency</b>	<b>Purpose</b>
<b>Scene</b>		Scene	Scene	Agency	Purpose
<b>Agent</b>	Scene		Act	Agency	Purpose
<b>Act</b>	Scene	Act		Agency	Purpose
<b>Agency</b>					
<b>Purpose</b>					

Table 14: B.O.S.H. Prison Quilt Pentadic Chart with Third Line Configured

In line four of the chart, only one ratio has not been previously analyzed.

In the construction of this pentadic drama, agency-purpose, the agency uniquely embodies the agent's purpose, so agency dominates purpose, too. Some blocks in the quilt indicate the judicial system's further abuse of the battered women. That message strongly affects the viewers who see themselves as ethical people who want to help the weak and powerless. The agency effectively establishes the women as weak and powerless, and the ethical viewer as a potential agent of change. Consequently, the agency allows the viewer to realize that the system is not just and that "something needs to be done to help these women." People see quilts as non-threatening objects, so a quilt

as an agency would be able to relay a subaltern voice without menacing implications to the powers in place. As explained, the agency has been the vehicle which accomplished the purpose; therefore, agency amplifies the purpose and is dominant.

	<b>Scene</b>	<b>Agent</b>	<b>Act</b>	<b>Agency</b>	<b>Purpose</b>
<b>Scene</b>		Scene	Scene	Agency	Purpose
<b>Agent</b>	Scene		Act	Agency	Purpose
<b>Act</b>	Scene	Act		Agency	Purpose
<b>Agency</b>	Agency	Agency	Agency		Agency
<b>Purpose</b>					

Table 15: B.O.S.H. Prison Quilt Pentadic Chart with Fourth Line Configured

The chart can now be completed using the previously discussed ratios. The completed chart now appears as below.

	<b>Scene</b>	<b>Agent</b>	<b>Act</b>	<b>Agency</b>	<b>Purpose</b>
<b>Scene</b>		Scene	Scene	Agency	Purpose
<b>Agent</b>	Scene		Act	Agency	Purpose
<b>Act</b>	Scene	Act		Agency	Purpose
<b>Agency</b>	Agency	Agency	Agency		Agency
<b>Purpose</b>	Purpose	Purpose	Purpose	Agency	

Table 16: B.O.S.H. Prison Quilt Completed Ratios



The next step in the determination of the dominant pentadic term is to simply count which term prevails in the most ratios. As the chart below indicates, agency prevails in 8 ratios making it the dominant term.

<b>Pentadic Element</b>	<b>Scene</b>	<b>Agent</b>	<b>Act</b>	<b>Agency</b>	<b>Purpose</b>
<b># of times Dominant</b>	4	0	2	8	6

Table 17: B.O.S.H. Prison Quilt Dominant Pentadic Element

#### PHILOSOPHY ASSOCIATED WITH DOMINANT TERM AND RELATED TO IDENTIFICATION

According to Burke, a corresponding philosophy for the dominance of agency is pragmatism, which is concerned with results rather than with the consequences of the individual. Burke used the term as defined in the Baldwin dictionary: “This term is applied by Kant to the species of hypothetical imperative . . . which prescribes the means necessary to the attainment of happiness” (Burke *Grammar* 275). Requiring further definition are two phrases: *hypothetical imperative* and *means*.

According to Kant, the *hypothetical imperative*, can best be explained with the statement: “If I want x, then I must do y” (Palmer 185). The agency in this statement is based on desires or a goal. The action is not morals-based; rather, the action is based on one’s desire to attain the goal. All of the B.O.S.H. women in their biographies indicate that they had no way to protect themselves from their abusers. Police had been called to

