To the Graduate Council.

I am submitting herewith a thesis written by Charles Frank Anderson entitled "A Cold Day in July: A Phenomenological Study of the Experience of Weather." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in Psychology.

Howard R Pollio, Major Professor

We have read this thesis
and recommend its acceptance:

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Accepted for the Council:

Associate Vice Chancellor and
Dean of The Graduate School

A COLD DAY IN JULY:

A PHENOMENOLOGICAL STUDY

OF THE EXPERIENCE OF WEATHER

A Thesis

Presented for the Master of Arts

Degree

The University of Tennessee, Knoxville

Charles Frank Anderson

May 2000

This thesis is dedicated to

my children,

Kristen and Steve.

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ABSTRACT

This phenomenological study of the experience of weather uses narratives written by student volunteers as data The 100 participants are asked to list three times when they were aware of the weather, and to describe one of those experiences in detail The participants report being aware of the weather at times that fit into five general categories.

The data in this study are significantly unlike the data with which phenomenologists typically work Accordingly, new "rules" are stipulated in regard to what will count as a theme For X to be a theme it has to appear in the narratives regularly, but not necessarily in every narrative, as is the case when a smaller number of longer interviews are used as data. It is also stipulated that every narrative must contain at least one of the themes identified as such

A phenomenological analysis of the narratives results in the claim that the following four themes are the essence of the human experience of weather Outside, Nasty or Nice, Changeable, and Controlling The idea that the weather is Outside appears more than 50 times The idea that the weather is Nasty or Nice appears about 25 times The idea that the weather is Changeable appears nearly 50 times The Controlling nature of the weather is an idea that appears more than 75 times. In sum, the four themes appear about 200 times in the 100 narratives, with

every narrative containing at least one of the four themes

The human experience of weather is described along the following lines Although the weather can come indoors and affect us, it typically remains Outside We often judge the weather to be Nasty or Nice (in an utilitarian or aesthetic sense) Either way, the weather always Changes. Nevertheless, the weather is always a feature of the world that determines the way the world appears and/or determines how we feel and/or determines what we want or do In short, the central aspect of the human experience of weather is its Controlling nature

The discussion begins with an argument for the claim that results obtained phenomenologically can be generalized It is then argued that the same four themes are evident in Huston's Key Largo and Camus's The Stranger, a movie and a novel that were discussed in Chapter I, to argue that the weather, which we experience often, is seldom the "object of consciousness " The suggestion here is two-fold· not only is this evidence for Polkinghorne's provocative claim that phenomenologists can use novels, poems. etc , as narratives. but it helps us see something important about phenomenological research, namely, that it is sometimes necessary to learn a new "language game" in order to understand what the participants are really saying about the experience they are describing

The central claim in the discussion, however, is this. these descriptions of the experience of weather suggest that the human experience of freedom and

unfreedom are exactly as the philosopher, Merleau-Ponty (1908-1961), has described. Merleau-Ponty's "situated-libertarianism" is discussed at some length, and all of this is related back to an earlier discussion of what psychologists know about the effects of weather on human behavior It is also suggested that the results of this study have implications in regard to what the existentialist philosophers call the "human condition." The weather is always there to remind us of our vulnerability and our mortality. Finally, it is observed that a discussion of freedom/unfreedom and/or the human condition is always appropriate when the focus of the research is an aspect of what existential-phenomenologists call the grounds of human experience: namely, the world, the body, time, and other people.

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CHAPTER I

INTRODUCTION

When Sheep Gather in a Huddle, Tomorrow We'll Have a Puddle

In the following pages, I will report and discuss the results of a phenomenological study of the experience of weather In this first chapter, I will create a backdrop against which to consider these results

The Real Alan Watts: Philosopher and Theologian

Shortly after I began this project, I discovered that there was a book, by Alan Watts, called The Weather Handbook (1994) I was thrilled After all, ...

> [f]or more than twenty years Alan Watts earned a reputation as one of the foremost interpreters of Eastern philosophies to the West. Beginning at the age of 20, when he wrote The Spirit of Zen, he developed an audience of millions who were enriched by his offerings through books, tape recordings, radio, television, and public lectures
>
> He wrote 25 books in all, each building toward a personal philosophy that he shared, in complete candor and joy, with his readers and listeners throughout the world. His works present a model of individuality and self-expression that can be matched by few contemporaries. His life and work reflect an astonishing adventure: he was editor, Anglican priest, graduate dean, broadcaster, and author-lecturer. (Watts, 1977, p. v)

More to the point, Alan Watts's metaphysics, the centerpiece of which is a rejection of Cartesian dualism, together with the epistemological claim that it is a

major error to think in terms of a radical split between the knower and the so-called objects of knowledge, is very much in line with the metaphysics and epistemology of psychologists advocating the research method I used to arrive at the results discussed in this thesis. In other words, Alan Watts's philosophy is quite compatible with the existential-phenomenology of Merleau-Ponty, the philosophy in which this research is rooted.

> Consider the following passage from an essay by Alan Watts
>
> I feel this sensation of ourselves as an ego is a hallucination. A completely false conception of ourselves as an ego inside a bag of skin. What we really are is, first of all, the whole of our body. [And, a]lthough the body is bounded by a skin[,] ... my body cannot exist except in a certain kind of natural environment. ...
>
> What I [really] am [therefore] is a transaction or an interaction between this organism and its surrounding environment. (Watts, 1977, p. 28-30)

By the end of this thesis, it will become clear just how similar Watts's understanding of a person is to Merleau-Ponty's understanding of a person, but right now that is beside the point. My point now is just this. Assuming that Merleau-Ponty is the proverbial horse, I began this project thinking that at least part of the backdrop created in this first chapter would be as good as if it had come from the so-called horse's mouth. But this was not to be the case.

The Other Alan Watts: Meteorologist and Weather Forecaster

When The Weather Handbook arrived, it was obvious that it had been written by the "wrong Alan Watts." The fellow pictured on the back cover of the book that I got via an interlibrary loan was not the bearded, guru-like man I expected to find pictured there This other Alan Watts looked rather more like a television meteorologist (which is exactly what he had been for many years), and leafing through the pages of his book made it very clear that the title, The Weather Handbook, was not in the least tongue-in-cheek. It really was a handbook on weather and weather forecasting

In The Weather Handbook there is a wealth of information about weather and weather forecasting. There is information on the world's weather systems, discussion of the various kinds of clouds and fronts, facts about thunder and lightning and about wind and rain, and a great deal of information about how to predict what the weather will be like tomorrow Indeed, Watts says in the first chapter of The Weather Handbook that "[t]he message of [the] book is going to be 'Listen to the forecasts, note what they say and then use your own knowledge to refine the details for your own area.'" (Watts, 1994, p. 13) The Weather Handbook really is a book about weather and weather forecasting.

There are a great many books that are very much like Alan Watts's The

Weather Handbook. I have very little more to say about any of them. Still, there has been a method to this apparent opening-pages madness. the fact that there are so very many books like Alan Watts's The Weather Handbook makes it quite clear that people are very concerned with predicting what the weather is going to be like later. What is also clear, as soon as we put this together with the claims of the philosopher, Alan Watts, is that each of us has had a great deal of weather-related experience. Moreover, clear, too, is exactly why we are so concerned with predicting the weather: our very existence hangs in the balance. Obviously, the weather can always affect us adversely (to the point of killing us), but equally obvious is the fact that knowing about approaching storms, for instance, can certainly mitigate the danger I am certainly less at risk with respect to the weather to the extent that I am aware of what it is going to be like when it changes In short, we have discovered a lot about "the meaning of the weather" by recognizing that there is little need to review most of the weather-related literature After all, most of the literature pertaining to the weather is not relevant in a chapter intended to set the stage for reporting the results of a phenomenological study of the experience of the weather.

A summary is already in order Everyone has had a great deal of weather-related experience. Most weather-related literature, however, is scientific in nature: there, one can find volumes about isobars, tropical depressions, blocking

highs, surface winds, supercells, and contour charts The concern that is the focus in this literature is invariably the same the "meaning of the weather" is always a meaning in regard to what the weather today tells us about what the weather will be like tomorrow. Prediction is typically the name of the game, when the game we play is the meaning of the weather.

The Proverbial "They" On the Weather

There is a lot of wisdom in what we might call the folklore associated with the weather. Consider the following, all of which are from Hubert Davis's A January Fog Will Freeze a Hog and Other Weather Folklore (1977).

> When sheep gather in a huddle,
> Tomorrow we'll have a puddle
>
> When clouds look like black smoke,
> A wise man will put on his cloak.
>
> When chickens scratch together
> There's sure to be foul weather.
>
> When bees far away
> Make their flight,
> Days will be warm and skies bright.
>
> Thunder in the morning,
> All day storming.
> Thunder at night,
> Traveler's delight.

On the one hand, we can observe that there is a scientific reason to believe that each of these sayings embodies some truth about the weather As for the first saying, we can say this. Sheep are very sensitive to small changes in the weather because their wool traps air as insulation. Sheep huddle to keep warm, so sheep huddling together often indicates that cool air and rain is on the way In short, the sheep "know" that it will rain before it actually does. And, as for the second saying, Davis writes as follows.

> [t]his describes several cloud patterns which may produce rain or snow· flat, gray, altostratus clouds, which form in one or more layers, and may cause rain or snow. When altostratus clouds thicken and drift lower, they form the dark, heavy, ragged nimbostratus clouds from which continuous rain or snow falls. Cumulus clouds may build up to a towering cumulonimbus formation, bringing a thunderstorm. (Davis, 1977, p 54-55)

As with the first saying, there is reason to believe that the second saying is "true." As for the third saying, Davis writes that "[s]ince chickens' feathers trap air (as insulation), they quickly feel the changes in air pressure, moisture, and temperature that come before a storm. These changes may be sufficient to make them restless, move about more, or scratch together to keep warm." (Davis, 1977, p. 56) Moreover, insects are also very sensitive to changes in heat, humidity, and air pressure. (Davis points out that this is especially true of bees.) When rain is likely, humidity goes up and air pressure goes down, and bees – "aware" of this – stay near their hive. Conversely, when the bees are far from their hive it is a good bet that it is not going to rain in the near future. The third saying, and the fourth

saying, are probably "true." As for the fifth saying, ...

Enough already: there is often reason to believe that what "they" say about the weather is true. However, it is probably often the case that the people who first said these things about the weather were not aware of the "scientific reasons" for believing that what they were saying was true The main point, therefore, is that people learned these truths about the weather simply by observing the world That is all there is to it. The chickens do this, and it rains, the bees do this, and it does not. The sheep do this, and we have bad weather, the thunder is at night, and the weather that follows is nice. So on and so forth. Bottom line, the weather is always there to be observed, and if and when we observe it, we recognize the patterns. In short, each of us has had a great deal of weather-related experience.

What is most interesting here, however, is what we can infer about the experience of weather that gave rise to the sayings about the weather. First and foremost, there can be no doubt that the people who coined these sayings experienced the weather as changing. Still, it is not as simple as this. they also must have experienced the regularity embodied in the changing of the weather After all, if a change is not regular (in some sense) nothing will be a reliable indicator of anything else.

Moreover, we can also infer that the people who made up these sayings thought it was important to predict the weather In short, all of these saying are

about change, and about the regularity of change, and about the importance of being prepared for that change. Indeed, we can go so far as to say this for the people who made up these sayings about the weather, the meanings of what they observed that was relevant to the weather was primarily in regard to how the weather was going to be later. The meaning of these clouds is the rain that will follow; the meaning of this thunder is that the weather will be nice tomorrow Indeed, what we find here is exactly what we found when we reviewed Alan Watts's The Weather Handbook: prediction is typically the name of the game, when the game we play is the meaning of the weather. But what we have also discovered is that we really can learn a lot about the experience of weather, provided that we are willing to stray from the beaten path. Accordingly, I will continue to do just that

Key Largo and the Blockbuster Video Guide

Weather can be figural in poetry, fiction, and films Romantic poets, like Wordsworth, Keats, and Shelley come to mind. I think of Conrad Aiken's short story, "Silent Snow, Secret Snow" (Stegner, 1957), and of Jack London's novel, The Call of the Wild (1963). Who would not think of movies like Lawrence of Arabia (1962) and Doctor Zhivago (1965)? What does not come to mind,

however, is Maxwell Anderson's play, Key Largo (1939). In this play, there is absolutely no mention of the weather. But this is very interesting, I think, in light of the fact that the John Huston movie, Key Largo (1948), is another movie that I think of when I think of movies in which the weather is figural.

The Huston movie is based on the Anderson play, but Huston made a number of changes when retelling Anderson's story. In both the play and the movie the setting is Key Largo, Florida. In the play and the movie an ex-soldier has come to Key Largo to visit with the hotel-owning father of his now dead war buddy Indeed, in the play and the film the ex-soldier winds up involved with a gang of criminals who have taken over the war buddy's father's hotel In both cases the ex-soldier wins the battle against the criminals Nevertheless, Huston changes a Spanish father into an American father He changes the dead buddy's sister into his ex-wife. He changes a coward (i e , a character who chose to leave the front the day before the battle he knew was about to take place took place) into a war hero. In fact, the movie ends with the returning hero, played by Humphry Bogart, getting the girl, played by Lauren Bacall, while the play ends with the coward making amends for his cowardice, but dying before the curtain falls. More to the point, however, Huston adds a hurricane when he "re-makes" Anderson's play, a play in which there is absolutely no mention of the weather.

Does the addition of a hurricane matter? Either way, one can certainly

argue that it does. After all, for a long time it looks like McCloud (i.e., the war hero, played by Bogart) is not going to stand up to Johnny Rocco (i.e., the leader of the gang, played by Edward G. Robinson), but, after McCloud sees how terrified Rocco is of the storm, that is precisely what he does In the end, McCloud kills Rocco and the rest of the gang Moreover, a fair number of scenes in Key Largo are simply scenes of the passing hurricane. Twenty minutes into a ninety-minute movie, the shudders blow open, and the wind howls through the ground floor of a wooden hotel. Some scenes in the movie are scenes of what is happening outside. At the end of the movie, Nora (the dead soldier's ex-wife, played by Lauren Bacall) gets a phone call from McCloud, with whom she has obviously fallen in love. He has killed all of the criminals He is on his way back to Key Largo He loves her, too. She is very happy She throws open the window. and, for the first time in the last seventy-five minutes, the hotel is flooded with sunshine. When one watches Key Largo, the weather is pretty hard to miss.

But that does not mean impossible to miss. Consider the following account of the movie, from Blockbuster Entertainment's Guide to Movies and Videos 1998.

> Key Largo 1948 **** ½ In the Florida keys to pay respects to a dead buddy's family, a war hero tangles with a dangerous mob. Get past the moralizing and enjoy outstanding action delivered by a top-notch cast (particularly Trevor, who nabbed an Oscar) C. Humphrey Bogart, Lauren Bacall, Edward G. Robinson, Claire Trevor, Lionel Barrymore. D John Huston. DRA 101m. v

There is no mention of the hurricane here. But the argument above is for the conclusion that the storm is figural in the movie. What is the "truth?" Obviously, the truth is this: the storm is there, but whether it becomes figural for any particular viewer is not a foregone conclusion. It might; it might not. It clearly did not for the person who wrote this one-sentence review of Key Largo And this cannot be explained simply by the fact that this "review" is so short. After all, here are two other short reviews of the very same movie, both found on the internet.

> Captivating cinematic adaptation of the play by Maxwell Anderson A notorious gangster (Robinson) holds the residents of a hotel hostage during a tropical storm. Academy Awards Best Supporting Actress – Claire Trevor. (@ E! Online - Fact Sheet - Key Largo (1948))

> Dandy cast in adaptation of Maxwell Anderson's play about a tough gangster (Edward G. Robinson) holding people captive in a Florida hotel during a tropical storm Claire Trevor won Best Supporting Actress Oscar as Robinson's boozy moll Script by John Huston and Richard Brooks Musical score by Max Steiner – Leonard Maltin (@ Key Largo· sanfrancisco sidewalk)

The central claim is not about Key Largo or these three short summaries of it. What is being suggested is that the same is always the case for all of us. We experience weather regularly, but often experience it merely as an aspect of the ground against which whatever we are aware of is figural. Weather is always there to become figural, but often remains an aspect of the ground. We might put it like this: weather is frequently on the fringes of consciousness, not experienced as the focus of our attention. My remarks about the play and the movie and the reviews

of the movie are intended to get the reader reflecting upon his or her own experiences of weather.

A Murder in Algiers

Albert Camus's first novel, The Stranger (1942), is the story of an unremarkable little fellow, named Meursault, who commits a pointless murder, and is subsequently sentenced to death for having done so The setting of the novel is Algiers in the 1940s. At the outset, Meursault travels by bus from Algiers to Marengo, some fifty miles away, to attend his mother's wake and funeral. It is blazing hot. The only other mourners at the funeral are the old folks from The Home where Mother had been living for some time Meursault returns to Algiers exhausted. As he puts it at the end of the first chapter, really looking forward to "sleeping twelve hours at a stretch."

It is Saturday Meursault meets Marie, a girl he used to work with. They go to a movie and spend the night in bed together By Monday, he is back to work in the office. "Really, nothing in [his] life had changed." On Monday night, Maursault writes a letter for his friend, Raymond, who wants to punish his former mistress for having "done him dirt." Raymond's plan is to get her to come back, get her into bed, get her sexually excited, spit in her face, and then send her on her

way for good. But he does not trust his literary skills, and this is why he has offered Meursault dinner if Meursault will write the letter for him. The plan works; and a few days later the police are called to Raymond's apartment to stop a violent "argument" between him and the former mistress.

The following Sunday, Meursault and Marie go to the beach with Raymond, to spend the day with Raymond and his friends The significance of the letter and the violent argument become clear, as two Arabs – one of whom is the former mistress's brother – are following them. After several hours, and several bottles of wine, there is a fight on the beach Meursault is not involved, but Raymond is sent to the hospital with a fairly nasty knife wound.

A bit later, Meursault takes a walk by himself on the beach. In his pocket is a gun, which he had earlier taken from Raymond, so as to keep Raymond from shooting the Arab during the previously mentioned fight The event that is to end the first half of the novel is fairly easy to predict at this point. Camus describes Meursault's murder of the Arab in the following passage:

> .. [t]he heat was beginning to scorch my cheeks; beads of sweat were gathering in my eyebrows. It was just the same sort of heat as at my mother's funeral, and I had the same disagreeable sensations – especially in my forehead, where all the veins seemed to be bursting through my skin I couldn't stand it any longer, and took another step forward. . And then the Arab drew his knife and held it up toward me, athwart the sunlight
>
> A shaft of light shot upward from the steel, and I felt as if a long, thin blade transfixed my forehead. At the same moment all the sweat that had accumulated in my eyebrows splashed down on my eyelids, covering them with a warm film of moisture Beneath a veil of brine and tears my

> eyes were blinded; I was conscious only of the cymbals of the sun clashing on my skull, and, less distinctly, of the keen blade of light flashing up from the knife, scaring my eyelashes, and gouging into my eyeballs.
>
> Then everything began to reel before my eyes, a fiery gust came from the sea, while the sky cracked in two, from end to end, and a great sheet of flame poured down through the rift. Every nerve in my body was a steel spring, and my grip closed on the revolver. The trigger gave, and the smooth underbelly of the butt jogged my palm. And so, with that crisp, whipcrack sound, it all began. I shook off my sweat and the clinging veil of light. I knew I'd shattered the balance of the day, the spacious calm of this beach on which I had been happy But I fired four more shots into the inert body, on which they left no visible trace. And each successive shot was another loud, fateful rap on the door of my undoing (Camus, 1942, p 75-76)

In the second half of the novel, Meursault is interrogated at length, tried for his crime, and, eventually, sentenced to death. The Prosecutor's case against Meursault, in a nutshell, is that he is a criminal at heart (his evidence for this is that Meursault smoked and had coffee at his mother's wake, went to bed with Marie just two days later, etc.), and that Meursault really did intend to kill the Arab (his evidence for this is that Meursault paused between the first shot and the other four). The last twenty-five or so pages of the story find Meursault in prison waiting for news about his appeal, but very much resigned to his fate. Indeed, the climax of the novel, one can argue, occurs very near the end, when Meursault verbally assaults a priest, insisting that he simply does not have time to waste talking about a God he believes does not exist. But the question I wish to raise, of course, is only in regard to how we are to interpret the novel· What exactly is it that Camus is wanting to tell us?

Existentialism is a twentieth-century philosophical/literary movement which took place primarily in Europe, and mainly before 1975. (Jean-Paul Sartre, the leader of the so-called existentialist philosophers, died in 1980, at the age of seventy-five.) And the most common classroom line on Camus's The Stranger is that it is the epitome of existentialist philosophy manifesting itself in literature. In short, the central themes in the novel are none other than the usual existentialist suspects: the inevitability of death, the pointlessness of human existence, the burden of human freedom, and the scope of the responsibility that human freedom encompasses (Stumpf, 1999)

This is clearly "right." But great literature is great, in part, because one can unearth new treasures on each new visit, and this is certainly true of The Stranger. Indeed, we can also interpret Camus's novel in terms of Heidegger's phenomenology, arguing that it is a retelling of the story of Dasein's journey to authentic existence. In Part One of Camus's novel, as in Part One of Being and Time (1927), we find Dasein lost in the haze of everyday Being-in-the-world. Yet all of that changes in Part Two of the novel, when anxiety experienced subsequent to the reading of the death sentence calls Meursault to a deeper understanding in regard to the true nature and extent of his freedom. His anxiety now never diminishes: he is always focused on the inevitability of his death. He appropriates his facticity and he accepts his total responsibility for the choices that have taken

him to his destiny. He is in prison, to be sure, but -- in total contrast to the man who once spent his evenings wandering about the brightly lit streets of Algiers -- Meursault has emerged as authentic Dasein. (Stumpf, 1999)

Nevertheless, The Stranger is also a version of the story told by Plato in his three most famous early dialogues Euthyphro, Apology, and Crito (Edman, 1956). In the Euthyphro, one finds Socrates "doing his thing," namely, discussing piety with Euthyphro, who is on his way to court to prosecute a case of impiety In the Apology, Socrates argues his case before the jury, but – as everyone knows – only to lose, and only to be sentenced to death for his "crimes " In the Crito, Socrates – waiting in prison for his execution – argues against Crito, in the end convincing him that the right course of action is to remain in jail, rather than escape, which would be easy for Crito to arrange Socrates drinks the hemlock, thus becoming the first martyr for philosophy. The parallel is obvious. In the first half of Camus's novel, we find Meursault "doing his thing," namely, working as a clerk, writing the letter for Raymond, courting Marie, so on and so forth Then we find him charged with a capital crime, on trial, and in the end sentenced to die for having done what he did. Finally, we find Meursault in prison awaiting execution, and, as a matter of fact, engaged in "philosophical debate" (i.e., talking with the priest) while doing so.

