

the behavioral variability in how people have approached COVID-19. Certainly, behavioral differences regarding the pandemic have been grounded in political views, information sources, and power perspectives. However, I believe that religious belief may also play a significant role by altering attitudes toward death. I would expect people with high levels of religious devotion (within religious systems that posit an afterlife with an all-powerful and all-knowing deity) to show less fear of death and greater willingness to go with whatever they perceive the deity has planned for them and their loved ones. Therefore, we might expect such highly religious people to be less likely to take protective steps into their own hands—slower to get vaccinated and less likely to engage in other protective behaviors—than people with more secular life views because their death anxiety is lower. Their trust is with their deity and there are rewards after death for them.

With some exceptions, this is the pattern of reactions to COVID-19 that we have seen when comparing the behaviors of highly religious populations geographically within the United States to less religious populations. Just as I understood that my sister's lack of death anxiety was due to her lifelong religiosity, perhaps individual differences in COVID-19 reactions can be understood as due not only to politics and the influences of internet sources of information and misinformation but also to religiously driven personal beliefs about death.

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## **November Memoriam**

**Claude Barbre**—Chicago School of Professional Psych.

Countries of the body count become our home.  
Alluvial death undresses in its lair.  
Mouse shadows bed against the early moon  
and winters past that felled the elder elms  
now fall again in mind with every leaf.

Jarred in June the garnet cherries turn  
to intimations of a murrey dusk  
when vesper light extinguishes its lamps  
and seals the flame. We take our rest in rounds.  
North is true but only by a star  
that melts like snow upon a cirrus mane.  
A roan curvets and leaps the paddock fence  
to graze and eye an appaloosa sky,  
the palimpsest of autumn burned to grey.  
Gone the swallows' woven art of air.  
Gnomonic shadows tend from every tree  
and mark without summation or despair  
the dying day that strengthens to depart.  
Go the stillness says, and go by way  
the storms will come from rales of dragon bones  
that break in margins of the ancient maps,  
the wilds of glacial Boreas, the isles  
of frozen mist and spray, our spirit goes.  
But how to live the stillness will not say.  
It lingers on the lips that lose their words,  
and draws a single breath to speak your name.

*Claude Barbre's* biography can be found on page 335. □

## **Edvard Munch, the Spanish Flu, and COVID-19**

**James L. Kelley**—Independent Scholar

*Abstract: Edvard Munch (1863-1944), who suffered a variety of illnesses throughout his life, offers admirers of his paintings an example of an artist who incorporated a pandemic into his art. By analyzing his paintings related to the 1918 Pandemic, we can see the artist's ability to turn his past into a more positive view of life.*

*Keywords: 1918 Pandemic, caduceus, COVID-19, Edvard Munch, The Frieze of Life, Metabolism, psychobiography, physiology, Self-Portrait with the Spanish Flu*

Many recent books have favorably compared the strident global response to the COVID-19 pandemic with the more sluggish, uneven regional reaction to the Spanish Flu of 1918. Back then the headlines were too busy with the battlefield dramas attend-