several homes, work colleagues were aware of the women's beatings, relatives knew of the abuse, and yet, there was no help provided to end the domestic violence. The women's self-esteem had been destroyed, and they did not know of women's shelters in their communities (if, in fact, there were any shelters). The B.O.S.H. women, wanting to end their abuse, killed or severely injured their abusers. This action achieved the goal of stopping the abuse. The women unconsciously and hypothetically said: "If I want the abuse to stop, then I must hurt the abuser so he is incapable of hurting me and my children any further." Their action of killing or injuring their abusers was action-based, not morals-based. Another example within this study deals with the B.O.S.H. women's purpose for constructing the quilt. As recalled, the B.O.S.H. women were driven to inform others of domestic violence; consequently, they embraced Weinstein's suggestion and constructed a quilt. Again, hypothetically the women stated: "If I want to inform others about domestic violence, I must make a quilt." With these two examples, Kant's *hypothetical imperative* is seen as a primary basis for the quilt.

Secondly, *means*, indicating that the most practical or effective method should be the method put in place, is generally thought to have been founded with Immanuel Kant's works; however, Plato, Aristotle, and Cicero's explanations to others as to how to acquire knowledge can, now, be viewed as an example of pragmatism philosophy. I recall that Plato believes learning is a matter of recalling. In terms of pragmatism, I can place recalling as a *means* of acquiring knowledge since recalling is the agency for the acquisition of knowledge. Mnemonic devices were presented by Aristotle and Cicero as a practical method for recalling knowledge. In a broad sense, the early rhetoricians wrote a "how- to" guide for early orators as a means to accomplish a goal; thus, those rhetorical

guides, acting as agencies for a goal, are structured within the philosophical boundaries of pragmatism. With the same consideration, I can identify Burke's own philosophical/rhetorical orientation as pragmatic. Burke, through his pentadic analysis of rhetoric, creates guides and agencies for, not only analysis, but construction of new knowledge; in short, Burke creates a *means*, his pentadic analysis, for acquiring new knowledge. The B.O.S. H. Prison quilt has been a *means* for the women inmates to publicize their stories of abuse. The B.O.S.H. women wrote to various news media and stated their purpose:

The quilt will be displayed at the Kentucky State Fair in Louisville, KY, from August 17 – 27 for the public to see and hopefully, come together in support of women who are and have been victims of Domestic Violence crimes and their issues. (Press release)

Lacking any other method of communication with such a large portion of the general public, the quilt has acted as the agency to further their purpose.

To expand the definition of pragmatism further, Kant's notion of a "thing in itself" can be understood pragmatically—as Charles S. Peirce indicates:

Consider what effects, which might conceivably have practical bearings, we conceive the object of our conception to have. Then, our conception of those effects is the whole of our conception of the object. (Peirce 135)

When Peirce references Kant, the metaphysical is somewhat dissolved and the tangible and logical is elevated. For example, the "effect" is perceived by an individual to be the entire "thing." From another perspective, the results we seek outweigh all else. Or, to accomplish a goal, a pragmatist focuses on the goal and foregoes all other considerations.

First, the B.O.S.H. women achieved the effects of escaping their abusers and their abuse. The escape was all that mattered; the escape was the entire “thing.” The escape became their life. Second, when the B.O.S.H. women wanted to educate the public about domestic abuse, the next few weeks of their lives were consumed with the construction of the quilt. Logically, they focused on the assembly of the quilt. That assembly became their whole object of being, their entire methodology of becoming an advocate for victims of domestic violence.

Another example of Kant’s pragmatism is achieved through a description of the Museum of Broken Relationships. On October 5, 2010, the Museum of Broken Relationships opened in Zagreb, Croatia. The premise of the museum “offers a chance to overcome an emotional collapse through creation: by contributing to the Museum’s collection” (Vištica). “Overcoming an emotional collapse” can be achieved through individuals creating an “exhibit” out of the mementos from their past relationships; thus, healing can occur when creation occurs from the elements of preserved memory. This is an example of pragmatism as Kant’s “thing in itself” is seen when mementos are repurposed as a museum exhibit. This is also relevant to this study as it relates preservative memory to generative memory. The relocating of the object to an “exhibit” environment transforms the object from only a preservative mnemonic of the creator to an object that generates memories for the viewer. For an object not to have been placed on exhibit and to have remained solely with an individual could prevent generative qualities of the object from emerging; thus, the identificatory process could have been stymied. Most importantly, the curators of the museum believe that one does not have to participate interactively to feel solace. One can find comfort through the memories

generated from others' preserved memories. This unique museum illustrates that images from one individual can generate new knowledge for another individual. It also illustrates Kant's position, which allows museums to be composed of "whole things."