Furthermore, Meursault, the Socratic antithesis, is strikingly like Socrates

in an even more fundamental way. Socrates was convicted of corrupting the youth, primarily because he was too honest to declare that he should not have been giving them lessons in philosophy Meursault, too, is done in by his honesty After all, a central aspect of the Prosecutor's case in chief is that Meursault paused between the first shot and the other four shots, yet the Prosecutor never would have know this but for the fact that Meursault corrected him about it during the investigation. In short, Meursault is, in some ways, the antithesis of Socrates, and, in other ways, strikingly similar to Socrates, philosophy's patron saint. Either way, we arrive at the central point. we can easily plausibly interpret Camus's novel in this way, too

Unlike the first two interpretations of The Stranger suggested, I have given this third interpretation two paragraphs. The reason is that, to the best of my knowledge, I am the one who first thought of it Whether or not this is true, however, is beside the point· from what I can gather, nobody has ever interpreted The Stranger simply as the story of a man who shot an Arab because it was hot. But it is plausible. It was blazing hot. So he shot him. Why not? After all, this is the passage that follows when the Prosecutor finishes making his case against Meursault.

> ... Personally I was quite overcome by the heat and my amazement at what I had been hearing. The presiding judge gave a short cough, and asked me if I had anything to say I rose, and as I felt in the mood to speak, I said the first thing that crossed my mind: that I'd had no intention of killing the

> Arab. The judge replied that this statement would be taken into consideration by the court. Meanwhile he would be glad to hear, before my counsel addressed the court, what were the motives of my crime. So far, he must admit, he hadn't fully understood the grounds of my defense.
>
> I tried to explain that it was because of the sun, but I spoke too quickly and ran my words into each other. I was only too conscious that it sounded nonsensical, and ... (Camus, 1942, p. 129-130)

In any case, Meursault himself at least entertains the thought that he killed the Arab because of the weather. It was blazing hot So I shot him. It is plausible But we have gone quite far enough in this direction, I think. We have already learned a good deal about the experience of weather (and we have so far considered nothing but what looks to be a children's book , books by Alan Watts and Alan Watts, one of which was not really written, a movie from the 1940s, and an Albert Camus novel): the weather is always there to be experienced, but it is not always figural in experience. It is typically an aspect of the ground against which that which is experienced is experienced. When we are aware of the weather, however, it is most often that the weather always changes that strikes us Moreover, we have seen a concern with being able to predict what the weather is going to be like later. After all, the weather changes regularly, and we do not want to be unprepared when a hurricane arrives. Indeed, the people who made up the sayings about the weather that were discussed earlier in this chapter were obviously well-aware of the power that the weather had over them. So, too, was Meursault. It was blazing hot, so he pulled the trigger. Then he shot four more

times. On a cold day in July, he probably would not have shot at all It really is plausible.

Romantic Weather or No Weather at All

There is one truly excellent, scholarly work about the meaning of weather that I want to mention and borrow from, namely, Arden Reed's Romantic Weather: The Climate of Coleridge and Baudelaire (1983). Reed begins his book with this sentence: "To write a book about the weather may seem like a rather strange undertaking, unless you are a meteorologist by profession." (Reed, 1983, p. 3) What he adds right away, however, is that what is really unusual is the thought that it is odd for someone other than a meteorologist to write a book about the weather. After all, Aristotle wrote a book about the weather, and a lot of non-meteorologists have written about the weather since. Furthermore (as the discussion of The Stranger and Key Largo indicates), the weather often plays an important role in literature and film, so weather is often discussed in books about literature and/or movies. Reed's claim, in short, is that we have simply "lost touch with the meteoric tradition."

Indeed, the aim of Reed's book is to account for the fact that weather became quite figural in romantic poetry whereas this was not the case during the

so-called Enlightenment. In other words, our era is not the first era in which it seems strange for a non-scientist to want to write a book about the weather. As the weather changes, so too does the expectation as to who ought to write about the weather, and why he or she ought to write about it.

The main claims will become less foggy if I begin at the other end. Reed writes as follows:

> [t]oday, "meteor" is simply the name we attach to chunks of galactic matter caught by earth's gravitational field that become incandescent when they enter the atmosphere The connection between "meteor" and "meteorology" has been broken – a result of the word's scope having shrunk, and etymological evidence of the Enlightenment constraint I have mentioned. But originally, "meteor" referred to any kind of meteorological activity· storms, rainbows, winds, lightning, comets, mists and fogs, as well as some we would call astronomical (the Milky Way, for example) or geological (earthquakes and volcanos). In contrast to stars, which have a regular motion that may be determined, graphed, and predicted, "meteors" are cosmic freaks. They are likely to be unstable, unpredictable, aleatory, turbulent, disruptive, and chaotic. (Reed, 1983, p. 9)

This certainly explains why that branch of physics treating of the atmosphere and its phenomena is called "meteorology," but it also explains why Reed says that there is something oxymoronic about this so-called science. After all, Reed's remark implies that meteorologists are in the business of predicting that which cannot be predicted, and this is obviously absurd. But scientists do not typically attempt the absurd, so the main points here are clear: the scope of the word probably narrowed as it became clear (during and after the Enlightenment) that we could in fact learn a great deal about the "unpredictable" objects and events

mentioned above, and, simultaneously, the weather was a topic given over to the scientists. We might put it this way, too as our knowledge of the weather increased, our non-scientific interest in the weather decreased. Still, the weather was always there to be experienced, and a lot of Romantic writers wrote about the weather frequently. In a manner of speaking, they found what earlier writers had lost.

As mentioned, Aristotle wrote a work about the weather, and so too did a number of other ancient writers. The list includes Hippocrates (who focused mainly on how climate affects health) and Lucretius. Indeed, Reed says that Aristotle's Meteorologica and Lucretius's De Rerum Natura could serve as primary classical statements on the weather, since "the former tend[s] to emphasize order, [and] the later disorder" (Reed, 1983, p. 21) This is obviously reminiscent of my earlier remarks about change and the regularity of change, and of my recent remarks about predictability and unpredictability It looks as if the weather has always been a study in contrast; but this is not why we have already gone far enough in this direction. Even Reed's fascinating remarks about the theme of "concordia discors" in several of the writers he mentions in this long first chapter need not delay us· I have said enough in this vein because Reed's central claims that are of interest to us are already implicit in my account of his preliminary remarks. Reed tells us, on the one hand, that English poetry focuses

much more on the weather than does French poetry, and then he previews his argument for the main thesis of the book, namely, that weather, which is pretty much ignored during the Enlightenment, becomes figural in Romantic writings. Needless to say, what I wish to do is suggest that Reed is right about this, and use his claim as further evidence for what I have already been suggesting

The weather is always there for us to experience Still, we do not always focus on it. As Reed argues, in this century we do, in the next century we do not The French do not; but the English do Etc Once again, we are witness to the way in which reality mirrors art and vice-versa. Is the fellow in his office, working on a thesis about the experience of the weather, actually aware of the weather outside? Probably not: the weather for him is probably just an aspect of the ground of his experience. The focus for him is his work Does So-and-so notice the hurricane? Probably· the weather can become figural at any time, and it often does so, when it is striking enough to demand our attention. Better yet: Does the reviewer mention the weather in his or her one sentence review of the movie? Here the answer is more interesting: it depends on which reviewer we are talking about One reviewer did, another reviewer did not. And – quite unlike modern meteorologists, who are in fact quite good at predicting what the weather will be like tomorrow – the phenomenological psychologist cannot possibly tell us who will be aware of the weather when, and what they will be aware of when the weather becomes an

"object of consciousness." The best we can do in this case is to ask people when weather becomes figural for them, and then try to figure out what it means to them.

The Weather and the Language We Use to Talk About It

In the course of making his arguments, Reed makes the following interesting observation: the weather easily "lends itself to metaphorical interpretation." Indeed, "meteorological rhetoric is likely to enter a writer's vocabulary" in any number of different areas of discourse. (Reed, 1983, p. 17) In this section, I will expand and elaborate Reed's claims, and I will try to reformulate his claims in terms of Wittgenstein's Philosophical Investigations (1958), a watershed work in the philosophy of language.

Reed's observation is simple enough. The language we use to talk about the weather has worked its way into all of the following areas: psychology, epistemology, imagination, temporality, religion, and ontology. As for psychology, it is quite common to hear talk of a person's "air" or "temperament," when the reference is "the point at which the self meets the world." As Reed says, ""air" may apply to either the self or the world." As for epistemology, he continues as follows: "[t]erms like "foggy" are conventional analogues for the

distortion of knowledge, for whatever is obscure, indefinite or dim to the understanding." Indeed, that which is not distorted or confused (i.e., murky) is typically said to be "clear." (Read, 1983, p. 17)

"Vapor," according to Reed, is a very common metaphor for imagination, and the weather is a standard analogue for time. Youth may be referred to as the spring of life; and autumn, the final stage of life An interesting footnote here is that "le temps" means both weather and time in French. In religious writings, the breeze or wind can represent inspiration. Indeed, similar meteorological metaphors are used for the inspiration/imagination that results in artistic/literary creation. In short, we use the same words we use to talk about the weather to talk about a wide variety of other things.

There is no need to go on and on if the purpose is merely to applaud Reed's observation that meteorological language tends to spill over into other areas of discourse. Still, there is at least one other area too interesting to ignore entirely, namely, the jargon of sports and sportscasters. Players get "hot," and "go cold" (in fact, hot players sometimes "sizzle," and cold players, who do not warm up, get "cold as ice"). Moreover, sports teams go on "hot streaks" and experience "dry spells." Sometimes the play gets "sloppy", and sometimes the star player "cools off," but the game turns out well anyway. At the end of this section, I will make a suggestion as to why meteorological language is so pervasive; here I merely

suggest that it is noteworthy that it is, and turn directly in the direction of what will be a useful reformulation of Reed's point about the language of weather

One central claim in Wittgenstein's Philosophical Investigations is that "meaning is use." In short, he argued that words (phrases, sentences, etc.) do not have a meaning independent of the way in which they are used by speakers of the language of which they are words (phrases, sentences, etc). The meaning of "wet," for instance, is determined by the way speakers of English use the word "wet." An implication of this, however, is that the same word can have different meanings in different "language game," all of which can be played in English.

A language game, according to Wittgenstein, is a situation (kind of activity, type of undertaking, etc) and the words that people in that situation typically use to communicate what needs to be communicated by them in situations like that.

> An example of a language game is the following, which appears at the beginning of the [Philosophical] Investigations. There are a builder and his helper. The building materials are blocks, pillars, slabs, and beams The two men have a language consisting of the words "block," "pillar," "slab," [and] "beam " The builder calls out one of the words and the helper brings the building material that he has learned to bring at that call. [Again,] Wittgenstein called the words and actions with which they are joined a language game. (Malcolm, 1967, Vol. 8, p. 335)

The main point, of course, is simply that these words mean what they do as a function of the way they are used by the people "playing" the language game in question. "Blue," for instance, means something very different when it is used by poker players (who use the blue chips to represent dollars, and use the word

"blue" to refer to blue chips, as in "I'll see you, and I'll raise you a blue!") and by girlfriends talking about how So-and-so feels after her divorce. Either way, the meaning of "blue" is determined by the way it is used.

Clearly, we can reformulate Reed's observation about the language we use to talk about the weather in Wittgenstein's terms. Words like "hot/cold," "dry/wet," and "clear/cloudy" -- all of which are central in the language game we play when speaking about the weather -- are used in a remarkably large number of different language games We all know exactly what is being said when we turn on the game, after not watching for a week or two, and hear Mr. Broadcaster says that our star guard is still "hot," but that the team is in a "drought" nevertheless. The question to be answered here, therefore, is clear Why is this the case? Why do we find the language of weather in so many other language games?

The answer is also clear, I think. We often tend to think/speak in terms of analogies, and we all have considerable experience playing the weather language game. When I come into the store where you work, you do not know anything about me. Am I a philosopher or a truck driver? Married or not? From the North or the South? In any case, you do know I have plenty of weather-related experience, and you do know I can play the weather language game. Accordingly, it is a good bet that it will be easy for me to understand exactly what it means when you tell me, a fellow you're never seen before, that the home team is still in

a dry spell. In other words, Reed's point about the language of weather having spilled over into so many other areas of discourse (i e , language games) underscores what I have been saying about everyone having had a great deal of weather-related experience.

A final comment is in order. Obviously, Read's point about the language of weather being used in other areas of discourse could have been elaborated by talking about metaphors instead of language games. When I say that Mr. and Mrs. Whomever have a "stormy relationship," for instance, I am saying metaphorically that they fight a lot. This is clearly another way to understand Read's point about the language of weather. I have introduced Wittgenstein's concept of a language game, however, because I want to use the concept of a language game in Chapter IV. As I said at the outset, the aim in this first chapter is to create a backdrop against which the results of this study can be seen as I want them to be seen.

Psychology and the Weather

Does the weather affect our behavior? Needless to say, this introductory chapter must include at least something about the weather in the context of psychology. After all, the belief that climate and weather affect behavior is very old. Still, scientific research into whether behavior is affected by weather does not

go much further back than a hundred years or so, and, as a matter of fact, most of the most important discoveries about the relationship between weather and behavior have been made in the last quarter-century or so Indeed, it is only very recently that one finds books about what is now called "environmental psychology."

Hippocrates, like Aristotle, believed that climate and weather influenced bodily fluids, which in turn influenced individual dispositions "The Roman Vitruvius and the Arab Ibn Khaldun, along with Aristotle, believed that geography and climate made some people more industrious than others, some more spirited, and so on." (Bell et al, 1996, p 192) Still, these thinkers had very little in the way of "scientific evidence" to support their beliefs, and, equally relevant here, given the focus in this thesis, their beliefs were more about climate than weather. "[W]eather refers to relatively rapidly changing or momentary conditions, such as cold fronts or a heat wave. Climate, on the other hand, refers to average weather conditions or prevailing weather over a long period of time." (Bell et al, 1996, p 188) I will focus on weather, rather than climate, to the greatest extent possible, in the remainder of this section. Once again, however, we can observe that the "weather" always changes, yet remains the same.

The lack of scientific evidence notwithstanding, the belief that weather affects behavior has been well-entrenched for the best part of the last fifty years.

"During the urban and campus riots of the 1960s," Bell et al write,

> a popular belief arose that riotous acts of violence were in some way precipitated by the unrelenting heat of the summer months. Indeed, this supposed influence of heat on aggression was popularly known as "the long, hot summer effect." It became common for television commentators and newspaper editorial writers to mention fears that "It's going to be another long, hot summer!" (p 202-203)

In fact, we now also hear about "cabin fever," "the idea that people forced indoors for prolonged periods during cold weather become agitated and hostile " (Bell et al, 1996, p. 211) In each case, the belief is that the weather affects behavior significantly. The point here, however, is that the scientific evidence we now have available to us makes it look like the relationship between the weather and our behavior is not nearly as simple as is implied by these popular beliefs about that relationship. Now that we know significantly more about the relationship between weather and behavior, it looks like we know quite a bit less than the television news person did. Let me explain.

First of all, we now know enough about the ways in which the weather affects human behavior that there are three different theories in regard to what it means to say that the weather affects behavior.

> Briefly, these perspectives are determinism, possibilism, and probabilism ... In terms of climate, determinism suggests that climate forcefully causes a range of behaviors, such as heat waves causing crimes. ... Possibilism proposes that climate sets physical limits within which behavior may vary, such as modest winds permitting sailing but high winds restricting bicycle riding. Probabilism falls somewhat in between these two positions, implying that climate does not absolutely cause specific behaviors, but does

> influence the chances that some behaviors will occur and others will not. (Bell et al, 1996, p. 190-191)

The point here is simply that the evidence we now have to support claims about the effect of weather on behavior is such that it is not clear to everyone that the relationship is one of causal necessity. In other words, researchers do not agree in regard to just what the evidence we have entails about the nature of the relationship between weather and behavior. Moreover, this "conceptual problem" is not the only problem associated with efforts to study the relationship between the weather and behavior

Weather is so closely related to geography (consider the weather in Death Valley and/or in the Rocky Mountains) that it is not always clear just what it is that is causing what, regardless of how we understand what it means "to cause." So-and-so did such-and-such because it was so hot. No, she did such-and-such because she lives in the desert. Right. But does that mean "she had to do it," or just that "it was more likely that she would do it?" The point here is that all of this has become more controversial, not less controversial, as we have learned more and more about the relationship between the weather and human behavior

In fact, all of this is made considerably more complicated by the fact that we now know a great deal about the physiological mechanisms on the basis of which we are able to adjust to changes in the weather. When core body temperature goes above 113 degrees F, or below 77 degrees F, the result is death.

"Without a defensive or adaptive mechanism," Bell et al write,

> [t]he body would overheat when exposed to high ambient temperatures and would "freeze" when exposed to cold ambient temperatures. Fortunately, a number of such adaptive mechanisms under the general control of a brain center known as the hypothalamus, are available for use whenever core temperature is threatened by adversely hot or cold ambient conditions. (p 196)

The point here is that the weather affects us less than it might, since we are, in a physiological sense, significantly affected by the weather In other words, when we get hot we sweat, and sweating mitigates the effects of the heat The implication is also relatively clear· the relationship between weather and human "behavior" is extremely complex, and extremely difficult to study.

This is not the end of the road, however: the effects of weather on behavior are very difficult to study since the various elements of weather are typically experienced in conjunction with each other. It is never just hot It is never just windy· it is hot and dry and windy; or it is cold and damp and calm. What we find here, in other words, is a dilemma. we can study the effects of heat on behavior, but only in conjunction with weather elements A and/or B and/or C, or we can isolate heat from A and/or B and/or C, and study the relationship between heat and behavior in a laboratory setting. In short, we cannot isolate heat in order to study it without having to worry about whether the study lacks ecological validity. Either way, it is very difficult to study the relationship between heat and human behavior. In general, there are a lot of problems associated with efforts to study

the relationship between weather and behavior. In any case, we will still attempt to consider the evidence for believing there is a relationship between the weather and human behavior.

There seems to be a complex relationship between high ambient temperature and such varied performances and behaviors as "reaction time, tracking, and vigilance, as well as memory and mathematical calculations."

> In general, temperatures above 90 degrees F ... will impair mental performance after two hours of exposure for unacclimatized subjects. Above this same temperature, moderate physical work will suffer after one hour of exposure. As temperature increases, shorter exposure times are necessary to show performance decrements (Bell et al, 1996, p.199)

But it is not really quite so simple as this. For ".. some researchers find that heat has no influence on performance, .. and still others find that heat improves performance." (Bell et al, 1996, p.199) The problem here, as suggested above, is that a host of factors other than temperature (including individual differences) also matter in regard to performance. "In sum," write Bell et al,

> [a]rousal, core temperature, attention, perceived control, and adaptation level all probably operate as explanatory mechanisms in understanding the effects of heat stress on task performance. (p 201)

The conclusion here is this. there seems to be a complex relationship between high ambient temperature and performance, but we do not fully understand it at this point in time.

Scientific study of the relationship between temperature and violence goes

back a century or so.

> Anderson ... notes three types of studies that have examined this relationship over the years. Geographic studies compare crime rates across different regions of a country or continent. ... In a time period study you measure violence across intervals of time such as days or months. You then see if the number of crimes in a day or month correlate with the average (or high or low) temperature for each time interval. . A more accurate strategy[, however, is] to employ a concomitant temperature study, in which the temperature is known at the actual time of the violence. (Bell et al, 1996, p. 203)

The details are not important here For no matter what the nature of the study (and no matter how "aggression" is defined), aggression appears to go up with temperature

The problem, though, is that numerous laboratory studies indicate that this relationship, too, is not nearly as simple as this. Indeed, the relationship between high ambient temperature and aggressive behavior appears to be curvilinear. The most popular (and empirically well-supported) explanation is this.

> [w]hat these findings suggest with regard to the relationship between high ambient temperature and aggression is that there is a critical range of uncomfortably high ambient temperature at which aggression may well be facilitated. On the other hand, extremely high ambient temperature, especially when combined with other sources of irritation or discomfort, may become so debilitating that aggression is no longer facilitated and may well be reduced when individuals prefer to concentrate on escaping the heat. (Bell et al, 1996, p. 205)

Once again, there seems to be a relationship between heat and aggression, but it is a "different relationship" than the one "established" by earlier studies. As with the relationship between heat and various performances, there is presently

heated debate in regard to the real nature of the relationship between heat and aggressive behavior. There is a relationship, but we do not quite understand it yet. Moreover, there is also considerable debate about laboratory evidence for relationships between heat and attraction, and between heat and helping behavior There seems to be relationships between these behaviors and heat, but the nature of them is not yet clear. The main point, however, is relatively clear: the relationship between heat and human behavior is probably much more complex than is supposed by the conventional wisdom about the effects of a long, hot summer.

All of the problems discussed at the start of this section (like conceptual problems about causation, and issues of ecological validity, e g) reappear when we talk about how behavior is affected by low ambient temperatures. The good news here is that the relationship between low temperature and behavior seems to be basically the same as the relationship between behavior and heat. Indeed, the only differences here, from what I gather, are that the relationship between low temperature and behavior has not yet gotten quite as much research attention, and that the negative effects of cold weather are somewhat easier for us to mitigate. If I need to mow the lawn, it is easier to prepare for record cold temperatures than to prepare for record heat. After all, if it is a cold day in July, I can put on a coat. Even without the details of the relationship between behavior and cold weather,

therefore, the central point remains the same· the relationship between the weather and human behavior is considerably more complex than it might seem at first blush

This being the case, we will not miss a great deal if we jump all of the way to the bottom line. Bell et al summarize their discussion of the effects of cold temperatures, the effects of wind, and the effects of air-pressure on behavior as follows

> [e]xtremes of cold impair performance and may also influence aggression in the same manner as extremes of heat Winds can be quite disturbing and interfere with many types of performance. Health complaints and accident rates also appear to be associated with high-wind conditions. Low barometric pressure at high altitudes leads to hypoxia and other forms of physiological distress, but we can adapt to low- and high-pressure environments. Changes in air pressure associated with weather patterns can have deleterious effects on us In general, weather effects occur in combination with each other and with pollution effects. (Bell et al, 1996, p 223)

In short, the weather affects all of us in numerous and very complex ways We are certain of this. We are not yet certain about the nature of each and every relationship between weather and behavior, but we also know that weather affects some people even more than it affects the rest of us

Pathology and the Weather

I wish to discuss two places in DSM-IV where weather is mentioned in relation to phobias, and in relation to mood disorders As for phobias, a person is diagnosed as having a Specific Phobia if the following conditions are met. (The DSM-IV code for the diagnosis of Specific Phobia is 300.29)

A. Marked and persistent fear that is excessive or unreasonable, cued by the presence or anticipation of a specific object or situation (e g., flying, heights, animals, receiving an injection, seeing blood)

B Exposure to the phobic stimulus almost invariably provokes an immediate anxiety response, which may take the form of a situationally bound or situationally predisposed Panic Attack Note: In children, the anxiety may be expressed by crying, tantrums, freezing, or clinging

C. The person recognizes that the fear is excessive or unreasonable. Note: In children, this feature may be absent.

D. The phobic situation(s) is avoided or else endured with intense anxiety or distress.

E. The avoidance, anxious anticipation, or distress in the feared situation(s) interferes significantly with the person's normal routine, occupational (or academic) functioning, or social activities or relationships, or there is marked distress about having the phobia.