Consequently, a dual purpose of an object exists: the thing-in-itself is not only a preservative mnemonic but the thing-as-it-is-now acts as a generative mnemonic as well. These elements of the philosophy of pragmatism--*hypothetical imperative, means*, and "the whole thing"-- can be recognized in the text of the B.O.S.H. Prison quilt.

#### THE DETERMINATION OF PRESERVATIVE OR GENERATIVE MEMORY

Generative memory is embodied in the *B.O.S.H.* Prison Quilt. The dominant term, agency, suggests that action is dominant in this quilt. Again, an analysis of action indicates the preservative or generative memory qualities in the *B.O.S.H.* Prison quilt. According to Burke, the symbols used in action create knowledge. The B.O.S.H. quilt-makers constructed their quilt with various mnemonic images: pink, white, and red colors; a heart, an eye, prison bars, a key, guns/knives, abused women, and innocent children. Each of these images not only preserves, but generates for the viewer of the quilt, the violence sustained by the abused women and their hopelessness and fear. The viewer sees these images, generates concepts regarding abuse, and is positioned as an individual sympathetic to the abused. Governor Jones assumed this role as he generated the release from prison for the B.O.S.H. women. The *B.O.S.H.* Prison quilt can, thus, be seen as a representation of generative memory.

#### SYNTHESIS

There are several points which can be synthesized from this study for the rhetoric community.

First, the quilt contains and reveals personal and social identities. Once again, the values of the women constructing the quilt are indicated within the quilt. By acknowledging the B.O.S.H. Prison quilt as a non-traditional text, the viewer can use a pentadic analysis to understand the dominant term. The dominant term leads the viewer to understand identity. In the previous section, I recognized the B.O.S.H. Prison quilt's dominant term as agency. The B.O.S.H. women sought to educate others about domestic violence. Through the quilt, that purpose was accomplished and two other unforeseen goals, prison sentence commutation and self-esteem therapy, were also accomplished. All three accomplishments are significant, but because these last two goals were not sought and were ancillary, the agency that accomplished the goals is the focal point and, thus, the dominant term. Since the quilt accomplished what had been ignored – bring to the forefront the sustained abuse, the quilt outweighs the women, their act, their purpose, and the scene. In a situation with battered and abused individuals with low self-esteem, everything else is deemed more significant. In this instance, an inanimate object, of little monetary value, is projected to be of great worth. This proves to be true with the B.O.S.H. women's quilt. A quilt accomplishes more than individuals; thus, a quilt is of great value. The B.O.S.H. women's low self-esteem assists in the elevation of the agency of their act which, consequently, surfaces as the marker of their identity.

Second, I identified preservative memory within this quilt's text. A reexamination of the images preserved on the quilt reveals the trauma that shaped the identities of the B.O.S.H. women. The images of blood-shot, blackened, and tear-filled eyes display the abuse of the B.O.S.H. women. The viewer of the quilt sees the fear in the eyes of the battered women drawn on the quilt. The prison bars memorialize the powerlessness and

isolation of the B.O.S.H. women. Broken hearts and hearts pierced by bullets or knives highlight their defenselessness and hopelessness. The images of guns and knives preserve the memory of the B.O.S.H. women's sexual abuse and fear of death. The images of nudity and bondage preserve the women's humiliations. The images of children memorialize helpless innocence. The text of this quilt preserves images of the abuse, both physical and mental.