F. In individuals under age 18 years, the duration is at least 6 months.

G. The anxiety, Panic Attacks, or phobic avoidance associated with the specific object or situation are not better accounted for by another mental disorder, such as (American Psychiatric Association, 1994, p. 410-411)

Condition G finishes with a list of six or seven mental disorders that might better explain a "phobia" in a given case, but what we have is already more than enough. Indeed, the point here is really in regard to subtypes that can be added to give a more accurate diagnostic picture of the phobia being attributed to the person who suffers from it. The "Natural Environment Type" is the second most common of the five subtypes listed along with Specific Phobia, and "storms" is given as one of the three specific examples of this subtype that are listed (Approximately 75%-90% of individuals with a Specific Phobia, Natural Environment Type, are females.) In other words, there are people who have a phobic reaction to storms (and/or to other weather related phenomena).

Moreover, it is added on page 407 of DSM-IV that "[h]aving one phobia of a specific subtype tends to increase the likelihood of having another phobia from within the same subtype." The implication here is clear and interesting some people, insofar as they have some number of weather-related phobias, have a phobic reaction to "weather " As I said above, the weather affects some people even more than it affects the rest of us. It rains, and So-and-so's experience is their phobic reaction to rain.

The weather also comes into play in the chapter in DSM-IV that is about Mood Disorders. Indeed, the weather is again relevant as a "specifier." The relevant text is as follows: "[t]he specifier With Seasonal Pattern can be applied to

the pattern of Major Depressive Episodes in Bipolar I Disorder, Bipolar II Disorder, or Major Depressive Disorder, Recurrent " The point, without going into the details of these three disorders, is that the weather is, for some people, significantly correlated with the onset of a recurring depression. The weather changes, and their mood changes as a result.

The conditions that need to be met for the With Seasonal Pattern specifier to be appropriate are as follows

A. There has been a regular temporal relationship between the onset of Major Depressive Episodes in Bipolar I or Bipolar II Disorder or Major Depressive Disorder, Recurrent, and a particular time of the year (e.g., regular appearance of the Major Depressive Episode in the fall or winter).

   Note. Do not include cases in which there is an obvious effect of seasonal-related psychological stressors (e g , regularly being unemployed every winter)

B Full remissions (or change from depression to mania or hypomania) also occurs at a characteristic time of the year (e.g , depression disappears in the spring).

C In the last 2 years, two Major Depressive Episodes have occurred that demonstrate the temporal seasonal relationships defined in Criteria A and B, and no nonseasonal Major Depressive Episodes have occurred during that same period.

D. Seasonal Major Depressive Episodes (as described above) substantially outnumber the nonseasonal Major Depressive Episodes that may have occurred over the individual's lifetime. (American Psychiatric Association, 1994, p. 390)

In other words, it is not at all uncommon for depression to be significantly

correlated with fall and/or winter In fact, "[p]sychiatrists have recently given the name Seasonal Affective Disorder, or SAD, to a depressive cycle that varies with the seasons " Bell et al go on as follows

> SAD usually occurs in women, begins in early adulthood, and the depressive episode typically shows excessive sleep ..., fatigue, craving for carbohydrates, and weight gain. Since the most studied pattern is for depression to occur in the winter and a brighter mood . to occur in summer, and since the hypersomnia is reminiscent of hibernating animals, the shortening and lengthening of daylight that goes with the seasons has been thought to be a potential causal factor (Bell et al, 1996, p. 222)

Again, the implication is clear Even though SAD is not yet included in the DSM as an identifiable mental disorder, it is clear that some people get depressed when the fall-like/winter-like weather arrives. The main point, once again, is that some people are affected by weather even more than others. The season changes The days are short. The weather is cloudy and cold. And, as a result, So-and-so becomes depressed again In short, some people suffer from weather-related phobias, and some people suffer from depression that is significantly correlated with the winter-like weather. These people are affected by the weather to a greater extent than are the rest of us. But all of us are affected in numerous and complex ways by the weather we experience This is what the research indicates.

The only other DSM-IV reference to weather of which I am aware is most fascinating. "The essential features of Autistic Disorder are the presence of markedly abnormal or impaired development in social interaction and

communication and a markedly restricted repertoire of activity and interests " (American Psychiatric Association, 1994, p. 66) The discussion of this particular mental disorder goes on from here for six or so pages, but the reference to weather I want to mention occurs as a parenthetical comment when the point about a restricted range of interests is being elaborated. It is observed on page 67 of DSM-IV, that some individuals with Autistic Disorder become preoccupied with "amassing facts about meteorology " Indeed, it is not uncommon to hear about a person with this mental disorder that remembers exactly what the weather was like, each and every day, going back for years and years. Indeed, the following dialogue is plausible. May 20, 1955? "Sure It was sunny It was in the sixties " How about June 9, 1951? "I remember that It was very hot that day."

The point is obvious. A non-autistic person does not remember what the weather was like each and every day We experience weather as often as we experience anything. And the weather is important insofar as it affects us significantly Nevertheless, the weather is typically not the focus of our attention Indeed, that is why it is so fascinating to turn on the television and listen to an autistic person who can remember exactly what the weather was like on such-and-such a day, some forty-plus years ago. In any case, I will finish this chapter with a short summary of the discussion that has brought us to this particular point.

Summary

This chapter began with a story about Alan Watts and Alan Watts. Alan Watts, the philosopher/theologian, did not write a book about the weather Still, mentioning his name put me in a position to say a bit about the philosophy of Merleau-Ponty, the twentieth-century, French philosopher who articulated the theories that underlie the approach to psychology employed in this thesis.

The point of the discussion of The Weather Handbook, by the other Alan Watts, was just this· the focus of most everything actually written about the weather is on understanding the weather scientifically and/or on predicting how it will change. Prediction is typically the name of the game Indeed, we saw the same concern when we briefly considered folklore pertaining to the weather.

What also became clear, however, is that the weather is not always figural in experience. At least one person who wrote a "review" of John Huston's movie, Key Largo, did not even mention the storm that bashes the island throughout the movie. We saw something very similar in regard to Camus's short novel, The Stranger Camus's novel is never interpreted as the story of a man who kills an Arab because it is extremely hot.

What makes all of this interesting, however, is that we all experience weather so often that the language of weather has made its way into a large

number of domains (and/or "language games") not at all related to meteorology. This was discussed in connection to Reed's book about the weather in romantic poetry What makes this truly fascinating, however, is that it is well-known in psychology that human beings are affected by the weather in numerous and complex ways In short, human beings are not always aware of an aspect of the natural environment that can affect them dramatically.

We have learned a good deal about the weather, and a good deal about the relationship between the weather and human behavior On the other hand, we must admit that we have yet to discover all we hope to discover about the experience of weather When is it likely that we will become aware of the weather? What is it like when we are in fact aware of the weather? What is it like to experience weather? To answer these questions, I asked one hundred volunteers to list some times when they were aware of the weather, and to describe one of the times when they were aware of the weather in detail. In the following pages, I will say more about my research methodology, and I will report and discuss what I have learned about the human experience of the weather. In this first chapter, I have created the backdrop against which I wish to consider the results of my study of the experience of weather

CHAPTER II

METHOD:

From Philosophy to Psychology to this Research

The Philosophy and the Psychology

The philosophy that grounds this research can be called existential phenomenology Valle, King, and Halling explain this philosophical jargon as follows:

> [t]he Danish thinker Soren Kierkegaard (1813-1855) is generally regarded as the founder of existential philosophy, whereas Edmund Husserl (1859-1938), a German philosopher, is credited as the primary proponent of phenomenology. For Kierkegaard, it was imperative that philosophy address itself to the concrete existence of the individual person and attempt to elucidate the fundamental themes with which human beings invariably struggle. Husserl's aim was more academic: phenomenology meant the rigorous and unbiased study of things as they appear so that one might come to an essential understanding of human consciousness and experience. ...
>
> Joined together .. , existential phenomenology can be viewed as that philosophical discipline which seeks to understand the events of human existence in a way that is free of the presuppositions of our cultural heritage, especially philosophical dualism and technologism, as much as this is possible. (Valle, 1989, p. 6)

Maurice Merleau-Ponty (1908-1961) is a well-known existential phenomenologist. His project in his early works is "to re-establish the roots of the mind in its body and in its world." (Merleau-Ponty, 1964, p. 3) Merleau-Ponty's

thesis is that perception is ontologically and epistemologically fundamental. The so-called human subject is best conceived of as a perceiving body. In other words, the "self" is always embodied, the "mind" is always in the world. The world is always inhabited by other persons. Time is given to us immediately, insofar as the so-called objects of perception are fleeting in nature Fundamentally, we are perceiving organisms.

Perception is also the source of, and the foundation for, knowledge, which – given the perspectival nature of perception – is never absolute. The most significant point, given the present research project, is that the so-called objects of conscious experience are invariably figural against grounds ontologically given to us. The grounds of human experience are always the following: our own bodies, the world in which we live, the time in which we live, and other people

The following passage by Donald E Polkinghorne takes us from philosophy to psychology.

> As a philosophy, phenomenology has been concerned with providing descriptions of the general characteristics of experience, with a particular focus by existentialists on the experience of being human. ... Phenomenological psychology is a perspective that acknowledges the reality of the realm of meaningful experience as the fundamental locus of knowledge. ...
>
> Although the structures investigated by philosophical phenomenology are universal and required for the appearance of consciousness itself, phenomenological psychology investigates structures that are typical or general for groups of people. The method of philosophical phenomenology retains the traditional philosophical use of self-reflection or "armchair philosophizing" that psychology broke away

> from when it became a science, but phenomenological psychology places emphasis on descriptions from research subjects ... , instead of the researchers' self-reports. (Valle, 1989, p 43)

When this phenomenological approach to psychological research is employed to examine themes that have been addressed by existentialists since Kierkegaard, we have what we can call an existential-phenomenological psychology. Again, it is useful to listen to Polkinghorne. he now takes us from psychology to a general description of the method used in this type of research.

> The task of [this] psychology – generally held to be the understanding of human existence – requires knowledge of the structures that are implicit in the experienced or lived realm out of which our actions and expressions arise.
>
> A general format for the phenomenological investigation of consciousness by psychologists follows a three-step procedure. The investigator must:
>
> 1. Gather a number of naive descriptions from people who are having or have had the experience under investigation.
> 2 Engage in a process of analyzing these descriptions so that the researcher comes to a grasp of the constituents or common elements that make the experience what it is.
> 3. Produce a research report that gives an accurate, clear, and articulate description of an experience. The reader of the report should come away with the feeling that "I understand better what it is like for someone to experience that." (Valle, 1989, p. 46)

As indicated in Chapter I, this study is an attempt at understanding the experience of weather. The purpose of this chapter, however, is to describe in detail the process by which the results reported in the next chapter were obtained. Accordingly, Pollio, Henley, and Thompson can also help us at this point, for they give a more elaborate summary of the steps take by psychologists doing

phenomenological research. The investigator must:1) Choose [a] Topic; 2) Perform [a] Bracketing Interview; 3) Interview Participants; 4) Transcribe [the] Interviews; 5) Read for [the] Meaning Units/Read for [a] Sense of [the] Whole; 6) Cluster Initial Thematic Meaning; 7) [Reread and] Develop Thematic Structure; 8) Present [this] Structure to [the] Research Group; 9) Report Findings to [the] Participants; 10) [And] Present [the] Final Report. (Pollio, 1997, p. 60)

When Pollio et al elaborate about steps 5, 6, 7, and 8 – and 5 through 8 are what doing phenomenological research is really all about – they note that

> [t]he hermeneutic circle refers to an interpretive procedure in which there is a continuous process of relating a part of the text to the whole of the text. ... The hermeneutic circle overcomes the seemingly linear character of reading by having an interpreter understand earlier portions of the text in relation to latter portions and, conversely, understand latter portions in the context of preceding ones. Thus, any given passage of the text is always understood in terms of its relation to the whole, both preceding and following, rather than as a decontextualized thing-in-itself ...
>
> For the present program of research, the logic of a hermeneutic approach was implemented in three ways. group interpretation, idiographic interpretation, and nomothetic interpretation. The first of these is defined by the interplay between members of an interpretive group and the interpretation offered by the primary researcher independent of the group setting. In group interpretation, a transcript is read aloud with frequent pauses to discuss potential meanings and possible interrelationships among meanings. The function of a group reading is to orient both the researcher and the interpretive group to the nature of the data, and to alleviate the difficulties of beginning to organize and interpret qualitative data. After interpreting the transcript of one interview, the majority of the remaining transcripts are interpreted by the primary researcher.
>
> Periodically the researcher returns to the group with tentative idiographic descriptions and still more tentative nomothetic thematic descriptions. At this juncture, the group evaluates whether these descriptions are supported by the data and whether or not they provide a

> relatively clear description of participant experiences. ..
>
> A second implementation of hermeneutic principles concerns the process of idiographic interpretation In this case, an individual transcript serves as the text that leads to a case-study description for that interview. Such idiographic descriptions resemble clinical case studies except that the focus is now on describing participant experiences of the phenomenon rather than on therapeutic insight and recommendations. Such case studies provide a summary of descriptive interpretations noting prominent meanings, relations, and patterns present in each interview. ..
>
> The third implementation of the hermeneutic circle occurs in the development of more nomothetic thematic descriptions. The whole of an interpretation is broadened to include all interviews on the same topic, and the hermeneutic circle now yields a process of interpreting each interview in the context of all other interviews . Themes describe experiential patterns exhibited in diverse situations, and by looking across interviews, the researcher/interpreter is able to consider a more diverse set of experiences and to recognize ways in which one situation bears an experiential similarity to another. . As such, this "rule" provides an empirical procedure comparable in intent to Husserl's use of the more reflective and personal process of imaginative variation.
>
> ... At the point, the part-to-whole procedure characteristic of hermeneutic description will be undertaken in order to yield a more inclusive thematic structure. As should be clear, a specific thematic structure, describing experiential patterns and interrelationships among themes, is the final product of an existential-phenomenological interpretation. (Pollio, 1997, p. 49-52)

As noted above, this is a good general description of the process that yields the phenomenologist's results. Nevertheless, just as the so-called grounds of human experience are probably never so clearly exclusively figure or ground, as are the vase and faces in the famous vase and faces figure, it is probably true that no researcher makes every step exactly as the steps in a phenomenological research project are outlined by Pollio, Henley, and Thompson. Moreover, the "hermeneutic circle" is not always as "round" as it is in Pollio, Henley, and

Thompson's description of phenomenological research. Accordingly, the second part of this chapter will describe in considerable detail exactly how the results presented in the next chapter were obtained. I will begin to finish the first part of this chapter, however, with the following question: Why study the experience of weather?

The answer to this question, on the one hand, can be no more elaborate than the existentialist-phenomenologist's conviction that any and every experience in life is worth studying. Indeed, a complete characterization of human consciousness – which is the existential-phenomenologist's aim, of course – can be had only on the basis of a complete description of every possible human experience. In this case, however, another answer is possible, and it begins along the following lines: existential-phenomenological psychology is an approach to psychology firmly rooted in the philosophy of Merleau-Ponty, according to whom human experience is always figural against the backdrop of the following so-called grounds: the body, the world, time, and other people.

The remainder of this second account of the rationale behind a phenomenological study of the experience of weather is as follows. The Phenomenology of Everyday Life, by Pollio, Henley, and Thompson, was published in 1997. Chapters three, four, and five of their book are based, respectively, on phenomenological studies of the human experience of the body,

of time, and of other people The "missing chapter," given Merleau-Ponty's figure/ground understanding of human consciousness and experience, is clearly the one based on a phenomenological study of the experience of being aware of the world. Obviously, weather is an aspect of the world, and, bottom line, this research was conceived of, from the very start, as a foundation for a part of that missing chapter.

The Procedure

No bracketing interview was necessary, since the data for this particular study were not gathered on the basis of interviews Indeed, the data for this particular study were gathered by asking students in two psychology classes at the University of Tennessee to respond in writing to the following instructions/questions.

1. When are you aware of the weather? Please list three different times when you are (or were) aware of the weather.

2. Please choose one of the situations listed above and describe in as much detail as possible what you are (or were) aware of at the time.

Ninety-five short narratives were gathered in this way. A few responses were as short as a single sentence. Some responses, however, were as long as nine

or ten sentences. Most narratives were four or five sentences long. Thirty-nine of the narratives were written by male students. Fifty-six of the responses were from female students. All of the students were undergraduates. Fifty-six of the participants were freshmen, twenty-three were sophomores, nine were juniors, and seven were seniors. Very few narratives were written by nontraditional students. In other words, almost all of the ninety-five narratives were written by people between the ages of eighteen and twenty-two, and most were closer to eighteen/nineteen. In short, almost all of my participants were undergraduates at the University of Tennessee.

The responses that were made to the questions asked above were then typed. Spelling, grammar, etc., errors were not corrected. A transcript of the responses was then given to me, the primary researcher I read them through fairly quickly. the aim at this point was two-fold I wanted to categorize the ninety-five situations in which our subjects had reported having been aware of the weather, and I wanted a "first impression" of the ninety-five descriptions of the experience of having been aware of the weather. Whenever the situation was not clear in the narrative, I got what help I could from the responses that were give to question number one.

When I read each narrative, I wrote down the situation in which the person who wrote the narrative was when they became aware of the weather. After

reading all ninety-five narratives, I had listed about thirty-five different situations. At this point, I read back through the list of situations and began to combine them into more general categories. "Leaving for class," "starting home for spring break," and "leaving for the store," for instance, were put into a larger category called "When Starting Out." The combining of categories continued until I had all ninety-five narratives organized into five general categories. This part of the work was easy, and was completed fairly quickly.

At this point, the ninety-five narratives were read more carefully. After reading each response, I wrote down in a sentence or so what I understood to be the theme of the narrative. A lot of narratives were about the way in which the weather changes, for instance. This was the first step in an analysis process that resulted in the themes presented in the next chapter. Not counting the week or two between the first and second readings of the ninety-five narratives, during which time I simply thought about the narratives I had read quickly, this part of the work was completed by the beginning of April, 1999.

On a Wednesday evening that April, copies of the transcript of the ninety-five narratives were brought to the weekly meeting of the Phenomenology Research Group. (The Phenomenology Research Group is a group of students and professors who meet weekly to discuss philosophical/psychological matters, and to help each other interpret the narratives and interviews that are the basis of the

phenomenological research they do.) A designated reader from the group read the first narrative. The other six or seven researchers listened. Then those present, except the primary researcher, me (who tried to just listen), stated and discussed their impressions of what the writer of that first narrative was saying about his or her experience of the weather. When everything everyone wanted to say about the first narrative had been said, the designated reader read the second of the ninety-five narratives. On that first Wednesday evening, the group discussed about twenty of the ninety-five narratives In other words, seven or eight people discussed about two pages of text for the better part of two hours. Bottom line· the narratives were read very, very carefully, and were discussed at great length and in considerable detail.

The remaining transcripts were brought back to the Phenomenology Research Group the following Wednesday night The group read and discussed another thirty or so of the ninety-five accounts of the experience of having been aware of the weather. A few people who were present at the first session were not present at this second session, and a few people showed up at the second session who had not been present on that first Wednesday evening. Still, the process was basically the same: narratives were read and discussed one after another. The major difference was that it did not take quite so long to consider the narratives, since some of the "themes" were beginning to emerge. In fact, the thirty or so

narratives that were read on that second evening, were read and discussed in about ninety minutes. The last thirty minutes of the two-hour session became a discussion of themes At this time, we were beginning to think we understood what our participants were wanting to tell us about their experience of having been aware of the weather. Accordingly, it was time for me to develop the thematic structure of the experience of weather.

Nevertheless, at the end of the following summer no such structure had been developed. One reason for this is that it had never been decided how data of this sort should be handled. In previous studies completed by this research group the data had always been gathered by doing full-length interviews These data were different. As noted above, some of our "narratives" were as short as a single sentence long, and it was not at all clear in this case what should and what should not be counted as a theme.

Typically the phenomenologist works with ten or so interview transcripts, each transcript being ten to twenty pages long. This is a relatively small number of subjects (given other sorts of research in psychology), but each subject provides an extremely rich description of the experience under investigation. With this sort of data, one does not count anything as a theme unless it appears in every single transcript. In other words, the themes are such that each of them is apparent in every single transcript. The problem with the data I had gathered was that we

would not find any themes at all if we were to count only what appeared in every narrative as a theme. After all, some of the "narratives" were just one sentence long.

But why should we do that? After all, our narratives were not nearly so rich as the interviews with which phenomenologists usually work, but we had a large number of them. Why shouldn't we think of themes in some other way? What had really emerged was a philosophical problem in regard to the phenomenological method, and it was solved by stipulating along the following lines In order for X to count as a theme, X would have to turn up regularly in the narratives, and there would in the end be no narratives that did not have at least one of the themes that had been identified as such. A theme did not need to turn up in every single narrative to count as a theme, but every narrative did contain at least one of the themes from the list of themes identified as such. In any case, it was in fact the following fall before I was really ready to describe the themes in the ninety-five descriptions of the experience of being aware of the weather that I had gathered.

From that point on, however, things moved along rather smoothly and quickly. I read (and re-read) the notes I had made when reading the narratives the previous spring. I read and reflected upon the notes I had taken when the narratives had been read and discussed by the Phenomenology Research Group. I reflected upon my own experience of weather during the summer that had passed

between that spring and fall. Etc. Following this, I made a list of what I then understood to be the themes in the ninety-five narratives, in light of the "rules" that had been established.

I then re-read the narratives in light of my tentative list of themes. This resulted in some relatively minor changes. The next clearly identifiable step in the process of analyzing narratives for themes, however, occurred when I made a short presentation for those present at an October meeting of the Phenomenology Research Group. I talked about what I understood to be the themes, and gave examples of narratives that illustrated the various themes on my now-not-so-tentative list of themes. The presentation was followed by an intense, ninety-minute discussion of the themes that I had just presented and illustrated Again, some tinkering and tweaking took place, but, to put those ninety minutes into a nutshell, everyone present finally agreed that we now had a genuine grasp of what our subjects had told us about their experience of having been aware of the weather.

During the following week, I continued to read, think about, and in other ways "work with" the ninety-five descriptions of the experience of weather. I also gave considerable thought to the best way to picture what I now understood to be the themes encompassed by the human experience of weather. More importantly, I asked four more people to write responses to my two research questions. I did this

for two reasons. First, I needed four more responses to have an even one hundred responses, and, obviously, that is a perfect number of responses if one intends to mention the percentages of responses in which he had found the various themes. (I had ninety-six narratives at this point, because I had found a description of an experience of weather in the introduction to the book by Alan Watts, the "famous" meteorologist.) Moreover, I wanted to prove to myself that I had "gotten it right," and reading some narratives written after I had "gotten it" seemed to me to be an excellent way to do just that. Moreover again, the first ninety-five narratives were all written by students in two psychology classes at the University of Tennessee. Why not see if some older, or younger, non-students wrote narratives that contained the same themes? In any case, I wanted four more responses, and I wanted them from people who added at least a bit of diversity to the population of subject I already had. When I had the four new narratives I read them, and, indeed, the very same themes were apparent in them.

Nevertheless, I did one more thing before I wrote Chapter III. I re-typed the one hundred descriptions of the experience of weather that I now had in my possession. I did minor editorial revisions (which accounts for the brackets in the narratives in the Appendix), but the real motivation here was in regard to my desire to be as certain as humanly possible that I understood exactly what these one hundred people were telling me about their experience of weather In other

words, I wanted to be as intimately connected to the experience of my research subjects as the data they had given me would allow. After I spent another three afternoons reading the one hundred narratives about the experience of weather as carefully as I possibly could (i.e., after I typed them myself), I was finally convinced that I had identified the major themes in the experience of weather accurately.