The images not only preserved the memories, but renewed the old fears. Sue Melton's sexual abuse administered by her father is preserved in a quilt block on the second to the last row. The image of a child, tied in bed, crying "No, Daddy, No!" will forever preserve her abuse. Karen Stout's inability to save the dog, which was cut to death in front of her children, preserves that memory. The image of her prison cell is forever preserved for Montilla Seewright in one of her quilt blocks. Sherry Pollard's mental abuse not only still rings in her ears but is preserved in a quilt block. Robin Bailey reflects in her quilt block the pain she sees when she gazes in the mirror. For her, that pain is preserved in the quilt. Francis Alvey preserves her broken heart in a quilt block she constructed. Charlotte and Connie have also preserved their pain and hurt in their quilt blocks. With these images now preserved on cloth, these women could not rest in their prison cells when left with the quilt blocks of these horrible images. Therefore, I may conclude that preservative memory is achieved in this quilt.

Third, I can conclude that generative memory is conceived simultaneously with preservative memory. The images preserve the memories of the abused while generating new images for the quilters. For example, on the center medallion of the quilt, a blackened and blood-shot eye with tears on top of a heart is positioned behind prison bars

– all images preserving the pain of past abuse. Therapists stress that internalizing the past has harmful effects, so while these images harbor the fears of the past, they are also outward expressions of hope for tomorrow (Kraft 2). Kraft continues by stating when the victim can see a break in the vicious sequence of abuse and can feel that “she can do it herself,” the abused victim can begin to generate hope and energy for the future. Under the eye is a key, an image of hope for a better future. Once again, this image preserving the jail house experience also generates hope for tomorrow. The benefits from creating the images from the past to benefit the future are explained on the Art Therapy Association’s web site: “Art therapy is the deliberate use of art-making to address psychological and emotional needs. Art therapy uses art media and the creative process to help in areas such as, but not limited to: fostering self-expression, enhancing coping skills, managing stress, and strengthening a sense of self.” From this, I gather that art therapy generates healing through the preservative images of the past. As pronounced in the parole board hearings, the Battered Offenders Self- Help group’s therapeutic values succeeded in order to allow the women the ability to function in society. As Oprah Winfrey once stated, “Turn your wounds into wisdom.” It seems that the B.O.S.H. women did just that as the dichotomy of the quilt is featured in the quilt’s ability to preserve and generate images simultaneously for the women. The quilt, simultaneously, not only embodies their horrid past, but also symbolizes the future freedom from abuse and imprisonment.

Fourth, identity is a fundamental element of memory. I establish identity by recognizing the dominant term of the pentad and then associating the accompanying philosophy. Again, the term, agency, consists of action-oriented symbols; therefore, the



quilt-makers' identity within the quilt establishes the direct link to generative memory. For review, the dominant term established through a pentadic analysis identifies whether preservative or generative memories are dominant in the quilt. Further, motion is an element of preservative memory. As stated before, preservative memory is simply motion without symbols. Generative memory transforms motion into action-oriented symbols. Identity is inextricably linked to both types of memory.

The B.O.S.H. Prison quilt has as a dominant term, purpose. Action-oriented motion is associated with action-oriented symbols. The expression of an action-oriented motion often has two parts: the verbalization of the symbol-using individual and the completed action. These two steps combine to isolate, symbolically, values of an individual. For example, the B.O.S.H. women said they wanted to educate the public about domestic violence to prevent others from experiencing what they did, so they constructed a quilt that was to be displayed for public viewing. Their action-oriented symbols preserve the images of their abuse while generating images that had been fundamental in accomplishing their rehabilitation and securing their clemency. Motion and/or action help to establish the values of an individual and the motivation to create a quilt. Regardless of the type memory provides an insight into rhetors' individual identities and their motivations in quilt creation