I will conclude this chapter with a list of the steps taken in this study of the experience of weather. Obviously, the list of steps taken is strikingly similar to the list that was given early on in this chapter. There are, in fact, just two significant differences (both of which are the result of the fact that short narratives rather than sixty/ninety-minute interviews were used as data): there was no need for a bracketing interview (since there was no way for me, the researcher, to influence the "interview"), and it was necessary to stipulate what would and would not count as a theme (since my data was "different").

In this particular experiment, the researcher: 1) selected the topic; 2) had ninety-five volunteers write a short description of a time when they were aware of the weather; 3) had the narratives typed; 4) read the narratives to identify situations and to get a general sense of the experience of weather; 5) read the narratives again, took notes, and started to look for themes; 6) listened as the narratives were read/discussed by the Phenomenology Research Group; 7)

stipulated what counts as a theme; 8) read the narratives again and identified themes; 9) presented the thematic structure of the experience of weather to the Phenomenology Research Group; and 10) checked the results by getting five more narratives, and by typing all one hundred narratives again.

The results obtained on the basis of this procedure are reported in Chapter III. Chapter IV, which is the final chapter of this thesis, is my discussion of what I take to be the implications of my findings.

CHAPTER III

RESULTS:

The Experience of Weather

The results obtained by the procedure described in the previous chapter are reported in this chapter In the first half of this chapter, I will list and describe the situations in which my one hundred volunteers were aware of the weather. In the second half of this chapter, I will identify and describe the themes embodied in their accounts of the experience of being aware of the weather

The Situations

The situations that my one hundred subjects choose to write about fit without exception into the following five categories: 1) When Planning Tomorrow, 2) When Starting Out, 3) When Waking in the Morning, 4) When Doing Something Out of Doors, and 5) When the Weather is Unusual. The number of participants who wrote narratives that fit into each of these categories -- categories that are explained in the first half of this chapter -- are reported in Table 1, which is at the top of the next page

Table 1: The Situations and How Many of Each

When Planning Tomorrow	15
When Starting Out	16
When Waking in the Morning	19
When Doing Something Out of Doors	22
When the Weather is Unusual	28

When Planning Tomorrow

Some people wrote about being aware of the weather when watching the weather report on television, or listening to the weather report on the radio Also included here, however, were narratives in which the person describing his or her experience of having been aware of the weather explicitly said that they were planning for some future time, usually tomorrow In all fifteen cases included in this first category, the situation was one in which the person was hearing about, or thinking about, what the weather would be like at some time in the future, usually tomorrow The focus here was invariably on the future.

When Starting Out

Sixteen narratives were set in the context of "starting out." Some of these were about going outside in the morning to begin to walk to class. Others were about starting out on a trip of one sort or another As with the first category, the focus here was invariably in regard to what the weather would be like during the "journey" that was beginning. Once more, the focus was on the future (albeit a future that was at the time nearly present)

When Waking in the Morning

Nineteen of the one hundred narratives fit into this third category Included here are two kinds of narratives those that mention just having awakened in the morning, and those that mention looking out the window upon waking, or very shortly after waking, in the morning Once again, the focus is on the future. these people were concerned with what the weather was going to be like latter on in the day. In a manner of speaking, the day itself was "starting out," and they were wanting to "plan for it."

When Doing Something Out of Doors

Twenty-two people reported having been aware of the weather in a relatively wide range of situations, all having to do with doing something or other outside. They noticed that the weather had changed, for instance, but they did so while driving their car from somewhere to somewhere. In other words, the situation was one of the following: they were at the beach, they were camping, or running, or on a picnic, or working on the farm. These people were not concerned with what the weather would be like later. These people were outside, and were aware of what the weather was like here and now.

When the Weather is Unusual

Twenty-eight of the one hundred narratives used in this research fit into this final category. The situation here, most of the time, was a storm of one sort or another· heavy rain, deep snow, etc. Some of these twenty-eight participants, however, wrote about having been aware of the weather at a time when the weather was unusually pleasant or unusually peaceful. In every case, therefore, these subjects were aware of the weather when the weather was strikingly different than the "usual" or "normal" weather. It was often during a storm. But in

some narratives it was not. Either way, the weather was somehow different or unusual.

A Final Comment About Situations

One could justifiably say that these one hundred narratives are really set in situations of just two sorts. On the one hand, people were aware of the weather when the weather was taken into account in planning the short-term future. They were watching television, or listening to the radio, and hearing about the weather predicted for tomorrow, or they were beginning the day and/or just getting started on the first project of the day. In other words, we could reasonably combine the first three categories, and say that exactly one half of the narratives were oriented toward the near future. All of these individuals reported being aware of the weather insofar as they were concerned about what the weather would be like later.

The other fifty narratives could be placed into a category characterized by the fact that the weather became figural in the present moment. At times, the weather was sufficiently tumultuous to capture the attention of the author of the narrative in question, although sometimes it was simply a matter of the weather in the present moment somehow "coloring" the activity engaged in by the subject

who subsequently reported such-and-so about his or her experience of the weather Obviously, this way of categorizing the narratives would not give us as detailed a picture of the sorts of situations in which the weather had become figural for our one hundred subjects, but it truly is significant that exactly half of the one hundred narratives would be assigned to each of these two higher-order categories Half of the time the weather "grabbed their attention " But as often as not, the weather became figural in the context of a concern with knowing what the weather was going to be like later on. It was as if the weather here and now did not matter at all. In any case, this puts me in a good position to identify the themes, and to articulate a general account of the human experience of weather

The Themes

The themes characterizing the experience of the weather can be named as follows The weather was described/experienced as 1) Outside, 2) Nasty or Nice, 3) Changeable, and 4) Controlling

A careful study of one hundred short narratives that were obtained as responses to asking volunteers to describe in detail a time when they were aware of the weather resulted in understanding the experience of weather along the following lines. Although it is always possible that the weather will burst in upon

us, the weather is typically Outside Whether the weather is Nasty or Nice, or judged to be neither, the weather will inevitably Change Either way, the weather will "determine" how I feel and/or what I do The weather is Controlling In short, the weather is a continually Changing feature of the world in which I always find myself situated

The Itinerary

In the remainder of this chapter, I will provide a more elaborate account of each theme, and give examples of narratives in which each of these themes can be seen clearly I will provide a thematic structure of the experience of weather, and will explain precisely why the "picture" is as it is This will involve saying something about which themes appear most often with which other themes The aim, in short, is to capture the human experience of weather, that is, to describe what it is like for us when we are actually aware of the weather.

An Interest in the Future as the Ground

Two final preliminary points need to be made before I can deliver on these promises. The first point is an elaboration of something suggested in the above

discussion of situations. After reading the narratives a number of times, and noting the themes that were emerging, it became quite clear that time was very often the ground when weather becomes figural in consciousness. Indeed, very often the weather was experienced as Changeable/Changing and the primary interest of the participant describing the experience was in regard to what the weather was going to be like later The concern was often in regard to how to prepare for the weather that was on the way.

What I also noticed, however, was that mention of the "body" and of "others" also appeared very regularly in the narratives. In other words, asking about the weather – which is obviously an aspect of the world, which is one of the four existential grounds – eliminated the world as a ground, but made each of the other three grounds "stand out" more clearly as grounds. In a manner of speaking, reducing the four existential grounds to three made the three appear "bigger."

A Note on Numbers

I will finish the preliminaries with a comment about numbers. When it is reported in what follows that such-and-such a number of narratives included language of such-and-such a sort, the aim is not to prove anything at all. The approach here is really and truly phenomenological, and the charge of quantitative

chicanery simply misses the mark. The number of narratives that contain the idea that the weather is only Outside, for example, is, as I see it, another interesting aspect of the data. The aim in this chapter is to report as best I can what I discovered in the narratives obtained by asking the questions that were the springboard for this research The numbers are not given in order to prove anything. The numbers simply represent another interesting feature of the data. In any case, we have now reached a point from which we can turn to the main business of the chapter

Theme I: Outside

The first of the four themes is termed "Outside." This theme encompasses the idea that it is always possible that the weather will come inside and affect us, but much more often the idea that I am counting as this theme is that the weather is Outside. We can put it like this: the weather is typically Outside. The weather is typically not inside. Without exception, the participants understood the exterior wall of a structure to mark the difference between what is and what is not inside. I was inside; it was cold and wet Outside. (Not surprisingly, as I read the narratives I was very often reminded of how often I had heard someone say, "Come on in! Get in out of the weather!")

All of the following provide examples of narratives that illustrate this particular theme. The numbers given with the quotes are the numbers of the narratives as they appear in the Appendix. The first quotation here, for instance, is listed in the Appendix as narrative number nine. The "F-Fr" means that this first narrative was written by a female who was a freshman at the time of the writing. "M" is for male. "So" is for sophomore. "Jr" is for Junior. "Sr" is for senior A number instead of an "Fr," "So," "Jr," or "Sr" gives the person's age, in those cases where the author of the narrative is not a student. Consider all of the following, each is a good example of the theme of Outside.

> 9 (F-Fr) One morning I was running late for class. I pulled on some clothes and walked out to find that it was cold as hell and raining cats and dogs. I trucked it back up 7 flights of stairs and put more clothes on ..
>
> 15. (F-Fr) I usually have no idea how cold it is outside or whether it[']s raining or not until I walk outside before class. ... That's what I did today. Every time that it rains I'll forget an umbrella or a hood. ... I need to start watching the weather channel more, ...
>
> 19. (F-Fr) Today when I stepped outside of my dorm on my way to class I realized that it wasn't as cold as it has been. .. I didn't have to wear a big coat and I didn't freeze to death. ...
>
> 24. (F-Fr) I looked outside my window and saw that it was raining and it was cold when I got outside. I dressed in a long-sleeved[]shirt and jeans. I also put on my jacket and took my umbrella with me.
>
> 29. (F-So) One of the first things that I do each morning is look out the window to see what the weather looks like. ... This morning it was raining. ... It was obvious that it had rained a lot during the past few hours, because there were large puddles on the ground.

Narratives number 27, 43, 46, and 48 (see Appendix) remind us that the weather can burst in and affect us, but all of the remaining narratives that contain Outside as a theme make it clear that these people experienced the weather as typically only Outside. Indeed, all of the following narratives do exactly this: 1, 3, 4, 6, 10, 13, 18, 20, 23, 25, 28, 31, 33, 37, 38, 39, 41, 42, 45, 49, 50, 52, 55, 57, 62, 64, 65, 66, 70, 72, 75, 80, 81, 84, 85, 87, 88, 90, 93, 94, 95, 97, and 98 In other words, this first theme can be seen explicitly in more than 50 of the narratives considered. In a few narratives, the subject reported having been aware of the weather when it happened to burst in and affect him or her while indoors Nevertheless, significantly more often participants wrote that they were aware of the weather as a feature of the world Outside

Theme II: Nasty or Nice

The second of the four themes is "Nasty or Nice." This theme can be found in about 25 of the narratives In some narratives the Nasty or Nice appeared to be an utilitarian sort of judgement: the weather was really Nice for doing this or that, for instance. In short, weather was experienced as good or bad for doing what the author of the narrative wanted to do at the time they were (or became) aware of the weather. It was Nice enough to have the picnic, or it was so Nasty that they

did not want to drive the car.

Nasty was highly correlated with rainy, cold, snowy, etc., and Nice was highly correlated with sunny and warm, but this was not always the case. A foggy, rainy day can be Nice for sleeping, and a sunny, warm day can be bad for skiing. All of the following narrative are example of this theme, when the judgement is made in an utilitarian sort of way.

> 3. (F-Fr) I am aware of the weather when I drive because I look around at the scenery. .. I would not want to drive in today's weather. It is nasty outside.
>
> 28. (F-So) When I'm walking to class I'm aware if it's cold, windy, rainy, sunny, or cloudy. I know if I need to take a coat or umbrella with me. I can tell if it would be a good day to plan to do something outside or not.
>
> 45. (M-So) .. I have to see how cold it is to see if it[']s nice enough to go play basketball, run .. [I][f] it's raining, that's good weather to go home and sleep.
>
> 52. (M-Sr) When I'm bored in class, I like to look outside and daydream. .If it[']s cold and rainy I think about how it sucks that I have to go outside in order to go to my next class.
>
> 88. (F-Jr) I drove from Sevierville to Westmoreland, TN a couple of weeks ago. The weather was bad. ...

In each of these cases, the weather was described by someone as good or bad for doing something or other: bad for driving, good for basketball, good for sleeping, so on and so forth. As the writer of narrative 52 said, this weather "sucks," given that I will soon be Out there, walking to my next class. A warm, sunny day would be good for that. A day like today is really only good for

sleeping.

In other narratives, however, Nasty and Nice were themes in an aesthetic sense. Sometimes the weather is really Nice to look at and/or Nice to be in, and sometimes this is not the case It is just a really pretty/ugly day Quite often the word used for Nice when this was the meaning was "beautiful," but "perfect" was also used in this connection. The sky was blue, the breeze was soft, etc , it was simply perfect weather. Narrative 99, for instance, tells of being alone on the beach at night, just watching the lightening light up the low-hanging clouds: it was beautiful! "Dreary" was a word used more than once to judge the weather to be Nasty in this second sense.

All of the following narratives provide examples of narratives that contain this theme, when the judgement is made in this aesthetic sense

> 6 (M-Fr) An early autumn day when there is a blue sky and white clouds It is warm but there is a cool breeze that makes the temperature perfect. The grass is green and the leaves are all different colors and mostly still in the trees.
>
> 17. (F-Fr) When I get up in the morning and hear birds chirping, I can tell that it is going to be a pretty sunshiny day .. I am definitely aware of the blue skies and the cool air.
>
> 37 (F-Fr) On exceptionally beautiful days I am aware of the perfect blue sky that has few, if any, clouds in it. The temp[.] is neither too hot nor too cold.
>
> 67 (F-Fr) The funeral of the boy who attended my church looked like a scene from a movie. It was a dreary day The weather matched the moods of all who were in attendance – downcast and dreary

> 98 (F-38) .. I knew that there was a chance of snow, so I set my alarm clock for 1·00 A.M. to check. It was beautiful! White flakes softly falling down. ...

In each of these narratives the weather is judged to be Nasty or Nice, but not in an utilitarian sense Indeed, here, the weather seems to have been experienced as good or bad in an aesthetic sense. Before moving on to the next theme, however, it can be added that all of the following narratives, none of which was quoted from in this section, also contain the Nasty or Nice theme in one or another of these two ways. 1, 2, 9, 10, 20, 22, 23, 30, 33, 39, 47, 61, 64, 71, 72, 89, 90, 97, and 99 Overall, therefore, the theme of Nasty or Nice can be found in nearly 30 of the 100 narratives.

Theme III: Changeable

In fifty or so percent of the narratives a theme clearly evident concerned the Changing nature of weather Some people described their experience of weather in terms of the fact that the weather Changed from what it was to something else Other participants, however, wrote about being aware of the weather by speaking conditionally: I notice if it is this-way and if it is that-way Either way, each of the following quotes offers a good example of Theme III, which is termed "Changeable":

8. (M-Fr) In the morning I'm aware if it is cold, damp, humid, hot, sunny, or cloudy.

19 (F-Fr) Today when I stepped outside of my dorm on my way to class I realized that it wasn't as cold as it has been. . It is raining though.

34. (M-Fr) This morning when I was walking to my 8 00 class, I noticed that it was raining and that the ground was wet I was also aware that it was a little cool but not nearly as cold as it was walking to class last week .

53. (M-So) I am aware of how much snow is falling ... How cold it is at the time so I'll know what to wear, how much the weather is supposed to change throughout the day, and what the weather is supposed to be like the next day

100. (F-44) . The day ended a cold stretch and you could hear the snow melting around you The sun was warm and bright Everyone I met that day seemed to be affected by the change

It may be noted, before moving on to the discussion of the fourth and final theme, that all of the following narratives, none of which is used as an example above, also have Changeable as a theme. 1, 2, 3, 4, 6, 9, 14, 15, 16, 20, 21, 22, 25, 27, 28, 29, 35, 36, 38, 41, 44, 46, 48, 49, 50, 51, 52, 54, 56, 57, 62, 63, 64, 66. 68, 69, 70, 72, 73, 74, 75, 77, 82, 87, 88, 91, 92, 95, and 97 The Changeable nature of weather, therefore, was found as a theme in more than 50 of the narratives in this study

Theme IV Controlling

The fourth and final theme – "Controlling" – can be found in the narratives studied significantly more often than any of the other three themes, but this final theme would be the most interesting of the themes, I think, even if it was not most pervasive. The reason for this is that the weather was experienced as Controlling in a wide variety of ways. In any case, something more than seventy-five percent of the narratives contain the idea that weather is Controlling.

Weather was described by some participants as determining the appearance of the world, and by others as Controlling what other people were doing and/or how others were apparently feeling. Weather was experienced as Controlling what I would be told to do by others. Indeed, weather was experienced by the author of one narrative as something Controlling how long he had to wait to watch the sports segment of the evening news broadcast. In the following narratives, the weather is described as Controlling in all of these ways.

> 81. (F-Fr) [I]t is a grey cloudy day, but it[']s not raining, the roads and pavement are wet and the grass looks very green. It[']s about 50 outside and the air smells musty and [there] is a little bit of a breeze. There are some puddles in places.

> 31. (M-So) When I looked outside today, I saw that it was raining. Also, I saw a person wearing a thick raincoat, therefore, realizing that it must be cold.

> 85. (F-Fr) On snowy days when school is open, I'm aware of other people.

> We all have to trudge through the snow and ice to class, hating we're out there the whole time. ...
>
> 93 (M-Fr) [S]ince I work outdoors on a farm, I am usually aware of what the weather will be like for most of the week. The weather usually determines what I will be doing for that week.
>
> 63. (M-Fr) Every night I try to watch the [evening] news to see what[']s happening around town and in the rest of the world. I really just like the sports. Sports come on after the weather so you have to watch the weather first. ...

More often, however, weather was experienced as Controlling with respect to what the author of the narrative would do or would need or would be unable to do In a significant number of the narratives, the language was pretty clearly the language of causal necessity. The weather was such-and-so, therefore this-that-and-the-other. Consider each of the following.

> 1. (F-Fr) I was aware of the weather when I looked outside my window today When I went to sleep last night the weather was nice and no jacket was needed. However, when I got up and put my hand out the window the sky was grey, and it was rainy and cold. Not only did the weather change but the clothing I had to wear changed.
>
> 5. (M-So) I was aware that there was about two fee[t] of snow on the road. It was impossible to get to class for a week. It was very cold, and I had a hard time getting to bed before daylight.
>
> 14. (F-Fr) I need to [know about] the weather before I go to school, because if that morning is cold, so I need to bring my jacket. If it is not, I don't need to wear [whatever] or any jacket. If it is raining in that morning, I need to bring my umbrella etc. ...
>
> 26. (F-Sr) Whenever I am going to be out of town, I will watch the weather report before the day I am leaving. Therefore, I am aware of what kind of clothes I need to pack for the trip.

28. (F-So) When I'm walking to class I'm aware if it's cold, windy, rainy, sunny, or cloudy. I know if I need to take a coat or umbrella with me. I can tell if it would be a good day to plan to do something outside or not.

Nevertheless, the Controlling nature of the weather was not always described in terms of causal necessity Indeed, many narratives encompassed the idea that the weather determines the situation in which the author of the narrative then had to choose what to do or not to do. In other words, the weather was experienced by many as Controlling possibilities for a choice they then needed to make. Controlling is still the theme, although the language used in the following narratives is clearly not the language of causal necessity. The weather is Controlling the author's options.

18. (F-Fr) When I am walking to class I am aware of the weather. It helps me decide what clothes and shoes to wear. .

24. (F-Fr) I looked outside my window and saw that it was raining and it was cold when I got outside. I dressed in a long-sleeved[]shirt and jeans. I also put on my jacket and took my umbrella with me.

37. (F-Fr) On exceptionally beautiful days I am aware of the perfect blue sky that has few, if any, clouds in it. The temp[.] is neither too hot nor too cold. On days like this, I usually try to spend them outside where I pay close attention to the world around me (nature).

41. (F-Jr) When I leave my house to go to football games, I first see if it is raining or going to rain or [be] clear. If it is going to rain, I take my raincoat and hat. ... Based on how it feels outside, I choose what clothes I am going to wear. ..

62. (F-So) When I'm sitting at home not doing anything I always check the weather. This allows me to know what I can do depending on whether it's sunny, rainy, cloudy, etc. I become aware of my choices and whether I can

go to the park or mall or have to stay inside.

The second and third senses of Controlling can both be present in a single narrative, as is the case with number 62, quoted just above. As it turns out, however, there is another clearly identifiable sense of Controlling that appears in a significant number of the narratives: indeed, many people wrote narratives in which weather was described as Controlling how the writer felt and/or what they wanted. This sense of Controlling seems to exist in an ambiguous place between the previous two senses of Controlling illustrated above weather does not determine what I will do, but neither does it just Control my options, since it determines how I feel and/or what I do and do not want to do in this particular situation. This sense of Controlling can be seen in all of the following narratives:

> 17. (F-Fr) When I get up in the morning and hear birds chirping, I can tell that it is going to be a pretty sunshiny day. It makes me happy and ready to get the day started off right. I am definitely aware of the blue skies and the cool air.
>
> 76. (M-Sr) ... After [my grandfather] died I found my[]self afraid of rain[.] I used to shiver when it is raining[.] [S]ometimes I felt that I wanted to cry (once I cried)[.] ...
>
> 3. (F-Fr) I am aware of the weather when I drive because I look around at the scenery. ... I would not want to drive in today's weather. It is nasty outside.
>
> 47. (F-Fr) When it was raining this morning, I was aware I didn't want to go to school. I wasn't prepared for rain. I was aware I was going to have to walk to class in the rain, without an umbrella. ...
>
> 75. (F-So) Well a couple of years ago, I went to Gulf Shores and we choose

> to leave a day early because they were expecting to have a tropical depression. It became cooler outside and very windy. We could have stayed but who wants to drive in a downpour[?]

In each of the 20 narratives quoted from in this section, the idea that the weather is Controlling -- in one sense or another -- is clearly evident. All of these volunteers had experienced the weather as Controlling: it determined how they felt, it influenced what they wanted, it decided what they took with them (a coat and/or an umbrella, e.g.), it Controlled what they did, etc. Each author told a story in which weather Controlled something or other. Some people said it flat-out determined what transpired. Some people said that the weather determined what they "did." Others said it shaped the situation in which they choose to act as they acted. Bottom line, the weather was experienced as Controlling, but as Controlling in a number of identifiably different ways.

As implied above, however, there are at least another fifty narratives in which the idea that the weather is Controlling can be found. Indeed, this fourth and final theme was found in each of the following narratives, none of which was quoted from in this section: 2, 4, 7, 9, 11, 12, 13, 15, 16, 19, 20, 22, 23, 25, 27, 30, 32, 33, 35, 36, 39, 40, 42, 43, 44, 45, 46, 48, 49, 52, 53, 54, 57, 58, 59, 60, 64, 65, 66, 68, 69, 72, 73, 74, 77, 78, 79, 80, 82, 83, 84, 86, 87, 88, 89, 90, 91, 94, 95, 96, 97, and 100. Accordingly, this theme was found in nearly 80 of the narratives. Indeed, we might say that the Controlling nature of weather is the central aspect of

the essence of the experience of weather

The Structure of the Experience of Weather

Perhaps a picture is not always worth a thousand words, but Figure 1 (next page) attempts to represent the thematic structure of the experience of weather, as I understand it after studying the narratives provided by my volunteers. Table 2 (page 81) lists which themes were found with which themes, and how often. To understand the implications of Table 2 is to understand why the themes are represented as they are in Figure 1. Accordingly, my aim in the remainder of this section is to explain Figure 1 in terms of values presented in Table 2.

The themes essential to the experience of weather are the following: Outside, Nasty or Nice, Changeable, and Controlling. The thematic structure given on page 80 is as it is, however, due to the ways in which these themes were related to one another in the narratives. Controlling is at the center of the diagram so as to present it as the core aspect of the experience of weather. In addition, Controlling, Outside, and Changeable form the small triangle at the bottom of the page to indicate that these themes are often found together, without a Nasty or Nice judgement. Indeed, about sixteen narratives contain all three of these themes, but do not contain the theme of Nasty or Nice. There is more to it than that: there

Figure 1

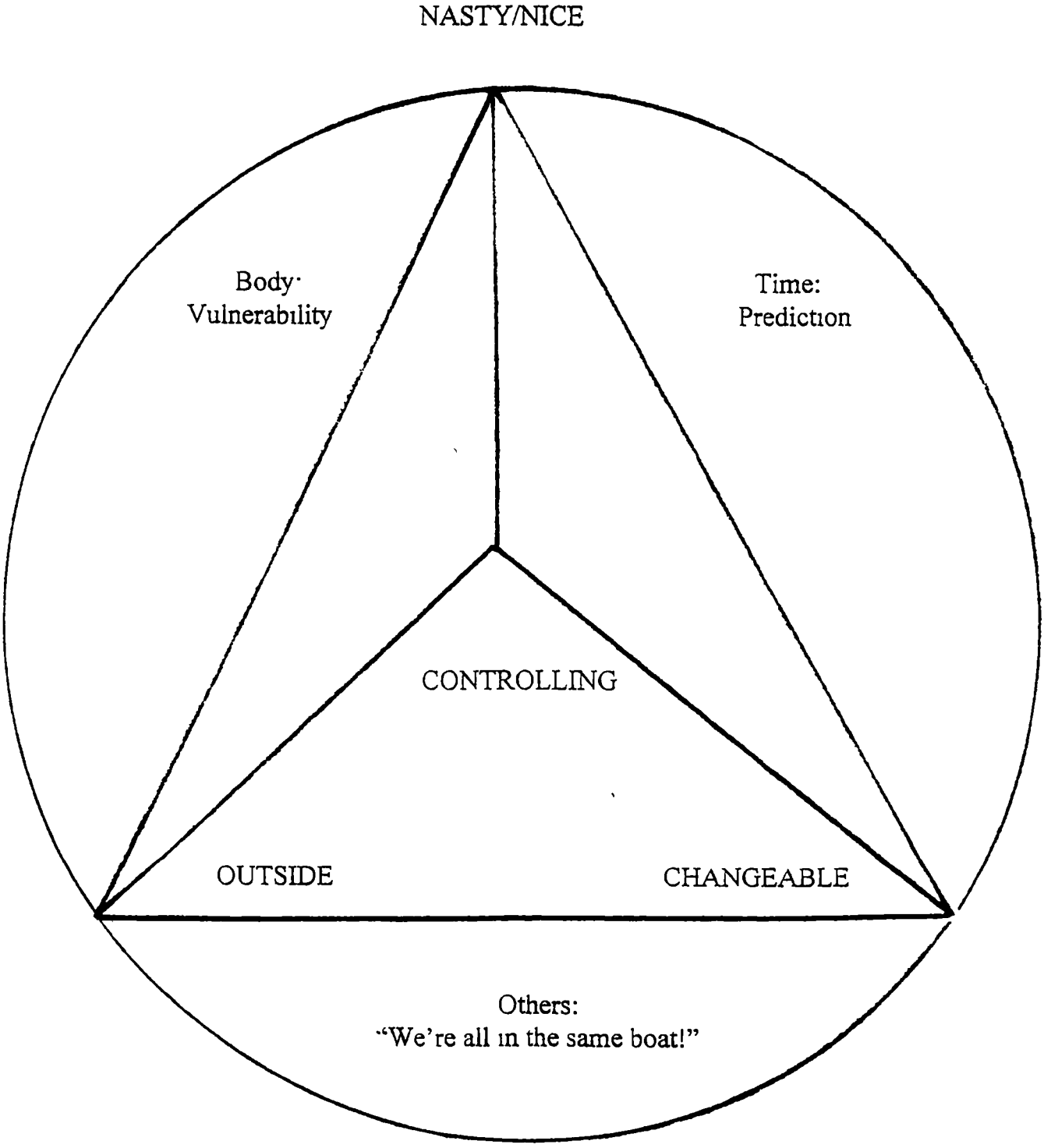

NASTY/NICE
Body:
Vulnerability
Time:
Prediction
CONTROLLING
OUTSIDE
CHANGEABLE
Others:
"We're all in the same boat!"

Table 2: Themes Found Together and How Often

1 = Outside 2 = Nasty or Nice 3 = Changeable 4 = Controlling

Theme	Frequency
1	2
2	4
3	6
4	16
1+2	2
1+3	4
1+4	12
1+2+3	1
1+2+4	6
1+3+4	16
2+3	0
2+4	4
3+4	16
2+3+4	2
1+2+3+4	9

are another twenty-eight narratives that have the Controlling theme together with just one of the other two at the bottom of the page, namely, Outside and Changeable. If we add to these two groups the sixteen narratives where one finds just the Controlling theme, we have 60 narratives.

It is also true that the vast majority of the remaining 40 narratives contain at least one of the three themes that form the small triangle at the bottom of the page Indeed, I found just four narratives that did not contain at least one of the three themes that form the small triangle at the bottom of the page. In other words, 95-plus percent of the narratives have at least one of these themes, and most have two or more of these themes.

Despite this, a fair number of people did characterize the weather as Nasty or Nice, so this too should count as a theme (After all, if we did not include the Nasty or Nice theme, narratives 61, 67, 71, and 99 would have no themes) In any case, the theme of Nasty or Nice is pictured somewhat off by itself to represent the fact that it appears less often than the other themes. It is pictured closer to Controlling than it is to the other two themes, represented at the bottom of the diagram, to represent the fact that Nasty or Nice appears in a narrative just seven times when Controlling does not also appear. In other words, most of the time when Nasty or Nice was a theme, Controlling also was a theme. Bottom line, the diagram on page 80 is meant to represent what I have been saying about the

narratives throughout this chapter It is the thematic structure of the experience of the weather.

I can finish this section, therefore, with another general statement of the experience of weather. Every now and then, weather was described as making its way inside. Sometimes people judge the weather to be Nasty or Nice, in an utilitarian and/or an aesthetic sense Typically, however, the weather is Outside. It is Changeable. And – either way – it is Controlling: it determines the "look" of the world, it determines how people dress, it determines how we feel and/or what we do, so on and so forth. The core of the essence of the weather, as experienced/reported by my participants, was its Controlling nature.

The Cream of the Crop

I will conclude this chapter with two (hitherto unquoted) narratives in which it is relatively easy to see all four themes together. The first was written by participant 64, a female undergraduate at the University of Tennessee.

> 64. (F-Fr) When I go outside, I am very well aware of the weather outside. If it's raining, I'll get wet. If it[']s snowing, there will be snow on the ground. If the wind is blowing extremely hard, it will be chilly. If the day is a nice spring day, I'll change into shorts and a t-shirt[]. I'm aware if it's sunny or cloudy as well. My favorite days are sunny one[]s with no wind at all. If the air is humid, my hair will friz out. These are some of the situations in which I'm aware of the weather.

The final narrative is from the preface to Alan Watts's The Weather Handbook. Mr. Watts -- the "famous" meteorologist -- never waxes more eloquently than when he tells us what it was like for him, the very first time he can remember having become aware of the weather

> 97 (M-69) I well remember the first time I was really deeply stirred by weather. I must have been eight or nine I suppose. This particular Monday I trudged home through the puddles playing "boats" with matchsticks in the streaming gutters because there had just been one of those great springtime outbursts of rain. Effusions that set the young heart burning with anticipation of the wondrous things that might happen in the future. You are all sunshine and showers when you're young.
>
> I remember how when I got home my mother was hanging out the clothes now that the shower had gone. The joyous gurglings of a starling on the chimneypot made me look up and behold the roof of the house framed by the incredibly white sunlit alabaster mouldings of the cloud which had so recently deluged us.
>
> Here was the promise of life The brightly washed sunshine, the starling's spring song and the tremendous explosion of nature towering into the sky Ever since that magic moment the wonder of the weather has never left me. (Watts, 1994, p. 5)

CHAPTER IV

DISCUSSION:

Of Indiana Farmers, Language Games, and Our So-Called Freedom

The argument I am making for saying that the themes I have identified are the themes embodied in the narratives I studied is easy to misunderstand. I am not arguing on the basis of the numbers; that is, I am not really claiming that Changeable is a theme because fifty-some percent of the people studied described their experience of weather in terms of the fact that weather Changes. (A lot of narratives include the idea "going to class," but it would be absurd to say that "going to class" is a theme in terms of which people describe their experience of having been aware of the weather.) What I am saying is that anyone who reads the narratives will see the idea that weather is Changeable regularly, and he or she will come to understand that the Changeable nature of the weather is essential to the experiences of weather described by these participants. And so, too, with the other three themes.

In other words, it would not surprise me if someone read any given narrative and did not find exactly the same themes I found. I would be astounded, however, if someone read all 100 narratives and did not find the themes I found. Indeed, I would be more than astounded if someone read these narratives and

identified a theme that was missed entirely. Accordingly, the argument can be made rather differently. In October, 1999 -- just a day or so after I finally "got it" -- I had the following experience I was outside, waiting for my wife and daughter, as we were all on our way to work and school. When my wife finally came out the door, she said, "Oh, it's beautiful! It's finally fall!" Then she went back into the house.

The point, of course, is this· I understood exactly what she had just experienced, because all four of the themes I have identified are clearly "there" in what she said. She said what she said when she came out the door (i.e., the weather is Outside). It was considerably cooler this morning (i.e., the weather had Changed). Her smile and her saying that it was beautiful made it clear that she thought that the weather was Nice.

And Controlling? Yes, the Controlling nature of the weather was part of her experience, too. For when she came out the door for the second time she had a coat, which she did not have when she first came out. In any case, that morning I "saw" all four of the themes I had just found in the narratives in my experience of my wife's experience and behavior in regard to the weather. That is the argument I am really making. The reader must now judge what I have discovered on the basis of his or her own experience of weather, and his or her experience of other people's descriptions of their experiences of weather. The argument I am making

is phenomenological.

From Chicago to Central Illinois to San Antonio to East Tennessee

Does this imply that these results cannot be generalized? Have we really learned anything about the human experience of weather? Is this how the weather would be experienced by farmers from Indiana, say? Wouldn't their experience of weather be different somehow? They are from a different part of the country They are probably older. Their economic situation is intimately tied to the weather. In other words, why should we believe that we have really discovered anything at all about the human experience of weather? After all, almost all of my one hundred volunteers are college students at the University of Tennessee. This is hardly representative of humanity. In this section of my discussion, I will respond to the claim that the results of a study like this cannot be generalized.

There are several things to say at this point. First off, the phenomenologist is never claiming flat-out that his or her results can be generalized to all of humanity. The conclusion here, to put it most narrowly, is that the four themes identified are the themes essential to the experience of weather that was had by the one hundred subjects that were considered. Even this goes too far: the four themes identified and explained in Chapter III are the themes essential to the descriptions

of the experience of weather given to me by my one hundred volunteers They told me such-and-so. I have only discovered A, B, C, and D about such-and-so, and only if I have described these themes accurately from the narratives with which I have worked In short, there is a sense in which the aim is very, very modest. themes A, B, C, and D are essential to the experience described by my one hundred volunteers. That's it. There is no claim to have discovered the essence of the human experience of weather

The implication, in one direction, is that it would be nice to gather more data, asking more and more people to describe a time when they were aware of the weather. It would be good to study farmers from Indiana (whose economic situation is so intimately tied to the weather) It would be good to study people born and raised in Fargo, North Dakota (where it is often so much colder than here in East Tennessee) It would be good to study people from the Northwest (where it rains so much more than it does here in East Tennessee) Indeed, it would be good to study people from the desert and/or people from the rain forest People from the mountains and people from Key Largo, Florida The overall conclusion is simply that if we actually did the studies I have just suggested we may well learn significantly more about the human experience of weather The phenomenological mind-set encompasses the belief that the conclusions presented might require further twisting and tweeking It is always possible that there might

be more to discover about the human experience of anything.

On the other hand, I am not saying that the results of a phenomenological study can not be generalized at all. After all, each and every reader of a phenomenological report has his or her own experience to which to appeal to check the results presented. In this sense, it is always possible that we actually have a lot more "participants" than it appears, and it is always possible that any particular reader, given his or her experience of weather, for instance, will come to see that there is every reason to believe that the researcher "got it." By analogy, the report the phenomenologist writes is to a court decision, like the reader's own experience is to the highest court of appeals. The researcher judges the case (so to speak), but it is the reader who must decide how close the researcher has come to the so-called truth. The important question, therefore, is this: Do the themes identified and discussed in this thesis square with your own experience of weather?

Speaking for myself, the results are right in line with my own experience of weather. The weather is Outside. It Changes. It often determines the situation in which I act, and so on. But this is significant, I think, not only because I am nearly twice as old as most of my volunteers, but because I am not from East Tennessee. I was born in Chicago, and I grew up in the western suburbs of Chicago. The summer in Chicago is hot and humid; the winter in Chicago is cold and windy. I

went to college in West Central Illinois, and I went to graduate school in East Central Illinois. A hundred or so miles south of Chicago, the weather is much less extreme. The summer is hot, but it is often quite pleasant in the evening; the winter is cold, but it snows considerably less than it does in Chicago, and the worst of the winter is pretty much over by the end of February

My first job after graduate school was in San Antonio, Texas, and I am now living and working in East Tennessee San Antonio, Texas, is a desert-like place (where it gets extremely hot, and does not rain for weeks on end), and East Tennessee is much milder than Chicago. In East Tennessee, the Autumn is spectacular; in South Texas, the "seasons" are but several different versions of summer. I lived in South Texas for three years and it never snowed; but it does snow three or four times each winter in East Tennessee In short, counting me, and counting the reader(s), our group of "participants" is at least a bit more diverse than it seems at first blush The point, once again, is that my description of the experience of weather becomes all the more believable insofar as we, too, have experienced weather as encompassing the four themes described in the preceding chapter.

I actually have narratives from a "farmer" or two. It is not easy to tell if these young men grew up on a farm, or if they were just working on a farm, but narratives 82 and 93 are no doubt descriptions of being aware of the weather

while farming. Narrative 84 is probably also a description of a farm-related experience. All of these narratives include two of the four themes I have identified, with the idea that the weather is Controlling being a theme in all three.

Furthermore, narrative 94 was written by a fourteen year old girl, narratives 98 and 100 were written by women near and past forty, and narrative 97 was written by a sixty-nine year old man. Indeed, that narrative was written by a meteorologist from England, namely, "the other Alan Watts." The central point is hard to miss. Even though it would be nice to ask farmers from Indiana about their experience of weather, the narratives I have already studied capture the experience of a larger and more diverse group than it appears at first. It is possible that we would not learn a great deal more about the experience of weather by talking to people from Yuma, Arizona, and/or from Bangor, Maine.

Also worth note is the fact that we have a long "narrative" that was written by Albert Camus, a very articulate Frenchman, from half a century ago Whether or not the suggestion that The Stranger can be interpreted as the story of a man who kills an Arab because of the weather is plausible, Camus's Meursault certainly does have a great deal to say about the weather. Meursault talks about how "miserably hot" it is at his mother's funeral. He talks about how "pleasantly warm" it is, and about the "blue and gold" of the sky, when he first goes swimming with Marie. This is significant, I think, since he is clearly telling us that

the weather is Nasty in the one case, and that it is Nice in the other. Meursault clearly noticed that the weather Changed, when he tells us that the sky had clouded over, and when he tells us that a storm might be coming. He tells us that the weather can be experienced as Controlling, when he tells us about his experience of killing the Arab. Numerous times during the second half of the novel he tells us about looking out the window of his cell and taking notice of the colors of the sky Indeed, Meursault even tells us, when he talks about the heat at the trial, that the weather, which is usually Outside, can make its way inside and affect us. In short, Camus's Meursault seems to experience the weather quite similarly to the way in which the weather was described/experienced by my student volunteers.

Obviously, this does not prove anything at all. But proof is not the aim. All I am suggesting is that the narratives studied were written by a group of people somewhat larger and a lot more diverse than it seems. Moreover, I am saying that my own experience of weather is very much in line with the themes I find in the narratives I have studied. Finally, I am suggesting that the reader's experience is to be the highest court in which the case I have presented is to be judged.

"Other Participants" and the Experience of Weather

My remarks about The Stranger at the end of the previous section can in fact be parlayed into evidence for a rather provocative suggestion made by Donald Polkinghorne. In Chapter II, I gave a quotation from Polkinghorne, where he says that employing the phenomenological method is a matter of gathering descriptions (of the experience to be studied), analyzing them, and presenting the results of the analysis in a report. This is what Polkinghorne adds, however, when he says more about the first of the three steps in this process:

> [p]henomenological researchers can draw on three sources to generate descriptions of experiences: (a) the researchers' personal self-reflections on the incidents of the topic that they have experienced; (b) other participants in the study, who describe the experience under investigation either orally, in response to interview questions, or in written statements; and © descriptions of the experience from outside the context of the research project itself – for example, by novelists, poets, painters, choreographers, and by previous psychologists and phenomenological investigators. (Valle, 1989, p. 46)

What we have discovered by considering Camus's novel again, is three-fold. First, Chapter I of this thesis is loaded with "narratives" about the experience of weather. More interestingly, we have discovered an argument for thinking that Polkinghorne is right about being able to use descriptions from novelists, poets, and painters, if we find the same themes in these "narratives" as we found in the narratives written by participants. Finally, finding the same themes in the various

works discussed in Chapter I is another kind of argument for thinking that I have described the themes accurately. The question that needs to be addressed in this section, therefore, is clear: Can we find the same themes in the "narratives" from Chapter I?

The answer, in short, is "Yes." We began Chapter I with the obvious: we all have had a great deal of weather-related experience. So much so that the language we use to describe the weather has made its way into a large number of other linguistic contexts. We argued even for the obvious, and we did so by discussing Arden Reed's Romantic Weather By considering Alan Watt's The Weather Handbook, along with some weather-related folklore, we reminded ourselves that the weather affects us (i e , the weather is Controlling), and that the weather is Changeable. Why else would we be so concerned with predicting it? The point here is that these are two of the four themes that were identified in Chapter III as being essential to the human experience of weather, and my study of student narratives merely made explicit that which was implicit in the "narratives" discussed in Chapter I

I discussed several "reviews" of the movie, Key Largo, to argue that the weather is nevertheless not always figural in our experience. Indeed, the weather is often merely part of the backdrop against which whatever is figural at the time is experienced as such. The same point was made by discussing various

interpretations of Camus's novel, The Stranger. But now another cat is out of the bag: we can also think of the novel and the film as "narratives" that describe someone's experience of weather. Indeed, this is exactly what I began to do when I discussed The Stranger in the previous section. All that needs to be added here, therefore, is a quick review. Meursault clearly experiences the weather as typically existing Outside. He often judges the weather to be Nasty or Nice. That he experiences the weather as Changeable is clear every time he notices the changing colors of the sky. And that Meursault experiences the weather as Controlling is a given at this point, what with what he told the Judge about why he murdered the Arab. In short, we can find the same four themes in Meursault's description of his experience of weather.

All four of these themes can also be found in the movie, Key Largo. During the middle sixty minutes of a ninety-minute movie, the hotel is battered by a hurricane. It is always "there," Outside, while the human action transpires inside the hotel. Periodically, a window blows open and the wind howls through the hotel. The theme here, of course, is in regard to the weather, which is typically Outside, always having the potential to burst in upon us. During these middle sixty minutes of the movie the weather is so Nasty that the people who are supposed to come to Key Largo to meet with the gang of criminals cannot come. We learn this as a result of a phone call. Still, the storm eventually ends, and these

other people do show up. Indeed, after they do arrive (and the criminal-business is taken care of) Johnny Rocco decides that it is finally Nice enough for them to leave the island.

Continuing to think of Key Largo as a narrative concerned with describing the experience of weather, it is hard to miss the fact that Change is also a theme. At the beginning of the movie, when the Bogart-character arrives on Key Largo by bus, the weather is sunny. Shortly after the Bogart-character meets the Bacall-character, the two of them go out from the hotel to prepare for the approaching storm. It is already beginning to rain. Indeed, very near the end of the movie the Bacall-character, having just learned that the Bogart-character, who she now loves, is safe and sound, throws open the window the storm is gone, and the room is flooded with sunlight. What I am saying, of course, is simply that the weather has Changed from sunny to stormy to lovely. And, as for the fourth theme, it is evident as well: although nobody in the movie is obviously determined to do what they do by the weather (although the Robinson-character is certainly afraid of the storm), it clearly is the case that the storm is a determinant of the situation in which the action takes place. The weather is Controlling The weather is Controlling in a number of ways. As with Camus's novel, we can find all four of the themes identified in Chapter III in the Huston film, Key Largo

What does this prove? Nothing, of course. But it does lend plausibility to

Polkinghorne's claim that the phenomenologist can work with "narratives" obtained from poets, novelists, movie-makers, and so forth. After all, we find the same themes in a movie and a novel that we find in the 100 narratives studied. On the other hand, it looks like this is also evidence for thinking that the themes were correctly interpreted from the narratives. After all, why would a famous novelist and movie-maker present the weather in an implausible way, given that everybody, including the novelist and the movie-maker, experience the weather day in and day out? I did not get descriptions of the weather from a lot of farmers, but, to make the central claim explicit, it looks like I really did "get it."

Isn't this argument circular? Perhaps. But the argument is not being offered as proof of anything As I have said more than once, the only proof possible is the reader's past, present, and future experience of weather. The weather, as it is described by Camus and Huston, is not only in line with the 100 narratives, it is also presented by these artists exactly as we would expect that it ought to be, given what psychologists know about the many complex ways in which people are affected by the weather. Indeed, what would we think if the "narratives" we read about the experience of weather did not suggest that the weather is experienced as more or less Controlling? How could someone not notice that the weather is Changeable? And so on and so forth. In any case, we might come to believe that the authors of narratives that described the experience

of weather as if the experience did not encompass the four themes I have identified had spent their entire lives indoors. Yes, it looks like we really did "get it."