Fifth, agency as the dominant term in this pentadic analysis allows for the identity or pragmatism to be seen to supersede a moral imperative. To recap, the philosophy associated with the identity in this quilt is pragmatism. Pragmatism, as previously discussed, is the practical application of an act by an individual to resolve an issue. The moral imperative, according to the law of Kentucky in 1995, called for the women to

separate themselves from abusers and not react malevolently. How did pragmatism supersede a moral imperative? The B.O.S.H. women had waged a violent act upon their abuser. In the eyes of the women, this was the only practical solution to stop the torture to themselves and their children. The court system deemed the moral imperative would be for the women to escape the abuse and not inflict injury on their abuser. Accordingly, the court system saw that the women did not observe the moral imperative to “turn the other cheek” and leave their abusers. The women as practical beings who finally took control of the situation and severely injured or killed their abusers allowed their pragmatism or identity as a victim to supersede a moral imperative.

The last point to be made about the B.O.S.H. Prison Quilt exemplifies a distinctive relationship among memorialization, identification, and the dynamics of time. Admittedly, the quilt embodies images of memorialization and identification, but, in this case, those images blended together with time provide for a hopeful future. As discussed in the previous paragraph, imparted within the images are memories of the past encased with hopes for the future; thus, a blurring of the time continuum is produced. For example, the image of the headstone in one of the quilt blocks illustrates this point clearly. The headstone denoting the death of a “John Doe, 1955-1992” who “Died at the hand of his Abusee” preserves the who, when, what, and how of the occurrence. The past is preserved, but also the future is generated with the opportunities without the abuser. Therapists state that once the abuser is realized to be gone, the abused can begin to envision a future. In other words, the future is built on the resolution of the past. Cicero stated: “For what is the time of a man, except it be interwoven with memory ...” (*Brutus 120*). From this statement, I want to specify two points. First, Cicero is suggesting that

man's knowledge of the past affects his knowledge for his future growth, an interlocked continuum. In fact, the quilt itself illustrates this point through an alarm clock ringing: "Stop Abuse. Please hear our cries for help." Within this one block, the past is recalled ("Stop Abuse."), and the future is sought ("Please hear our cries for help."). Second, Cicero suggests memory and time are united in the form of an agency to accomplish an end. Cicero states time is "interwoven with memory." The combination of the time and memory is then used as a means to accomplish an end. The pragmatism of a life that must go on is highlighted. In this agency, memorialism, identification, and time are combined and interact uniquely.

The agency of the B.O.S.H. Prison quilt; its agents, the eight quilters from the B.O.S.H. group; their three-fold purpose; the scene, the Kentucky political scene and the feminist activists; and the act of quilting; all came together to effect a change, a change that would have an immense impact on the lives of many people. No longer would a B.O.S.H. woman be on her knees with a gun to her head; no longer would another be tied to a bed as she was attacked at knifepoint; no longer would the little girl experience molestation by her father; no longer are the B.O.S.H. women imprisoned. Agency had revealed the B.O.S.H. women's identities, preserved their memories, and generated new outcomes for many.

## CHAPTER VI

## CONCLUSION

My dissertation examined two quilts as rhetorical texts thereby showing the fourth canon of rhetoric's relationship to identity. I used Burke's pentadic analysis to determine the dominant term. According to Burke, the dominant term links to a philosophic school. Because I linked Lackey's definitions of preservative and generative memory to the dominant term, I was able to identify the memory that was foremost in the quilts. To begin this dissertation, I framed three questions.

1. How have quilts served as ways to memorialize personal experiences and social circumstances?
2. What do quilts tell us about memory's role in the construction of personal and social identities?
3. In what ways did quilters work as women rhetors by using their memories to create personal and social identities for themselves?

These questions shaped my research, and I will use them to shape this conclusion. After which I will present the significance of this dissertation and then ideas for further research.