Wittgenstein on the Weather

The implication of the discussion in the previous section, however, is that the phenomenologist is pretty much guaranteed success. Ms. Whomever tells us everything she can about such-and-such an experience. We ask her some questions. She answers. She elaborates. We do this with a number of people who have had the experience. Or, as is closer to what was done in this research, we get narratives about an experience from a number of people who have had the experience. We read them. We talk about them with a research group. So on and so forth. In fact, we might just read novels and watch movies instead of "talking" to anyone. In any case, the end result is that we come to grasp the essence of the experience. I now know what it was like for Ms Whomever to have experienced such-and-so. In this case, for instance, I have learned what it is like to be/become aware of the weather.

Perhaps our pendulum has swung too far in the other direction: some experiences are such that coming to an understanding of them is considerably

more difficult than this. Actually, I think we can come to understand only those experiences that it is at least possible for us to have, or to relate to experiences that we can have, and all experiences are not possible for all persons. After all, there are experiences that people born blind cannot possibly have, and we are never going to get them to really grasp what it is like for us to have those particular experiences. The phenomenological method does not guarantee success, and my aim in this section is to make a suggestion in regard to how we might distinguish between cases where success (conceived of as coming to an understanding of the experience described by the subjects studied) is and is not possible.

It was easy to "grasp" what my participants were telling me when they were telling me about their experience of the weather After all, the weather is always there to be/become figural for me. Indeed, I have in fact been aware of the weather on many occasions. In other words, a phenomenological study of the experience of weather is clearly a best case scenario in regard to whether success is possible. The grounds of experience are always there to be experienced and all of us have had these experiences on many occasions. We can say the same, I think, about anything that counts as an ontological aspect of the life world, such as other people, time, being embodied, and the world itself. These are all ideal cases to study phenomenologically. The problem I am wanting to address, to put it somewhat differently this time, is that every experience we might want to study is

not a best case scenario with respect to our being able to study it phenomenologically Some experiences will be very difficult for some of us to understand. In fact, there are "worst case scenarios," and in these cases our efforts to grasp the essence of an experience are perhaps doomed to fail

Let us not allow the pendulum to swing back so far that we are again wondering whether we need to talk to farmers from Indiana, too The claim here is not that we can only hope to come to an understanding of experiences when they are in fact experiences that we ourselves have had regularly I am not suggesting that the phenomenological method in psychology can only shed light on experiences like being aware of the world and/or being aware of our own body This simply is not the case I can come to grasp the essence of experiences that I have not actually had. Being lonely, longing, being neglected, getting lost, being victimized, etc , are certainly experiences a person can understand even if they have not personally had the experience in question The explanation of this, I think, is that these experiences are such that a person could relate them to experiences that are at least similar

Indeed, this is probably also the explanation of why I can grasp what it is like to have an experience that I personally will probably never have. For instance, a phenomenological study could give me a grasp of what it is like to experience winning the Indianapolis 500. In short, I have had the experience of winning at

something-or-other, I have driven a car relatively fast, I have been afraid, so on and so forth. The main claim here, however, is that some experiences are such that the phenomenological method will not easily allow some people to understand what it was like to have a particular experience. A story about the Phenomenology Research Group will be useful at this point.

A year and a half or so ago, a researcher in our research group at the University of Tennessee brought in a number of protocols in which serpent handlers were describing their experience of handling a serpent. (Williamson, 1999) To make the long story short, we were having a very difficult time doing what we usually do relatively easily, namely, understanding what the people who had been interviewed were telling us. We were arguing about this and that (when this and that were usually not a source of difficulty), we were making very little progress, and were becoming increasingly frustrated. But then the light went on. Our serpent handlers were not really telling us about their experience of handling serpents in the same sort of way our students had told us about being aware of the world and/or about their experiences of being lost in it. Indeed, our task became somewhat easier after we realized that they were instead telling us what it is like to be a serpent handler, what it is like to be the "kind of person" who can have the experience that they were aware of having when they took up a serpent.

The difference here may be subtle. But it is a difference that is extremely

important. In short, the people that this researcher had interviewed somehow knew that we were not going to be able to grasp their experience, because we were not "the kind of people" that could have the experience of taking up a snake. They told us about growing up poor They told us about their lack of formal education. They talked about having once been sinners, about their conversion, about the anointing, etc., and, in this way, tried to get us to grasp what it was like to be them, what it was like to be the "kind of person" who would take up a serpent

Obviously, it would take a book to sort this out, and I am not wanting to include a book about the phenomenological method in this section. Fortunately, however, we really do not need to address the various ontological and epistemological issues lurking about in this story in order to make the point My point can be made simply in terms of what Wittgenstein called "language games." Before we can grasp the experience of the serpent handler when he takes up a serpent, we need to learn the language game in terms of which serpent handlers describe what it is like to take up a serpent In other words, we need to learn a lot about the serpent handler's world (i e , about his life, his mind set, etc) before we can grasp the meaning of the words he's using In other words, "X" does not mean what we think it means if we never use "X" in the way "X" is used by those who take up serpents This means that it is unlikely that we will grasp what the serpent handler is telling us unless he first tells us what it is like to live the life of a

serpent handler.

We can put all of this together as follows When the study is of an experience we have all often had, it is very easy to "get it." This study of the experience of weather is a good example of such a study. When the study is of an experience we have had and/or can easily relate to experiences we have had, it is relatively easy to "get it." Thweatt's (2000) study of the experience of being lost is a good example of such a study. When we want to study an experience that we have not had, an experience that is not easy to relate to experiences that we have had, it is not nearly so easy. In fact, "getting it" might require that we first learn a new language game. Paul Williamson's study of the experience of taking up serpents is a good example of this

A final comment is in order Wittgenstein and Merleau-Ponty hardly ever get named in the same sentence. After all, each is a big-name representative of what we can think of as the two main twentieth-century philosophical traditions. There is the Analytic Tradition (where the focus is the philosophy of language), and there is the Continental Tradition (where the focus is Being and/or human being). I am not disputing this, and I am not wanting to turn Wittgenstein into a phenomenologist. (On page 47 of his Philosophical Investigations, Wittgenstein does say this, however: "We must do away with all explanation, and description alone must take its place.") Nevertheless, if we can shed light on what we do as

phenomenologists, by borrowing from Wittgenstein, the quintessential Analytic philosopher, then so it goes. There is no reason to believe that borrowing from here and there must involve us in a battle having anything to do with whose turf is whose in the philosophical landscape What I am doing is phenomenological psychology.

The Weather and Our So-Called Freedom

This section is about the implications of my results for what philosophers have traditionally called the "Free Will Problem." Accordingly, a bit of stage-setting is probably in order. Do we have free will? Do we have to have free will in order to be responsible for our actions? Can we have free will and/or be responsible for our actions even if determinism is true? Is determinism true? "The Traditional Problem," Peter van Inwagen writes, "is . . the problem of finding out whether we have free will or whether determinism is true." (van Inwagen, 1983, p 2) It is well-known that this particular philosophical puzzle came into the foreground of modern philosophy on the coattails of seventeenth century science. The "new science," according to some of those who happened to have been interested in such things, seemed to undermine an even now familiar conception of human beings: namely, human beings as creatures with the power to do X or Y

or Z. Some philosophers -- like La Mettrie (1748), Holbach (1770), and Laplace (1820) -- actually came right out and said so· human freedom is an illusion As a result, a number of other philosophers took an interest in showing that these so-called "determinists" were wrong.

Anyone who believes that human beings do have this "contra-causal power" – who believes that there is absolutely nothing conditional about our being able to do Y, rather than X or Z – is what can be called a "libertarian " Libertarianism, as I am using this term, is the view according to which human beings have, and very often (if not always) exercise, this contra-causal power. I, for example – by libertarian lights – can right now continue to type, or get up and go out for another cup of coffee (or run away, to live at Big Sur, for that matter). The basic claim, in other words, is that there are "real/genuine possibilities" before I actually do whatever it is that I do in the end. Human freedom is not an illusion. This is the libertarian's claim. (Anderson, 1987)

The determinist, on the other hand, believes that human beings do not have anything that warrants the name "freedom of will." By these lights, we do not have the power to cause without being caused to cause as we do. As William James says (of the Traditional Free Will Problem), "[t]he question relates solely to the existence of possibilities, in the strict sense of the term, as things that may, but need not, be." (James, 1884, p 52) The libertarian thinks that the possibilities are

real; the determinist thinks that real possibilities are an illusion. Real possibilities, according to the determinist, are in fact ruled out by the following rudimentary syllogism. Every natural event (happening, state of affairs, etc.) is the result of its sufficient natural cause. And, since human actions (choices, decisions, etc.) are natural events, there cannot exist real possibilities when we are moved to do whatever we do. In short, the determinist argues that our actions are always caused by causes beyond our control. Human freedom is an illusion. This is the determinist's claim. (Anderson, 1987)

The Free Will Problem acquires its urgency, however, when the libertarian counters with the claim that we are not responsible for our actions if we cannot possibly do otherwise than we do, and this is exactly where the determinist's train of thought seems to be going. Once again, the argument is easy to state. Moral responsibility requires that we have a free will And, since people are morally responsible for their actions, it follows that human beings have a free will. Moral responsibility entails that freedom is not an illusion.

The problem with all of this (beyond the fact that we now have valid arguments for contradictory conclusions), is that neither of these views of freedom is rich enough to account for our most basic intuitions about freedom and about the nature of the world. Both theories seem hollow when we reflect upon our experience of ourselves as agents. Neither theory gives us any insight into the

"freedom" we experience day in and day out. The determinists say we are not free; the libertarians say we are free. Neither view, however, accounts for our conviction that you and I are freer than slaves, or for our belief that one of us might be less free than the other, and for any number of reasons. I can put it somewhat differently. If anything is true, it is not just that every event has a causes. Neither is it just that we are free. If anything is true, it is that human freedom is not an either/or proposition.

It is not surprising, therefore, that many philosophers, following David Hume (1711-1776), have argued instead for the view we can call "soft-determinism." The idea of liberty, according to Hume, is actually opposed to the idea of "constraint," not of "necessity." If this is right, then it is clear, Hume goes on to say, that everyone already agrees, not only that every event has a sufficient natural cause, but that human beings are sometimes at liberty, for it is obvious that human beings can often move without being compelled, and it is obvious that they are not always restrained from moving as they want. In other words, there are causes for our actions, but we are sometimes free nevertheless, for freedom is the space between the possibility of compulsion and constraint. In short, we are free when we can do or get what we want, and it does not matter that there are causes for our wanting as we do. Freedom and determinism are compatible. Hume finishes his discussion of freedom with an argument for the claim that moral

responsibility actually requires that the notion of freedom be intimately joined with the idea of necessity, since we would not be responsible for effects unless we caused them, but this takes us further than we need to go. (Anderson, 1987)

One point is this: for at least a century and a half after his death, most philosophers thought that Hume had solved the Free Will Problem. As is almost always the case in philosophy, Hume's "solution" to the problem created new problems, so people were still writing about "freedom," but they were not doing so in "the same old way." In fact, this is probably still true today. Daniel Dennett, for instance, fairly recently wrote that

> ... [y]es, if we try hard, we can imagine a being that listens to the voice of reason and yet is not exempt from the causal milieu. Yes, we can imagine a being whose every decision is caused by the interaction of features of its current state and features of its environment over which it has no control – and yet which is itself in control, and not being controlled by that omnipresent and omnicausal environment. Yes, we can imagine a process of self-creation that starts with a non-responsible agent and builds, gradually, to an agent responsible for its own character Yes, we can imagine a rational and deterministic being who is not deluded when it views its future as open and "up to" it. Yes, we can imagine a responsible, free agent of whom it is true that whenever it has acted in the past, it could not have acted otherwise. (Dennett, 1984, p. 170)

This is an eloquent statement of the view of freedom we get from soft-determinists. Human beings are free and responsible for their actions. Nevertheless, determinism is true. It is just that the truth of determinism does not entail that we are not free, since freedom does not require that our actions are not caused. This is the soft-determinist's claim. (Anderson, 1987)

It is also not surprising, therefore, that Freud (1856-1939) and Skinner (1904-1990) – perhaps the two most famous psychologists ever – both articulated views about human nature/behavior that are deterministic Actually, Freud argued for different versions of determinism at different points in his career Early in his career, he defended a view we can call "biological determinism " Later on, however, he defended a sort of "psychological determinism," in light of which human actions are the result of causes buried deep in the unconscious mind Experiences having to do with my relationship with my mother, for instance, are the cause of my now treating my wife as I do The point here, however, is that Skinner, too, was a determinist All human actions, by his behaviorist lights, are really reactions resulting from the fact that some particular person was stimulated in some particular way, at some particular time. A book of details could be added, but the details are not necessary for what I am saying here (Leahey, 1992)

The central point is that Hume's writings about freedom lent plausibility to determinist conceptions of human behavior. Freud and Skinner have been mentioned merely as evidence of this. In short, the fact that we are "free" does not change the fact that every event is the result of a sufficient, natural cause. Indeed, the last famous libertarian among famous psychologists may well be William James (1842-1910) James's argument for libertarianism, by the way, is the argument mentioned above: Human beings are moral agents, moral responsibility

requires real freedom, therefore human beings have a free will. (Stumpf, 1999)

It is surprising, therefore, that the twentieth-century existentialist philosopher, Jean-Paul Sartre (1905-1980), was able to win so many disciples, arguing for a view of freedom that looks a lot like another brand of libertarianism. On one interpretation of Sartre, he thought of himself not only as addressing, but as actually solving, the Traditional Free Will Problem (Warnock, 1973). Man is free, Sartre argued, just because he has no essence, or nature, to determine his actions. It is always what a man later does that will determine what he is. The actual argument, on this interpretation, begins with the claim that a person's imagination is free. I can right now imagine my future in any number of different ways. I can then make it my project to pursue some one of these possible futures. This entails my absolute freedom, according to Sartre, since it was, and always is, possible for me to imagine the future in any other way I wish, and it is always possible for me to pursue some other future that I have imagined. (Palmer, 1995) The determinist's response is obvious, of course. there are always causes for my imagining the futures that I do, and there are always causes for my pursuing the "possibility" that I pursue.

The libertarian (Sartre, in this case) wins advocates, I think, mainly because it does not feel like there was a cause for my imagining a future that included me with a degree in psychology, or for my choosing to pursue that course of action. I

did not have to go back to school and study psychology It feels like I really could have done otherwise than I did. Still, it is hard to imagine that any event (my imagining the future to be such-and-so, in this case) is uncaused, so the determinist has a point, too. But what is most implausible about Sartre's view, I think, is the implication that everyone is always free, and that everyone is always as free as everyone else As I have already said, this is hard to swallow

After all, whether I can actually do X, given that I want to do X, will be affected by a host of factors, including, my age and sex, my financial situation, so on and so forth. The world is full of obstacles and constraints. Indeed, imagining me playing basketball for the Chicago Bulls is one thing, but thinking that this is now a genuine possibility is quite another. It is not a real possibility I am too old, too short, and too slow. Moreover, it seems as if some people cannot even stop smoking. (Indeed, some people do not even feel well enough to try, once the winter weather arrives.) This seems to lead to the conclusion that I am not always free when I "act"; and some of what I "do" unfreely, like some of what I cannot do at all, are in fact things that someone else could do, and do freely. I really did quit smoking; and there are fellows who really do play basketball for the Chicago Bulls.

Merleau-Ponty's view of freedom is most plausible. He agrees with Sartre's claim that we must reject determinism (even soft-determinism, of the

Hume to Dennett variety) . "Again," Merleau-Ponty writes, at the very start of his chapter on freedom, "it is clear that no causal relationship is conceivable between the subject and his body, his world or his society." (Merleau-Ponty, 1962, p. 434) In one sense, I am always totally free. The argument here is an appeal to experience (i.e., we all experience ourselves as free agents). I do not experience my actions as caused by my nature and/or as caused by my past. Merleau-Ponty also agrees with Sartre's claim that our freedom is best conceived of as the power we have to take action in the direction of a future of our own choosing As he puts it, " .. we are [always] open to an infinite number of possibilities." (Merleau-Ponty, 1962, p. 453) Being more specific, I am free to interpret myself (i.e., my capacities, my qualities, my traits, etc.) and my past as I choose, to "take up" my present situation as I choose, and to take action in the direction of a possible future (including a possible future self). I am certain that I became a philosophy teacher "of my own free will." To the contrary, I really could have gone to law school instead.

Merleau-Ponty argues against Sartre, however, claiming that human freedom is never absolute. Freedom is always situated. Remember, Merleau-Ponty's aim was to "re-establish the roots of the mind in its body and in its world." I am always embodied, always already "living in the world." I always find myself in some particular situation. I may be able to imagine any number of

futures, but some of these "futures" may not be real possibilities, given what is already true of me and my situation in the world. Me playing basketball for the Chicago Bulls is a perfect example. It is true, of course, that I could give up teaching philosophy to take a job driving a truck, but this does not entail that I am free to do absolutely anything. Indeed, it does not even entail that I will experience myself as free to take the job driving a truck. After all, some people say that they cannot stop smoking. What are we to say about those cases?

An observation from John F. Bannan will help us at this point. Bannan writes as follows:

> Because of the sedimentation of experiences there is also a generalizing that extends to our personal lives and takes the form of a habitual style. Thus the way in which I have led my life will strongly influence my dealing with pain, fatigue, etc. It is not that this influence will inevitably determine me: the inferiority complex that I have nourished since childhood is subject to my freedom in that I could upset it. But it is a privileged attitude, and its influence is probable: I am not likely to upset it. Sartre seems to wish to deny the significance of the probable, but Merleau-Ponty takes it as a phenomenal datum that marks the privilege of a certain style of behavior. (Bannan, 1967, p. 136)

Merleau-Ponty presents what we might call a "situated-libertarianism." Given the reality of my situation, I cannot possibly become a profession basketball player. Indeed, I cannot even take a job as a lawyer. After all, I do not have a law degree. Still, it is different with this case: I could go to law school, pass the bar exam, and send out resumes. But this is where the "sedimentation of experience" comes into play. It is very unlikely that I will go to law school. I am already past

forty. I am already paying for a house. My children are already in college. I cannot possibly become a professional basketball player. I could become a lawyer, but it is very unlikely that I will. It is extremely unlikely that I will now take a job driving a truck. After all, I went to graduate school and studied philosophy. I am tenured. Am I free to become a lawyer? Probably. Am I free to become a truck driver? Perhaps not. Am I free to become a profession killer? No! Either way, it is so unlikely that I will that it "feels" like I can't. After all, I grew up Catholic. After all, I teach ethics at the community college. Indeed, when I imagine someone offering me a million dollars to kill someone else, I imagine myself saying, " I'm sorry. But I can't." And the implication here is this· when someone tells me that they have tried to stop smoking many times, but can't, I believe that they are telling the "truth." Given their situation, given their history, and given the way in which they have exercised their freedom hitherto, they are now not free to quit smoking. In any case, it is extremely unlikely that they will quit smoking, and (and/or so much so that) it feels to them as if they cannot possibly do so. Indeed, what they now experience is their lack of freedom with respect to their smoking.

But I really did quit smoking So why should we believe that someone else is not free to do so? Even if we are always free in a "philosophical sense," and even if we must reject determinism as a result, this does not support the claim that everyone is as free as everyone else to do X. Moreover, this also has little to do

with the experience of freedom. Freedom, as experienced, is a more or less proposition. As Merleau-Ponty puts it, "[t]here is [...] never determinism and never absolute choice." (Merleau-Ponty, 1962, p 453) What we have, in short, is the freedom that is possible for a being which, as Alan Watts put it, is an "interaction between ... organism and .. environment." (Watts, 1977, p. 30) It is certain, given my experience of myself as an agent, that I freely chose to study psychology and write this thesis. Still, I do not feel quite so free when the question is whether I can give up my job to go to law school. And I feel even less free to take a truck-driving job. Indeed, I do not really feel free at all when the question is whether I can move to Big Sur to write poetry After all, I am relatively conservative (so I would not want to give up my health insurance). After all, I have a house and a family. After all, the children are already in college. I do not really like sleeping in a tent.

I was free to stop smoking when I did. But I did not feel so free to stop when I tried and failed ten years earlier I wasn't ready yet, and I had smoked for a long time. Later on the situation was different. And this is the point. the situation is always different, and people are constitutionally different from one another. It would have been relatively easy for me to quit smoking twenty years ago (i.e., shortly after I started). Still, the cigarettes I smoked freely at twenty were encompassed in the process via which I created the self that could not stop

smoking at thirty, but actually did so at forty. At forty, I was ready. But this does not entail that I was ready at some other time, and it has absolutely nothing to do with anyone else. Every case is a different case.

Merleau-Ponty puts all of this as follows:

> [t]o be born is both to be born of the world and to be born into the world The world is already constituted, but also never completely constituted; in the first case we are acted upon, in the second we are open to an infinite number of possibilities. .. There is, therefore, never determinism and never absolute choice. ... The generality of the "role" and of the situation come to the aid of decision, and in this exchange between the situation and the person who takes it up, it is impossible to determine precisely the "share contributed by the situation" and the "share contributed by freedom." ... Taken concretely, freedom is always a meeting of the inner and the outer . and it shrinks without ever disappearing altogether in direct proportion to the lessening of the tolerance allowed by the bodily and institutional data of our lives. (Merleau-Ponty, 1962, p. 453-454)

Freedom is a more or less proposition, and that is exactly how my "freedom" is experienced. At times I am free; but at times I am not. The central claim, however, is this. My one hundred volunteers described their experience of the weather so as to point in the direction of Merleau-Ponty's understanding of human freedom. Indeed, this is no doubt the central claim I wish to make in this discussion of my results.

The analysis of the narratives indicated that the Controlling nature of the weather is the central theme in the experience of the weather. Indeed, more than 75% of the narratives I studied included the Controlling nature of the weather as a theme. Admittedly, some narratives describe the weather in terms of its

Controlling nature in a ways that suggests little or nothing about human freedom. Someone noticed that the streets looked wet. It was a grey day. People were wearing coats and carrying umbrellas. Everyone was walking very quickly. It appeared to be such-and-so. In short, in some narratives the weather is mentioned as something that Controls the appearance of the world. Much more often, however, the weather is described in terms of its Controlling nature in ways that do have ramifications for what I have been saying about our so-called freedom. In short, a large number of the narratives had a lot to say about the weather that indicated a lot about the experience of freedom and/or the experience of the lack of freedom.

In some narratives the weather was mentioned/discussed as a determinant of the situation in which the author of the narrative took action. It is clear in these narratives that the person describing their experience of the weather still felt free to act this way rather than that, but the weather was Controlling their options to some extent. Narratives 18, 24, 37, 41, and 62 were earlier given as example of narratives where the Controlling nature of the weather was described in this way. The language used by these participants made it clear that they did experience their choice (in regard to what to wear, for example) as free, but the weather was a Controlling factor in the situation they were in at that time. In short, these people acted freely, but the weather "determined" what they wore and/or what they

brought with them One fellow flat-out said that the weather let him know what he could and could not do. The weather Controlled his options.

In a number of other narratives, however, the Controlling nature of weather was a theme, and the language used was quite clearly the language of causal necessity. In other words, a number of the narratives were written by people who experienced a lack of freedom in their relationship with the weather. Narratives 1, 5, 14, 26, and 28 were presented in Chapter III as examples where the Controlling nature of the weather is described in these terms. One young woman said that the weather determined what she had to wear. A young man said that a snow storm made it impossible to go where he was supposed to go for a week. Indeed, a lot of the authors said the weather determined what they needed to take with them and/or determined what they could and could not do. The language used often made it clear that the author of the narrative experienced the situation as one in which they had no choice at all. The weather was such-and-so, therefore ... Yes, the word "therefore" actually appeared in more than one narrative.

Finally, there were numerous narratives in which the Controlling nature of the weather was a theme, but the language came from an ambiguous place between the experiences described in the two previous paragraphs. The language was not the language of causal necessity. These authors were not saying that the weather determined what they did. Still, it was not merely that the weather had

shaped the situation in which they found themselves taking action. It was more than this. Indeed, the weather was at times described as Controlling in the sense that it determined how the person writing the narrative felt and/or determined what they did or did not want. They acted freely, but the weather Controlled more than their options. the weather determined what they wanted, and then they acted so as to satisfy those wants. Some said that they did not want to go to class on a day like this; others said that warm, sunny days made them want to spend time outside. Narratives 17, 76, 3, 47, and 75 were given earlier as examples of this. What one sees in these narratives, and in others that are like them, is the same ambiguity that Merleau-Ponty describes when he talks about being unable to decide if the choice is better attributed to the situation or to the person acting in it.

There are other narratives, of course, where more than one of these senses of Controlling can be found in the description of the experience of the weather This is not a surprise, since there were so many narratives that included this particular theme. It also is not at all surprising, it can be added, that these people spoke in such a way as to indicate that their experience of freedom was similar to the characterization of freedom that we get from Merleau-Ponty. After all, Merleau-Ponty is a phenomenologist, so his focus (as a "descriptive psychologist") is on describing the experience of "freedom," rather than on freedom as a philosophical or scientific concept. The determinist is prepared to

say that our freedom is an illusion (since every event has a sufficient, natural cause). The libertarian is prepared to say that a person is free, even when the person tells us otherwise (since moral responsibility requires it). Merleau-Ponty is prepared to say neither. At times I feel free; but at other times I do not. Moreover, it is often hard to tell if someone else acted freely or not. Merleau-Ponty's aim is to describe the experience of freedom, so it is not at all surprising that people who tells us about their experience of freedom do so in a way that points in the direction of Merleau-Ponty's account of freedom. Indeed, the libertarian and the determinist theories considered at the start of this section are really "horses of another color." The libertarian and the determinist are suggesting solutions to a philosophical puzzle. Merleau-Ponty is a psychologist, telling us about the experience of freedom. Of course, the people who wrote the narratives I studied talked about freedom as a more or less proposition. They were describing the experience of freedom/unfreedom.

Nevertheless, there is something that can seem surprising about all of this. What we must recall, of course, is that I did not ask my participants to describe a time when they experienced themselves as free or unfree. I asked my volunteers to tell me about a time when they were aware of the weather. The weather. Now that might seem surprising. Why, exactly, did they tell us about freedom/unfreedom in the process of describing an experience of being aware of the weather?

The Weather and the So-Called Human Condition

We must keep in mind that the Controlling nature of the weather was just one of the themes in terms of which the people studied described their experience of the weather There were in fact several other themes identified in Chapter III the weather was also experienced as Outside, Changeable, and Nasty or Nice. In this section, I will discuss these other themes, beginning and ending with the theme of Nasty or Nice.

Some people gave descriptions of the experience of the weather that encompassed the idea that the weather was Nasty or Nice in an utilitarian sense. It was a Nice day to play baseball (so I called friends, or I felt bad since I had to work); or it was too Nasty to drive home (so I waited until the snow melted). What seems to be implicated here, once again, is our freedom, and the fact that the weather can be experienced as an obstacle to what it is we want to achieve As suggested at the end of the previous section, it is not surprising that my volunteers talked about freedom/unfreedom as they did, although it can seem surprising that their descriptions of weather entailed so much concern over issues of freedom and unfreedom.

But that is what I discovered. I want to take my dog for a walk. It is sunny and warm. Accordingly, it is a Nice day. If it is cold and wet, however, I might

experience the weather as Nasty. After all, my dog has to be dragged out of the house when it rains. On the other hand, a cold, wet day might be a Nice day to sit by the fire and read. And so too when it is cool and dry Such a day can be experienced as bad, given that we were supposed to be skiing this weekend. It might be a Nice day to go to a football game. In short, it is again clear that our freedom is situated. I do not experience everything I do as determined, but my freedom certainly is not absolute. As psychologists have told us, the weather affects behavior in numerous and complex ways. What we saw in the previous section is that the experience of freedom is exactly as we would expect, given that this is so. The point here is the same. The utilitarian judgements participants made about the weather being Nasty or Nice speak volumes about their experience of freedom/unfreedom.

In some narratives, however, Nasty or Nice is a theme, but the sense is aesthetic rather than utilitarian. A significant number of the narratives encompassed the idea that the weather – which can always "burst in" on us – is typically Outside. A significant number of the narratives described being aware of the weather in terms of the fact that the weather is Changeable. What are we to say about all of this?

Obviously, the fact that the weather can burst in and harm us is tantamount to saying that the weather can be experienced as dangerous. We are vulnerable.

After all, it is even possible that the weather will end our life (It is even possible that the weather could cause a "Meursault" with "road rage" to do us in!) What we find here, I think, is that the weather can be experienced as a feature of the world that points in the direction of the fact that we are embodied. Fortunately, the weather is typically Outside, so we can usually exercise our freedom so as to minimize the danger when the weather is extremely bad (How often have we heard someone say, "Come on in! Get in out of the weather!") Nevertheless, a great deal of what I choose to do requires that I go Outside even when the weather is fairly Nasty. Accordingly, the weather is regularly experienced as too cold, too wet or too dry What we have, to put it in a nutshell, are the implications of being embodied (How could it possibly be too hot or too cold, let alone dangerous, for me, if I were a disembodied, Cartesian self?) I am a body/environment transaction, and, given that I choose to be Out in the weather, it is always possible that I will be inconvenienced by it and/or made uncomfortable as a result of being Out in it. We do not always focus on any of this, of course, for, as Merleau-Ponty says about the limits imposed upon us by the body aspect of the body/world transaction that we are, we accept them as a " price . we automatically pay for being in the world, a formality which we take for granted " (Merleau-Ponty, 1962, p. 434) In short, weather is always there to "put us in our place "

Given that weather is sometimes dangerous, often a source of discomfort,

and always in some sense Controlling, the fact that the weather is experienced as Changeable underscores the importance of prediction and preparation. This is obvious· the weather is an aspect of tomorrow that I must (choose to) prepare for I want to do X tomorrow, and the weather is Changeable, so I had better watch the news tonight. It is unpleasant to be cold and wet, so I had better (choose to) bring an umbrella. It does not look like rain (and the television-man said that the chance of rain was just 10%), but I will not be back for hours, and the weather always Changes, so I had best (choose to) bring a coat, too The weather is not to be taken lightly; it affects us significantly

What is more, to experience the weather as Changeable is to experience the weather in such a way as to be/become aware of the passage of time. (Remember, the same word is used for weather and time in French) The heat of the afternoon, and the cool of the evening, mark the passing of the days, the Changing seasons mark the passing of the years, and the Changing weather indicates a change of seasons. The Changing weather is always there to remind us that we are (embodied and) in time. Indeed, the language of the seasons has given us more than one euphemism to speak about (what Heidegger would call) our "being toward death." One might say, for instance, that my father (who is eighty-five now, and remembers little of anything from one minute to the next) is in the "autumn of his life." My niece, who is about fourteen, is just "a spring chicken."

Putting all of this together, we can say that the Changing nature of the weather gives me mortality, by giving me the passage of time.

We can summarize the last few pages in terms of the existential-phenomenological philosophy in which this research is grounded. When the weather is an aspect of the world that becomes figural, our embodied nature and time become the ground against which it is experienced. Indeed, these are the final points that need to be added to complete the explanation of the diagram of the experience of the weather that is in Chapter III (page 80). My participants experienced the weather as Outside, Changeable, Controlling, and Nasty or Nice, and they tended to do so against the backdrop of being embodied, and in time. Other people, too, were mentioned fairly often, but rarely were they talked about in a way that would make us believe that they were at all figural when it was weather that was experienced. The weather per se was figural, but other people, too, were "there" -- for, after all, when it comes to the weather, "we're all in the same boat." But the point is this. One aspect of the world became figural, and the other three existential-phenomenological grounds became even bigger (so to speak), but continued to serve as a ground. In any case, I can now finish the discussion of themes with some additional remarks about the Nasty or Nice theme.

That we experience the weather as Nasty or Nice in an aesthetic sense clearly indicates that we ourselves are the source of the meaning we find in the

weather. After all, the weather per se is obviously analogous to the tree that falls in the empty forest. The tree makes no sound (in the sense of "the experience of hearing a sound"); and the snow that falls on Christmas Eve is not beautiful, not unless we declare it to be as such. Weather per se is neither beautiful nor otherwise. But the weather is Nasty at times, which makes it clear that the forest is not empty. We simply prefer that the world appear such-and-so. As I write these words, it really is a pretty day· sunny and cool and breezy. When we consider the fact that the weather is experienced as Outside and Changeable, together with the fact that we regularly judge the weather to be Nasty or Nice, we grasp the idea that the weather gives us the so-called human condition, as this is conceived of by the so-called existentialist philosophers, like Sartre and Camus, both of whom we have run into more than once in these pages.

We are fragile/mortal-things. If this particular storm does not get us, time itself will. Still, we are "condemned to be free," but our freedom is inevitably and irrevocably situated. Freedom is never absolute. Accordingly, the experience of being Controlled is as familiar to us as is the experience of our so-called freedom. (When HUGO describes what it was like to assassinate HOEDERER, in Sartre's play, Dirty Hands (1955), he does so in the following way "If you look at it from a distance, everything holds together, more or less; but if you get up close, it busts apart. One action is over too quickly. It seems to happen almost spontaneously and

you don't know whether you did it because you wanted to or because you couldn't hold it back.") By my phenomenological lights, we can read all of this into the 100 narratives I got by asking people to describe a time when they were aware of the weather.

We can read even more if we look between the lines. That which is without limit, I think, is our ability to give meaning to what is inherently meaningless That which is without limit is our willingness to assign value to what is inherently without value. Indeed, we often go so far (beyond the utilitarian and/or aesthetic Nasty or Nice) as to judge that the weather is or is not appropriate, given what we deem to be the "right mood," relevant to specific human concerns. So-and so is getting married, for instance. It is a happy occasion. It is supposed to be sunny and warm. If it is sunny and warm, the weather is now, therefore, appropriately Nice. The world is in the "right mood." It is Christmas morning This is the main winter holiday. The ground is supposed to be covered with fresh snow If it is sunny and warm, then ...

Enough is enough. The weather is the mood of the world, and it is up to us to decide whether the world is in the "right mood" or the "wrong mood." By my phenomenological lights (and I've already mentioned where I've lived), every place is a place where a cold day in July is, not only rare, but just "not right." The central claim, however, is that my participants described the experience of weather

so as to point in the direction of the so-called human condition. Indeed, the narrative written by participant 67, which is evidence of this, also points back in the direction of many of the places we have visited in these pages. Participant 67 wrote that:

> [t]he funeral of the boy who attended my church looked like a scene from a movie. It was a dreary day It wasn't raining, but a light mist was falling, and the afternoon sky was dark. The heavy rains of the night before had turned the ground around the burial site into thick mud. The heals of lad[ies] shoes were driven into the mud like stakes. The weather matched the moods of all who were in attendance – downcast and dreary.

The Beginning and/or the End

A year or so ago, I analyzed three hundred narratives in which people described their experience of being aware of the world. These were the five themes extracted from those 300 narratives (1) Scale (Big/Little), (2) Proximity (Here/There & Now/Then), (3) Relative Power (Opportunities/Obstacles), (4) Source of Sense and Affective Experience (Pretty/Ugly & Happy/Sad), and (5) Change (Different/Same). Obviously, the theme of Relative Power – in connection with which many participants told about experiencing the world in terms of the opportunities and obstacles one experiences there – points in the same direction as does the Controlling nature of the weather. Human freedom is experienced as situated rather than absolute. In other words, a discussion of

Merleau-Ponty's view of freedom would also be appropriate in that report. More importantly, this does not happen just when I am the researcher, and/or only when the research report is yet to be published.

Chapters 3, 4, and 5 of The Phenomenology of Everyday Life (1997), by Pollio, Henley, and Thompson, are based on phenomenological studies of the experience of being embodied, the experience of time, and the experience of other people, respectively In the study of the experience of time, Limits/Choices is one of the four themes identified Clearly, this theme points in the direction of a discussion similar to the one in the second half of this chapter. In the study of the experience of the body, "Corporeality" – which is one of the three themes identified/discussed – also points clearly in the direction of a discussion of Merleau-Ponty and human freedom. (On page 78, Pollio et al writes that "[t]he body . . becomes figural at times as an object in a world of objects or as a means of obtaining goals an it with qualities, capacities, and limits It is described as both acting upon things and of being acted upon by them ") We experience our freedom as real, but as situated rather than absolute Finally, in the study of other people I can make the same point about "Benefit," which is again one of the three themes identified. When discussing this particular theme, Pollio et al say that the people they studied described their experience of other people so as to make it clear that other people can be ".. experienced as hindrances or even as threats "

(Pollio, 1997, p. 144)

Merleau-Ponty's situated-libertarianism entails that freedom/unfreedom will inevitably be an issue for creatures embodied, in time, in a world populated by other people. What I have been suggesting here is that the weather is experienced as another aspect of the world in which we find ourselves situated How do I know? My one hundred volunteers said so My participants experienced the weather exactly as we would expect, given what psychologists know about the Controlling nature of the weather My participants experienced the weather exactly as we would expect, given Merleau-Ponty's philosophy of freedom. The weather is an aspect of the world in which we find all of the obstacles to our so-called freedom Experiencing the weather can be tantamount to experiencing our own Dasein Q E.D ? Certainly not! As always, the reader's own experience of the weather is the highest court in which I wish to defend my case for the plausibility of everything that has been suggested in these pages.

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APPENDIX

APPENDIX:

The Weather in the Words of One Hundred Volunteers

The numbers in parentheses after the narratives indicate the themes I find in them. The key is: 1 = Outside, 2 = Nasty or Nice, 3 = Change, and 4 = Controlling.

1. (F-Fr) I was aware of the weather when I looked outside my window today. When I went to sleep last night the weather was nice and no jacket was needed. However, when I got up and put my hand out the window the sky was grey, and it was rainy and cold. Not only did the weather change but the clothing I had to wear changed. (1, 2, 3, 4)

2. (F-So) When I am planning on driving I will always listen to the weather report. Especially when going back to Memphis. I will call my mother and check and see what the weather is like there and have her call my stepsisters that live in Nashville and see how it is there. I will not drive when it is raining or snowing unless necessary My car does not do good in any weather condition except good. (2, 3, 4)

3. (F-Fr) I am aware of the weather when I drive because I look around at the scenery. Also, when it is raining I drive very carefully I notice the sky and how blue it is or how many clouds there are. I also notice how sunny it is I would not want to drive in today's weather. It is nasty outside. (1, 2, 3, 4)

4. (F-Fr) In the mornings, I am aware of the weather in deciding what I will wear for the day. If it is rainy, I take an umbrella, if it is cold, I take my coat. I notice all of the cloud formations and how dark or light it is outside. (1, 3, 4)

5. (M-So) I was aware that there was about two fee[t] of snow on the road. It was impossible to get to class for a week. It was very cold, and I had a hard time getting to bed before daylight. (4)

6. (M-Fr) An early autumn day when there is a blue sky and white clouds. It is warm but there is a cool breeze that makes the temperature perfect. The grass is green and the leaves are all different colors and mostly still in the trees. (1, 2, 3)

7. (M-Fr) When I am asleep and the thunder awakens me. I jump up out of

bed in total fear. I feel out of control. I am in fear for my life because I feel death has come to take me. I think it is my turn to die. After a few seconds when I become totally awake I realize that the storm woke me up. I feel relieved to know I am alive. (4)

8. (M-Fr) In the morning I'm aware if it is cold, damp, humid, hot, sunny, or cloudy. (3)

9. (F-Fr) One morning I was running late for class. I pulled on some clothes and walked out to find that it was cold as hell and raining cats and dogs I trucked it back up 7 flights of stairs and put more clothes on. Also a rain jacket. – Everything went wrong that day. (1, 2, 3, 4)

10. (F-Fr) When I woke up this morning I heard the rain falling on the pavement outside my window. The air smelled like rain, and it felt cold against my skin. The r[o]om was still dark and dreary. (1, 2)

11. (F-Fr) I was in second grade asleep in my bed in Clearwater, Florida. My mom came and woke me up about three in the morning. Sirens filled the streets as fire trucks were evacuating the neighborhood. My family packed in the car and headed to my cousin Harry's house. We had to cross over a bridge to get to his house, waves were so high and the rain was so hard that you could barely see what was around you. I was scared, I didn't know what was going to happen to us (4)

12. (F-Fr) In high school, the students were confined in the same building for hours. The students began to get hyper on rainy days. This pattern continued throughout many rainy days (4)

13. (F-Fr) When I get up in the morning, one of the first things I do is look out the window and stick my hand out the window to see what the weather and temperature is like. I want to know b/c I want to know if I should dress warmly, cool, for rain, etc. I sometimes call the weather hot line so I'll know what the weather is going to be like all day and night. (1, 4)

14. (F-Fr) I need to [know about] the weather before I go to school, because if that morning is cold, so I need to bring my jacket. If it is not, I don't need to wear whether or any jacket. If it is raining in that morning, I need to bring my umbrella etc. ... (3, 4)

15. (F-Fr) I usually have no idea how cold it is outside or whether its raining or not until I walk outside before class. I'm usually always wrong about what I think the weather will be like. My luck has it that every time it is freezing I decide to wear a t-shirt and thin jacket. If it[']s really hot I will always pull out the big, thick fleece pullover. That's what I did today. Every time that it rains I'll forget an umbrella or a hood. Then my hair and face is soaked which ruins my mood and appearance until I get back to the dorm room to dry off. I need to start watching the weather channel more, but if I did then I wouldn't have these wonderful stories to tell for my psychology quizzes. (1, 3, 4)

16. (F-Fr) Two winters ago, I was at my boyfriends house, and it snowed. I didn't know it was snowing so I got snowed in for two days I had to borrow clothes and a toothbrush. It was fun but I would have had a better time in my own home. (3, 4)

17. (F-Fr) When I get up in the morning and hear birds chirping, I can tell that it is going to be a pretty sunshiny day. It makes me happy and ready to get the day started off right. I am definitely aware of the blue skies and the cool air. (2, 4)

18. (F-Fr) When I am walking to class I am aware of the weather. It helps me decide what clothes and shoes to wear. I am also aware of the time so I am not late. I am aware of what class I'm going to next and where it is. If not, I wouldn't get there. (1, 4)

19. (F-Fr) Today when I stepped outside of my dorm on my way to class I realized that it wasn't as cold as it has been. I didn't have to wear a big coat and I didn't freeze to death. It is raining though. (1, 3, 4)

20. (M-Fr) Last year was bad. It had been an especially hard winter, so I was sick of the cold. Although I do have more winter clothes, I was so ready to shed them and wear shorts outside. Everyday it got a little warmer. Then, the temperature would go back down, much to my dismay. I could smell spring coming. It's kind of like the smell of [C]hristmas coming, but a much different smell. [F]inally, the day comes when you can wear shorts out and you don't ever wear jeans again – well at least till fall. But that's a whole other story. (1, 2, 3, 4)

21. (F-Fr) When I'm watching the news I can find out about temperatures,

rainfall, snowfall, and sunshine. The news educates us on different aspects of nature and the weather. (3)

22. (F-Fr) The time I was part of a natural disaster forced me to be extremely aware of the weather. The city where I lived went through a tornado a couple of years ago. I saw the storm start like any other and then turn black and green in the sky. It was intense and terrifying (2, 3, 4)

23. (M-So) A situation in which I was camping out in the snow and rain and getting out of the tent to build a fire. A combination of these elements of weather working against me trying to obtain warmth. Even though it was cold and I enjoyed it. (1, 2, 4)

24. (F-Fr) I looked outside my window and saw that it was raining and it was cold when I got outside. I dressed in a long-sleeved[]shirt and jeans. I also put on my jacket and took my umbrella with me (1, 4)

25 (F-So) I go outside in a shirt and a skirt and it was so cold that I had to miss my first class to go and change clothes. All my winter clothes were packed up and had not been ready to be worn. (1, 3, 4)

26. (F-Sr) Whenever I am going to be out of town, I will watch the weather report before the day I am leaving Therefore, I am aware of what kind of clothes I need to pack for the trip. (4)

27. (M-Fr) I was down stairs, reading in a recliner It became so cold that my hands and lips were chapped[.] I had to put on a coat and boots. (1, 3, 4)

28. (F-So) When I'm walking to class I'm aware if it's cold, windy, rainy, sunny, or cloudy. I know if I need to take a coat or umbrella with me. I can tell if it would be a good day to plan to do something outside or not. (1, 2, 3, 4)

29. (F-So) One of the first things that I do each morning is look out the window to see what the weather looks like. Then I feel the windowpane to get an idea of the temperature. I also watch the news for a forecast. This morning, it was raining. On the way to class the sky was dark It was cool outside, but not as chilly as it has been. The rain was coming down in a steady mist. It was obvious that it had rained a lot during the past few hours, because there were large puddles on the ground. (1, 3)

30. (M-Fr) When I am walking to class in the summer I cannot quit sweating. I feel very hot and uncomfortable. I feel like walking faster so I can make it to my air conditioned class. During the summer the sun is beating down on me and is burning my neck. (2, 4)

31. (M-So) When I looked outside today, I saw that it was raining. Also, I saw a person wearing a thick raincoat, therefore, realizing that it must be cold. (1, 4)

32. (M-Fr) When I watched the news I knew: 1) It would be raining most of the day. 2) The temp. was going to be in the upper 40[]s to lower 50[]s. 3) The rain was not going to be very heavy 4) I will need an umbrella and a rain jacket. (4)

33. (M-Fr) When you have a picnic planned or some kind of ball game outside you want the weather to be nice. [W]hen you step out[]side you first check to see that the sun is shin[n]ing. Then you probably feel if the air is to[o] cold. You would also check about [?] also. When you determine if all is well you go about your business. (1, 2, 4)

34. (M-Fr) This morning when I was walking to my 8·00 class, I noticed that it was raining and that the ground was wet. I was also aware that it was a little cool but not nearly as cold as it was walking to class last week. Other than that, I didn't really notice anything else. (3)

35. (F-So) I am aware of the weather when I walk to class because if it's raining then I know I need my umbrella. If it's snowing then I need to wear appropriate shoes so I don't slip and fall. So I guess what I am aware of is if it's raining, sunny or snowing. Also if it's hot or cold. (3, 4)

36. (F-So) I am aware of the severity of the problem, mild to disastrous. Also, the number of people injured or killed as one of the 1st things I listen/read for. How the disaster has or will [effect] the community where it hit – for people, animals, cross, etc. If the even occurs often or not? How quickly did "help" arrive? Were people prewarned about the event? Long-term effects? How does it [effect] the state, nation, or world? The economy of the area "disturbed." (3, 4)

37. (F-Fr) On exceptionally beautiful days I am aware of the perfect blue sky

that has few, if any, clouds in it. The temp[.] is neither too hot nor too cold. On days like this, I usually try to spend them outside where I pay close attention to the world around me (nature). (1, 2, 4)

38. (F-So) When I walked out of my building this morning, I became very aware of the weather. I became aware that it wa[s] no longer drizzling, but raining very steadily. I noticed that the sun was not out and it was cloudy I was aware that the wind was slightly blowing but it was not cold out. The rain was very cold, however. (1, 3)

39. (F-Jr) As I'm walking from one building to another, and it's a beautiful, bright day, I think about how pleasant the outdoors feels. It makes me think of all the things I want to do, but am unable to do because of restraints. The air feels crisp and everything feels clean. I am aware of myself, my environment, and what I want to do. The clear blue sky makes every thing seem possible, but I'm reminded that I have other things to do. This kind of day makes me happy and peaceful. (1, 2, 4)

40. (M-Jr) In the spring semester last year we got out of school for 3 days because of the snow. Days before the snow I remember following news reports about snow around the area. I remember going to the grocery store and the cashier isles being packed all the way to the back of the store and then walking out of the store to see the snow had just begun. I was careful to watch out for driving conditions When I got home, I watched the news until I found out if we were out of school. (4)

41. (F-Jr) When I leave my house to go to football games, I first see if it is raining or going to rain or clear. If it is going to rain, I take my raincoat and hat. Then, I see if it is very cold, cool, or hot outside. Based on how it feels outside, I choose what clothes I am going to wear. I want to make sure that I am comfortable, because once I leave, I am not coming back for a long time. (1, 3, 4)

42. (F-So) Today[] I awoke to the sound of the rain hitting my window. I walked downstairs to eat breakfast with my mom, little sister and little brother and I looked outside at the gray day. Then I asked my mom, "What's the weather like today?" She said, "[W]ell, it's raining now and supposed to rain on and off all day " I said, "[B]ut what's the temperature?" And my mom said, "Around 50, wear a jacket in case of the rain, but you don't need a coat." (1, 4)

43. (M-So) Right now I am soaking wet due to the rain outside. I was aware of the weather situation this morning when I woke up and looked outside[.] I tried to prepare myself by getting an umbrella, however I was unable to find one. Therefore, I am aware of the weather and will be reminded and aware of the weather all day. (1, 4)

44. (M-So) In the mornings I am always aware of the weather. I know how hot or cold it is, and what kind of clothing I should wear (3, 4)

45 (M-So) Waking up on a morning such as today I instantly hear rainy weather outside. When I first step outside several mornings I have to see how cold it is to see if it[']s nice enough to go play basketball, run or i[f] it's raining, that's good weather to go home and sleep. Also when I get up I need to look outside to see if the roads are slippery, and I need extra time to drive (1, 2, 4).