Both quilts in my study served as ways to memorialize personal experiences of the quilters and social circumstances within the scene of the quilts. The text of both quilts simultaneously creates the preservative and generative aspects of memory. For example, the *P.D.Q.* preserved Ryan's love of feed sack fabric while at the same time, creating a symbol of a "fractured brain." The *B.O.S.H. Prison* quilt preserved the

memories of past violence while generating support for domestic violence victims. Preservative and generative memories complement each other and are inherent in comprehending human identity and its symbols.

Both quilts allowed the generative memory to be foremost within the quilt. I hypothesized at the beginning of this study that the identity elements of agency and purpose lend themselves to the establishment of generative memory. Further, I hypothesized that the scene, act, and agent lend themselves to preservative memory. This study proved the hypothesis that agency and purpose generate memory. The *P.D.Q.* quilt held purpose as a dominant term and the *B.O.S.H. Prison* quilt agency; the action-oriented symbols of both quilts generated memorial qualities. The elements of identity (agency, purpose, scene, act, and agent) are inherent in shaping memory.

In both quilts, not only can the rhetor preserve and generate memories, but the viewer can preserve and generate memories through the texts. The *P.D.Q.* quilt preserved Ryan's love for the feed sack while generating others new found love for the fabric. The *B.O.S.H. Prison* quilt preserves the pain of the past for the abused quilt-makers, but also generates great emotion for the viewers. The prison counselor and the prison warden observed the viewers' reactions of the *B.O.S.H.* quilt. Each reported that the crowds became quiet and teary eyed when viewing the quilt. Indeed Governor Jones became teary eyed when he first saw the quilt. The emotive qualities of the quilt were apparent to me when I spoke to the American Quilt Study Group in 2009 about the *B.O.S.H.* After observing a reproduction quilt and photographs, my audience was extremely emotional with individuals openly crying. These instances are testimony to the fact that viewers are generating their own memories with the preserved memories produced by the quilters.

Although the images mean one thing to the quilters, the viewer can generate her own symbolism for the future.

In my study, quilts reveal memory's essential role in the construction of personal and social identities. Both quilts show that preservative and generative memories not only represent the identity of the rhetors, but also shape their identities. The difficulty of the quilt's pattern cemented Ryan's tenacity. That character trait is visible in the y-seams and the clam shell quilting. The creation of the *B.O.S.H. Prison* quilt provided an outlet for the women to tell their stories of abuse. For most, this was their first experience in sharing their life's events. That sharing for them was life-changing as it allowed them to put the past behind them and start a new life in the future.

Both quilts in this study framed the quilt-makers' identity. By examining the quilts with a pentadic analysis, I realize that both quilts reveal the identity of the quilt-maker(s).

- Scene has revealed that both quilts were constructed in the same decade. Additionally, both quilts have been constructed in an atmosphere of fear and lack of knowledge.
- Agent has been different in both, yet the identities of the makers have come through to the observer. The *B.O.S. H. Prison* quilt has been constructed by many women, and the *P.D.Q.* has a single maker. The B.O.S.H. quilt-makers are inexperienced with only two of the group having marginal quilting experience; the *P.D.Q.* quilt-maker is an experienced, master quilter.
- Act is the same in both - quilting is cathartic.

- Purposes of the quilts are different; one purpose is private with the other public. Identity is still accomplished. The dominant element of the *P.D.Q.* is purpose with mysticism as the associated philosophy. Granting the significance of the *B.O.S.H. Prison* quilt's original purpose to educate the public, purpose is not the dominant term in the pentadic analysis.
- Agency is important to both projects. However, the dominant term for the *B.O.S.H. Prison* quilt is agency with the associated philosophy of pragmatism.

Thus, these two quilts allow us to see how the pentadic analysis reveals the identity of the quilter.

My study also illustrates how quilters, as rhetors, use their memories to create personal and social identities for themselves. Both quilts demonstrate the overlapping aspects of identity and memory. The *P.D.Q.*'s purpose, which is an identity marker, drove the decisions that affected the preservative memory while also affecting the action-oriented images creating the generative memory. In the *P.D.Q.*, I explain how fabric, color choice, pattern, and quilting motif are representative of past and future identifications. Ryan's choice of fabric and pattern create her identity as a 1930s history lover. This identifies her personal identity as a child of the 1930s and her social identity as a fabric and quilt historian. The *B.O.S.H. Prison* quilt's agency configured memories as well. In the *B.O.S.H. Prison* quilt, the symbols on the blocks preserved the quilt-makers' personal identities as domestic violence victims. These same memories of abuse generated hope for tomorrow by generating social identities of community educators. As

illustrated in the two quilts of this study, memories contained in the quilts created personal and social identities for the quilt-makers.

I believe my study is significant to the fields of rhetoric and quilt study. The major significance of this dissertation uses a proven rhetorical methodology, a pentadic analysis, to study the canon of memory. Heretofore, as presented in my literature review in Chapter Two, scholars have applied pentadic analysis to many different artifacts. Combining an empirical methodology with philosophical and rhetorical examination of memory, this study is the first to investigate memory by means of a pentadic analysis.

The next significant finding from my study is that identity can be seen as a component of the rhetorical canon of memory. To relate a methodology for establishing identity to the rhetorical canon of memory is unprecedented. It is easy to understand how preserved memory shapes an individual's identity, but generative memory shaping an identity is a significant contribution. In my analysis of the *P.D.Q.* fabric selection, I discovered new knowledge about Ryan-her love of history. The images of the *B.O.S.H. Prison* quilt generated memories of healing and assistance for the quilters and the viewers. Memory shapes identity. Linking identity to memory could reconfigure not only the rhetorical canon, but also the interpretation of Burke's theory of Dramatism.

Another contribution to the field of rhetoric follows from the preceding. An artifact not only preserves and generates memories for the creator, but also the viewer. In both quilts, I explained how the quilt-maker preserved and generated her own memories and thus, shaped her own identity. Additionally, I envisioned how those same images preserved and generated memories for the viewer which can only be assumed to shape the viewers as well.



Another noteworthy finding is that texts can preserve and generate aspects of memory simultaneously. Previous scholars have separated preservative and generative memory with different timeframes. I believe an image is most often associated with the past, and an action-oriented image is an indicator of the future; thus, one image can represent the past and the future. This assessment blends Burke's motion and action concept with Lackey's concept of preservative and generative memory. Consequently, images can reproduce the past while redefining and recreating additional action-oriented images; images preserved by epistemic features can generate knowledge through action-oriented images; action-oriented images can generate knowledge themselves. This study, then, reveals the relationship among time, identity, and memory. That, in turn, reveals a circuitous relationship among the ways quilts function rhetorically. Quilts are not a linear marker in a continuum. As explained in this study, quilts simultaneously preserve and generate memories; thus, exploring a relationship among the categories of human experience, time, identity, and memory.

And finally, this dissertation contributes to the quilting community by providing a methodology that validates quilting as a voice of the marginalized. I view quilts as powerful rhetorical texts. Realizing the value of quilts imparts an urgency to "read" them in order to discover the *story* or the *voice* of the quilt-maker(s). Quilters have long recognized that quilts "tell stories" or "have a voice"; this study provides a methodology that demonstrates how to discern the meaning of the *stories* or the *voice* and reveal the quilt-maker's identity, preserved memory, and generated memories. When women still experience the emotional division between domestic activities and corporate ones, a study of quilting demonstrates that domesticity and rhetoric are not mutually exclusive. Quilts

can be framed as the rhetoric of the “other.” Additionally, this dissertation furthers work begun by Williams, Pershing, Rohan, Carter, and others concerning the limited representation of quilts in the rhetorical canon. Thus, this dissertation contributes to the growing body of quilt literature that analyzes quilts as rhetorical artifacts. My study confirms that people can view quilts as rhetorical texts with a pentadic analysis.