46. (F-Fr) It was [M]ay 10, 1990, I was suddenly awakened when the tree in our front yard plummeted through my window, it had been struck by lightening. Glass was all over me and my room. I thought it was raining, but I didn't hear anything When I crawled from my bed and got to the window I saw that it was snowing, and there was already 1 ½ feet of snow, just overnight! Not only was it snowy, but it was also 0 degrees without the windchill! Needless to say, school was canceled, the busses didn't start. Wisconsin is a cold state but never have I experienced a snowstorm in May! (1, 3, 4)

47. (F-Fr) When it was raining this morning, I was aware I didn't want to go to school. I wasn't prepared for the rain. I was aware I was going to have to walk to class in the rain, without an umbrella The sky was very gray and sad looking. (2, 4)

48. (F-Fr) This morning when I was walking to class, I could see and feel that it was raining. So I put my umbrella up. It keeps the rain off of my body, but my shoes and book bag got wet. Now my feet are wet and therefore they are cold. But my book bag is wet also, but it is not touching my body, so it does not bother me. (1, 3, 4)

49. (M-So) Today I walked outside and felt the rain and the breeze. I also noticed the sun wasn't shining out. It was wet outside so I figured it had

been raining for a little while before I went outside. (1, 3, 4)

50. (F-Jr) This morning when I woke up, I got ready for school. While putting on my clothes I could hear the rain splashing down in the parking lot and on my window. After grabbing my things for school, I walked out the door[,] turned the key to lock it, and started walking toward my car. After coming out from under the overhang of the door, I could see that the ground was wet, and that it really was raining. (1, 3)

51. (M-Fr) Fall because the temperature cools down and leaves began to turn. Also school is in session and football games are being played. Hunting season starts and animals began to store food. (3)

52. (M-Sr) When I'm bored in class, I like to look outside and daydream. Mostly I'm aware of whether its sunny and warm or if its cold and rainy If it[']s sunny and warm I think about how much it sucks that I have to be in class at that moment. If it[']s cold and rainy I think about how it sucks that I have to go outside in order to go to my next class. (1, 2, 3, 4)

53 (M-So) I am aware of how much snow is falling ... How cold it is at the time so I'll know what to wear, how much the weather is supposed to change throughout the day, and what the weather is supposed to be like the next day. (3, 4)

54 (M-Fr) I came to school one day without my umbrella. I was O.K. at first, and I wasn't even aware of the dark clouds that were beginning to fill the sky. When I was drenched walking to class, I then became aware of the weather. (3, 4)

55. (F-Fr) Going to classes I am aware of many things: how many people are out and around me, the birds usually sing, the trees and grass. I am usually sleepy so I don't see much! (1)

56. (F-Fr) While watching a television program, and it is interrupted by a special weather broadcast You[] are made aware that snow is coming. You know how many inches of snow is supposed to come and how long it will snow and if the ground is froze for snow to lay.

When it is supposed to flood because it is raining real hard, you will be given a time that the flash flood watch or warning is to be expected. How

many inches of rain[,] how cold it is outside, and if the rain will freeze into ice. (3)

57. (F-Fr) When I get up in the morning I always look out the window to see if the sun is shining or if it is raining. The reason for this is so I know what to wear. The weather has a lot to do with the kind of clothes you wear and also the shoes. Then you always have to know whether or not to carry your umbrella. This is probably the time that I notice the weather the most. (1, 3, 4)

58. (F-Fr) During my Spring Break in Florida, I was not only aware of the weather but many other things. I was aware of who all would be in our group and how they all acted. I was aware of what all we would do during ou[r] stay there, day and night. I was aware of how the Beaches would look, feel and sound like. I was also aware of the sun but still got burned. And aware of how the sunburn would feel too. The last thing I was aware of was that I wouldn't want to leave and come home. (4)

59. (M-So) When it is sunny out I am much more aware of my surroundings I am one of those people who only stop to smell the roses when the sun is shin[]ing on them. On sunny, warm days I tend to procrastinate, so I am aware of everything. I am aware of different bird songs (which all sound the same on rainy days), of different smells (or odors), and generally of much greater details. All in all, I am much more at peace on sunny days. (4)

60. (F-So) I was aware of how much of a difference the sun and the wind make in actually how cold your body is in a given temp. I say this b/c it appeared much colder standing in a dugout, out of the sun and directly in the win[d]. My feet were frozen. (4)

61 (F-Fr) This morning it was rainy and a little cold I noticed the raindrops on my ears, the cars with the lights still on, the little puddles on the side walk, the naked trees. Just very dreary. (2)

62. (F-So) When I'm sitting at home not doing anything I always check the weather. This allows me to know what I can do depending on whether it's sunny, rainy, cloudy, etc. I become aware of my choices and whether I can go to the park or mall or have to stay inside. (1, 3, 4)

63 (M-Fr) Every night I try to watch the [evening] news to see what[']s

happening around town and in the rest of the world. I really just like the sports. Sports come on after the weather so you have to watch the weather first. Actually it is good to [know] what you have to look forward to the following day. (3, 4)

64. (F-Fr) When I go outside, I am very well aware of the weather outside. If it's raining, I'll get wet. If it[']s snowing, there will be snow on the ground. If the wind is blowing extremely hard, it will be chilly. If the day is a nice spring day, I'll change into shorts and a t-shirt[]. I'm aware if it's sunny or cloudy as well. My favorite days are sunny one[]s with no wind at all. If the air is humid, my hair will friz out everywhere. These are some of the situations in which I'm aware of the weather. (1, 2, 3, 4)

65. (M-Fr) When I was stuck at home when it snowed, I thought of many things which I wanted to do. I realized that many of the bad movies at theaters might not be that bad. I found that I could not tolerate my mom[']s fear and anxiety about snow. I also became aware of the fact that [...] (1, 4)

66. (F-Fr) Before I leave my house to go out, I always try to check with the weather in the radio to see if it [is] cold or hot so that I can dress properly. If it's cold, I would need a jacket and sweater, whereas, if it [is] hot, I only need to wear light clothes. (1, 3, 4)

67 (F-Fr) The funeral of the boy who attended my church looked like a scene from a movie. It was a dreary day. It wasn't raining, but a light mist was falling, and the afternoon sky was dark The heavy rains of the night before had turned the ground around the burial site into thick mud. The heals of lad[ies] shoes were driven into the mud like stakes. The weather matched the moods of all who were in attendance – downcast and dreary. (2)

68. (F-Fr) One time that I was aware of the weather was this past year at the [b]owl game in Florida that Tennessee went to. It was good to go down to Florida in December because it was very cold here in Knoxville, but warm down in Florida. Although it wasn't extremely hot in Florida it was about 75 on this particular day that we played the bowl game. The sky was cloudy and grey and it had already began raining when we got up that morning. When we got to the game it was raining even harder. The rain made it feel colder then what it was because everyone was soaking wet. I was aware that the rain wasn't going to let up and it didn't. I could smell the rain in the air and see the clouds covering the sky Everyone had on rain coats and

umbrellas, but that didn't stop us from getting soaking wet. (3, 4)

69. (M-Fr) When I drive I realize if it is hot so [I] roll down the window or if it rains I turn my windshield wipers on and drive slower. (3, 4)

70. (M-Fr) When I am outside, I am aware if it is sunny, cloudy, rainy, snowy, or anything in between. I know if the wind is blowing and if so how hard. I sense the degree of cold or heat on my skin. I can also tell if the weather may possibly change within a couple of hours by studying the western skies. (1, 3)

71. (M-Fr) On the first day in classes after [s]pring break, I was still sick from the flu. Many people were still not out yet, but it was a cold day with the wind blowing hard, and steady rain. It was one of the most miserable days I have ever seen. (2)

72. (F-Sr) Last July and August I had just moved to Tennessee from San Francisco, Ca (where the weather is always moderate). My first realization of the weather extremes here came at Chicago O'Hare airport, outside it was 102F and the air conditioning wasn't functioning properly in the walkway into the waiting airplane. Having arrived at Knoxville (still wearing my light jacket), I remember the oppressive heat and suffocating humidity. The heat was so miserably intense, that I felt like I was being pounded into the ground. I was aware also, at the time, of the beautiful surroundings: the trees, the country-like roads, the sweet, fresh-smelling air, and at night, the sound of crickets chirping, the flashes of light hovering above our new front lawn (from fire-flies). At night, with the heat and not a breeze, everything appeared to be still and peaceful. This was an entirely new experience of weathers for me. (1, 2, 3, 4)

73. (F-Fr) Basically, I am constantly aware of the weather in the mornings, I look to the sky to see what kind of day lies in store. Sometimes the moon will be up in the sky. On clear days, it is very invigorating to walk around. The sky is aware and the sun shines on everything. On rainy days I find myself wishing for sunny days. (3, 4)

74. (M-So) It's very interesting to recognize the change of seasons by looking at people's clothes. Especially here in America, I really feel the change of the weather through students clothes. It was cold a couple of weeks ago. A few students had light wears, but most of the students had heavy ones. I

also felt cold and thought that season went reversely. However, the [s]pring is so close. I witness how many students take off heavy clothes and wear bright, light and short pants and shirts instead. Female's short skirts and male's simple wearing style tell us it[']s spring. According to the change of seasons, it is inevitably true to change clothes (3, 4)

75. (F-So) Well a couple of years ago, I went to Gulf Shores and we choose to leave a day early because they were expecting to have a tropical depression. It became cooler outside and very windy. We could have stayed but who wants to drive in a downpour. (1, 3, 4)

76. (M-Sr) When I was 16 years old my grandfather died. He died in a rainy night, a night full of thunder and heavy rain I liked my grandfather very much, he was a motto for me. I used to tell him my problems because I know that he is wise and he can solve it for me After he died I found my[]self afraid of rain[.] I used to shiver when it is raining[.] [S]ometimes I felt that I want to cry (once I cried)[.] I used to beg God to stop the rain. My feeling during the rain those days [was] that some[]one will die, and I was afraid that someone I love might die. My grandfather's death affected also my feeling of security, as I became afraid of any thing without knowing why. I became aloof, I liked to set alone doing nothing except thinking. That event also affected my academic achievement, as I was an intelligent student, I became not able to memorize anything, forgot very quickly, not be able to concentrate on any[]thing. (4)

77 (F-Fr) I didn't really think that the storm was going to be as big as everybody was saying. I didn't pay attention to the meteorologists or the weather channel at all because they always seem to be wrong. However, when it started snowing the big and heavy flakes, I knew that this was a big storm. It was even worse because there was a thick layer of ice under the snow. Our house didn't loose power, hot water, or anything else really important. I paid more attention to the weather on Sunday night because I wanted to know if UT was going to be in session It wasn't – thank goodness. (3, 4)

78. (M-Fr) Once upon a time, I was forced to drive to UT after a snowstorm. Ice [covered] most sections of the road and, being in the middle of winter, it was as black as night. The temperature must have been equivalent to a Plutonion by-season. (4)

79. (M-Fr) Since I was anxious for the snow[] that fell this winter, I sat and watched [t]he Weather Channel hoping that they would reassure my hopes of a big snow. When they said that a big storm would hit the East Tennessee area, I was filled with joy because I wouldn't have to go to school. I watched the Snowbird Report and called the local radio stations to confirm the fact that I would be out of school for at least one day. Snow had saved me from UT for a day!! (4)

80. (M-Sr) When I'm not going to work, I become aware of the weather. I look out of my window to see what it is like outside and I think of all the stuff I'd love to go and do. But then I realize how tired I am from working 40+ hours a week and going to school full-time, that I end up doing nothing I often think of what a waste of life [it is] being forced to make some rich individual or company even more wealthy. (That goes for paying for school, as well as working[.]) What a waste. (1, 4)

81. (F-Fr) [I]t is a grey cloudy day, but it[']s not raining, the roads and pavement are wet and the grass looks very green. It[']s about 50 outside and the air smells musty and [there] is a little bit of a breeze. There are some puddles in places. (1)

82. (M-Jr) While farming I had to keep an eye on the sky for dark clouds. If a rain storm come up with lightning I had to stop work with tractors and ground breaking equipment. If lightning was to strike a tractor that was not pulling breaking equipment the tires would keep the tractor from burning up. If the tractor was pulling ground breaking equipment [that] would ground the tractor and the lightning would make the tractor [] explode (3, 4)

83. (M-Jr) I have found it very useful finding out the forecast in order to have some idea on what to expect the next day. That way it saves me time when I get up the next day and I can be more prepared before I go to class. (4)

84. (F-Fr) The day my cow had her calf I was very aware of the weather because we were having a blizzard and if the new calf got to[o] cold or out in the snow, she would have died. The temperature was below zero and I couldn't forget the dangers that are associated with such low temperatures f[o]r young animals. If I had not been aware of the weather, it could have been life threatening for my calf. (1, 4)

85. (F-Fr) On snowy days when school is open, I'm aware of other people. We all have to trudge through the snow and ice to get to class, hating we're out there the whole time. However, when you think about it, you realize you're not alone. While you are slipping, sliding and falling down, just think, there are hundreds of people on campus in the same situation as you. Personally it makes me feel better because it[']s like there is a certain sense of togetherness felt with these other people, knowing we're all going through the same thing. (1, 4)

86 (M-Jr) Every night, no matter what's going on (unless I'm out), I stop and watch the news. I usually only pay attention to the weather and the sports. I guess I do this so I'll have some sort of idea what kind of clothes to wear and whether to take a jacket or not. (4)

87. (F-Sr) I am aware that it is either cold or hot which helps with whether to wear a jacket, sweater, shorts, or a rain coat. The weather report from the news or radio can tell me if I should take an umbrella or ear muffs if it is going to be extremely cold. The news report also allows me to know that if I have outdoor activities planned what the weather will be like. Sometimes these plans may [be] canceled upon hearing the report. In addition the weather report allows the viewers to know the safety conditions. It tells us if we should wear suntan lotion or stay inside because of intense heat. (1, 3, 4)

88. (F-Jr) I drove from Sevierville to Westmoreland, TN a couple of weeks ago. The weather was bad. When I left Sevierville there was four inches of snow on the ground and snow was falling. On I-40, snow was falling heavily and I could not see well in front of me. The wind was also blowing very hard which made visibility even worse. Every now and then there would be a break in the clouds and the sun would be out. When I got to Hartsville, TN the snow had stopped and the sun had come out When I looked outside in Knoxville and Sevierville while I was driving people were dressed warmly with hats, hoods, and had umbrellas out. When I got to Westmoreland people just had coats on. (1, 2, 3, 4)

89. (F-So) I was aware of the weather when there was the big snow storm.I remember that it was very cold, in the teens and single digits. There was also a layer of ice and snow on the road, so I was stuck at home. The wind was blowing really [hard] and [most] days the sky was dark and gloomy. (2, 4)

90. (M-Sr) Just yesterday (all my troubles seemed so far away – sorry) I had finished an extremely long weekend at work. It was raining as I began my trek home. Even though I was tired, the rain drops cooled me off and acted like a light massage. I inevitably began to feel better. Another thing rain does is make me nostalgic. I remember my childhood in Germany, especially my adolescent years when my friends, siblings and I would go out in the rain and play football, kickball, baseball or "hunter/huntee " Sometimes we'd marvel at how it would be sunny, [cloud] up, rain, and clear up at least 4 or 5 times a day, not everyday What I like about the rain is that it feels too good to ever depress me. If I'm already depressed, it seems like mother nature is sympathizing w/ me and that makes me feel better and the rain never depresses me. (1, 2, 4)

91 (F-Jr) I am aware of the feeling of the air, if it is cold or warm, what moisture I can feel, and also the wind blowing. The last important factor, however, is it is [?] if the sun is snin[n]ing All those factors play a role in deciding which means of transportation to use. It also has an impact on my mood, which does not necessarily mean rain depresses my mood But I always realize how dependent people still are on the weather, although not as much as in [...] (3, 4)

92. (M-Fr) I am probably most aware of the weather when it is snowing. I notice how cold it is and also I notice the white snow flakes. (3)

93. (M-Fr) [S]ince I work outdoors on a farm, I am usually aware of what the weather will be like for most of the week. The weather usually determines what I will be doing for that week. (1, 4)

94. (F-Fr) When I wake up in the morning I open my window to feel the temperature. By doing this I can decide what outfit and shoes I will wear that day. I decide such things as whether or not I need to wear a [T]-shirt and a sweatshirt so I can take the sweatshirt off if I get hot or whether or not to carry an umbrella. Weather is a big deciding factor at the beginning of everyday for me. (1, 4)

95. (M-So) I have running practice every morning @ 6·30 and again in the afternoon @ 3:00. In the mornings I usually guess about what to wear as I look out the window of my apartment. If I see (snow, wind, rain) I can make a good judgement. If nothing appears I usually wear sweats and a t-

shirt. In the afternoon I have a much better sense of what the weather is like because I have walked to class all day long and been in the elements. I usually make my decision what to wear based on what I have seen. I hardly ever watch the weather report on TV or listen to the radio.

I can make v[e]ry [accurate] guess[e]s towards the weather of the day since it is of importance to me and my practice. Focusing on major elements like snow, wind, rain, very hot sun makes it real easy This is the only time I care about weather. Any other time I really don't pay attention at all.

Last [r]un light rain all morning long. Cloudy and dark. Very still for the conditions. No wind. The street was slick with water and there was nice [?] all over the bike trail I had to jump over every now and then. On the way back it got lighter outside and the rain stopped. You could see mist up on the hills and coming off the pavement very [...] (1, 3, 4)

96 (F-14) My team rarely canceled a soccer game. So, when I woke up & saw my front yard covered in mud, it didn't stop me from lacing up my cleats and heading [to] the field. When I got to the field, it was even worse There was no grass in sight. We started the game. Every time we would kick the ball, mud would splash all over us. At halftime, the refs canceled the rest of the game. Even though both teams were unrecognizable, being covered in mud, we were still smiling. It was one of my most memorable soccer games! (4)

97 (M-69) I well remember the first time I was really deeply stirred by weather. I must have been eight or nine I suppose. This particular Monday I trudged home through the puddles playing "boats" with matchsticks in the streaming gutters because there had just been one of those great springtime outburst of rain. Effusions that set the young heart burning with anticipation of the wondrous things that might happen in the future. You are all sunshine and showers when you're young.

I remember how when I got home my mother was hanging out the clothes now that the shower had gone. The joyous gurglings of a starling on the chimneypot made me look up and behold the roof of the house framed by the incredibly white sunlit alabaster mouldings of the cloud which had so recently deluged us.

Here was the promise of life. The brightly washed sunshine, the starling's

spring song and the tremendous explosion of nature towering into the sky. Ever since that magic moment the wonder of the weather has never left me. (1, 2, 3, 4)

98. (F-38) We had lived in Florida for 10 years and we hadn't seen snow while we were there. Two weeks before we moved to Tennessee, on St. Patrick's Day weekend, it finally snowed I knew that there was a chance of snow, so I set my alarm clock for 1 00 A.M. to check It was beautiful! White flakes softly falling down. In the daylight hours, we ventured outside to build a one foot high snowman. He melted by noon. (1, 2)

99. (F-17) Everyone is [conscious] of the weather, however, it is a rare time when one is actually aware of the weather One particular time when I was aware of the weather was during spring break of 1999. I was by myself standing on the beach at night[t]ime. The tide was low, and I was standing right at the edge of the water It had rained during the day, so the sand higher up on the beach had that textured look and feel that sand has after a storm. The sky was dark, but you could still see that it was very cloudy The wind was blowing and had that clean smell, and I could hear the soft crash of the waves. At the moment I looked up to the right side of the sky, a lightning bolt flashed and lit up the sky. For a brief moment, the sky was bright and I could see every cloud, the distant horizon, and the empt[i]ness of the beach. It was beautiful. The clear white of the bolt, and the grey-blue-black of the sky surrounding it The distinct transparentness of each cloud. [T]hat image has stayed with me, and it is safe to say that at that moment, I was fully aware of the weather. (2)

100. (F-44) On March 2, 1974, the temperature was in the seventies The day ended a cold stretch and you could hear the snow melting around you. The sun was warm and bright. Everyone I met that day seemed to be affected by the change. (3, 4)

VITA

Upon submission of a dissertation entitled HAVING AND BEING AN IDEAL-SELF· AN ESSAY AT UNDERSTANDING UN-IFFY FREEDOM, Charles Frank Anderson received a Ph.D in philosophy from the University of Illinois at Urbana-Champaign in May, 1987. For the next several years, he taught philosophy at St. Mary's University in San Antonio, Texas Since 1990, he has taught philosophy at Pellissippi State Technical Community College in Knoxville, Tennessee. He was promoted to Professor in July, 1999 Upon submission of this thesis, he received a master's degree in psychology