These findings are enlightening, but additional study of other quilts could reveal consistency in these results or a divergence of results. Further study of quilts would provide additional testing of the pentadic analysis, and conclusions could be drawn as to the relevance of analysis of the quilt-maker(s)’s identity.

Scene, act, and agent did not emerge as dominant terms in this study; further study may reveal that quilts are limited to preservative memory only when the dominant term is scene, act, or agent. Scene requires no action or obvious symbolic usage. Act and agent can also be manifested in terms of only motion and no action. These three elements of the pentad when found to be the dominant term can be purely biological in nature and function purely as motion with no coordinating action or symbolism; thus, they could represent a preservative property exclusively. One could then reason that the individuals’ motivations using these three terms would simply be a biological conditioning or motion and, accordingly, an exercise in preservative memory. These statements are supposition until specific quilts are found which have scene, act, or agent as a dominant term. Further study could reveal whether preservative memory could ever be created without generating new memories. This could only occur if action-oriented symbols were not prevalent. Will a pentadic analysis always reveal action-oriented symbols in a quilt?

One more area for further study could be to explore whether quilts could retain one's memory and stymie identity transformation.

In the first chapter, I shared the story of how I made choices in the construction of a quilt, the *2002 Cruise Quilt*, for our daughter. I selected the hovering hawks pattern because the Hawkeye aircraft in which she flies sounds similar. Additionally, the pattern has historical links to the suffrage movement. I selected fabric in various holiday motifs printed in red, white, and blue. These and other images of the quilt preserve memories for me and our daughter. In my explanation of the quilt's construction, my identity was exposed. Additionally, the *2002 Cruise Quilt* continues to generate new knowledge for me. No longer does the quilt solely relate to my daughter's first cruise in 2002. Now those action-oriented images hover around a dissertation.

## AN AFTERWORD

Domestic violence continues to occur in families regardless of race, education, or economic situation. In my research, I discovered that family members of the abused women were aware of the abuse, but did not know what to do nor how to speak about it. So, they did nothing. Thus, domestic violence continues. In California, alone, over eleven thousand women who have survived domestic violence are currently imprisoned (“California Statistics”). In fact, 80 to 85 percent of women imprisoned in the United States attribute their incarceration to their association with their batterer (Buel 217-349). We, as a caring nation, must assert ourselves in situations to avoid the continuation of this social issue of domestic violence.

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CURRICULUM VITA  
**J. Jane Amelon**  
 Batten Arts and Letters  
 Old Dominion University  
 Norfolk, VA 23529

**EDUCATION**

Ph.D. English (Field: Rhetoric and Composition). Old Dominion University. May 2011  
 Dissertation: *Memory, Identity and the Rhetoric of Quilts*

M.A. English. Old Dominion University.  
 Thesis: *Syntactic Maturity and the Audience-Focused Essay*

B.S. English Education. (Secondary). University of Missouri.

**EXPERIENCE**

Adjunct Instructor in English. Tidewater Community College (Virginia Beach, Virginia).

English Teacher. Virginia Beach City Public Schools (Virginia).

**ADMINISTRATIVE EXPERIENCE**

Chair of English. Virginia Beach City Public Schools (Virginia).

**MILITARY SERVICE**

Lieutenant, United States Navy. Disabled Veteran Status.

**PUBLICATIONS: ARTICLES**

“The Persuasive Power of a Quilt: A Study of a Battered Women’s Prison Project.”  
*Uncoverings*. Lincoln, NE: AQSG, 2009.

**ACADEMIC PRESENTATIONS**

“The Persuasive Power of a Quilt: A Study of a Battered Women’s Prison Project.”  
 American Quilt Study Group Annual Seminar San Jose, CA, 2009.

“Preparing Students for Assessment.” Maine Department of Education, Bangor, Maine  
 and Presque Isle, Maine, 2007.

“The Styles of Writing in Your NBCT Portfolio.” National Council of Teachers of  
 English, New York, 2007.