

The Journal of the
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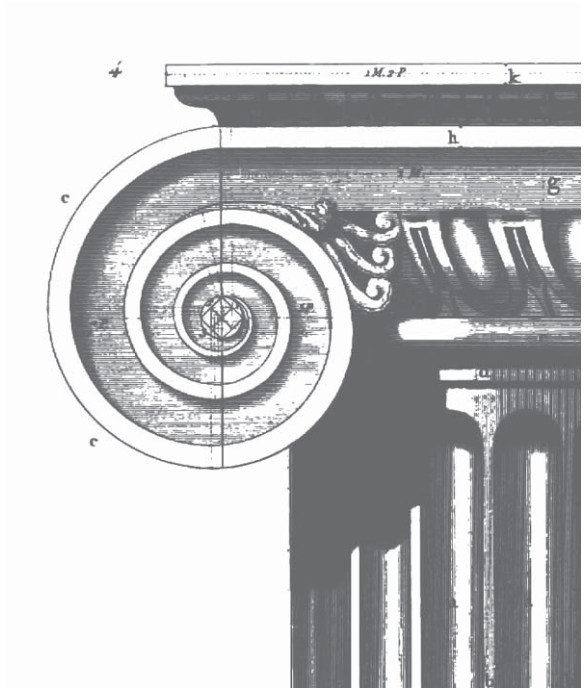
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The editors dedicate this issue to

Prof. David Eckel

in acknowledgment & gratitude for his
teaching & leadership in two terms as
Director of the Core Curriculum

*

*We shall not cease from exploration,
and the end of all our exploring
will be to arrive where we started
and know the place for the first time.*

T. S. ELIOT

TABLE OF CONTENTS

- 11 The Two Endings of *King Lear*
alumna FABIANA CABRAL
- 24 Intention and Execution in Beethoven's Ninth Symphony
NATHAN FAIRCHILD
- 30 A Dreadful Pessimist Debates an Idealistic Optimist, Unsuccessfully
MADELINE ARUFFO
- 39 Will We Ever Really Know What Happens After Death?
RACHEL D'APICE
- 45 Heritage and Hospitality
alumna DEVON DONOHUE-BERGELER
- 52 Leilani
KESIA ALEXANDRA
- 56 Physiological Response in Dante's *Inferno* and *Purgatorio*
SAMANTHA LEVY
- 65 Rolling Down to Money
PROF. BRIAN JORGENSEN
- 68 Tension in *The Odyssey*, Book XXI
PROF. KYNA HAMILL
- 85 'She's Gotta Have It': The Dissimilar Feminisms of Marcela and Gertrude
KESIA ALEXANDRA
- 93 Aristotelian Affairs
MIKO DIMOV
- 95 An Illustration of Self-Doubt
ELIZABETH KERIAN
- 100 Montaigne's Tone and the Introspective Self
MEGHAN KELLY
- 111 The Satire of Slavery in *Candide* and *Gulliver's Travels*
IAN MILLER
- 117 Free Will as the Origin of Evil in an Omnibenevolent World
PAOLA PEYNETTI VELAZQUEZ
- 123 The Petty Arguments Surrounding Religious Ambiguity
NATALLYA PEREIRA

- 138 Doomed Men: The Rise of the Russian Radical
alumnus ERIC HAMEL
- 154 On Purposelessness
CALEB FECHTOR

Winners of the James Patrick Devlin Memorial Award, 2012-2013

- 74 Comparing the Social Systems of Plato and Aristotle
PAOLA PEYNETTI VELAZQUEZ
- 106 From a Lost Book of *The Odyssey*
JACKIE KOS
- 132 The What and Why of Relinquishment
BENJAMIN BRENNAN

Core Riddles *by* ALEXANDER TEODOSIU

- 51 Heroes and Mythic Beings of Greek Antiquity
- 110 Military Leaders and Conquerers from History
- 161 Solutions

Poetry

- 36 Flood
KATHERINE WALLER
- 55 Return: Individual Feelings
EVAN GOTT
- 63 Statued Wait
EVAN GOTT
- 81 Buried, Breathing Underneath Your Childhood Home
EVAN GOTT
- 83 Poor Devils
alumnus ZACHARY BOS

- 92 A Walk in the City
SAM WILDMAN
- 162 A Tale of Two Cities
PROF. SASSAN TABATABAI

Analects of Core

- 10 Blake: "A fool sees not the same..."
COREY BITHER
- 16 Twitter: The Dao of Eckel
- 37 Confucius: "He who learns but does not think..."
CATHERINE ENWRIGHT
- 67 Confucius: "Everything has beauty but..."
MADELINE ARUFFO *and* RANIA EZZO
- 79 Confuscious [sic]: "When you see a man of worth..."
KELSEY COWHER
- 80 Cervantes: "Beauty in a modest woman..."
COREY BITHER
- 124 Confucius: "A true gentleman is calm..."
DANA BARNES
- 130 Quotations from the First-Year Humanities
RACHEL D'APICE
- 137 Digital: Moderation
MIKO DIMOV
- 160 Digital: Habits
MIKO DIMOV

Images

- 35 Print of two carp
MADELINE ARUFFO
- 38 Photo of Monteverde's statue of a young Columbus
VERONICA PRIEST

- 44 Photo of a boy in Bhutan
ANBITA SIREGAR
- 57 Photo of a zebra in Tanzania
ANBITA SIREGAR
- 58 Photo of a girl
CAROLINE GREEN
- 62 Memorial Day in Brooklyn, looking toward Manhattan
alumnus ANDREW BISDALE
- 64 Poster for the Spring 2013 Aristophanes performance
CLAIRE BROWN
- 82 Pastel drawing of Bernini's Medusa
alumnus ZACHARY BOS
- 86 Photo of solipsism taken in Vermont
RANIA EZZO
- 91 Drawing of the Shield of Aeneas
TARIK CHAUDHRY
- 101 Video frame showing Arjuna and Shiva, from a Kathakali dance in India
RANIA EZZO
- 105 Photo of a sleeping dog
VERONICA PRIEST
- 113 Drawing of a bust of Homer in the Museum of Fine Arts, Boston
CATHERINE ENWRIGHT
- 116 Photo of elephant friends in Thailand
RANIA EZZO
- 122 Drawing of masonry fragments in the Museum of Fine Arts, Boston
CATHERINE ENWRIGHT
- 129 Photo of golden temple Buddhas (a new one for each year), in Thailand
RANIA EZZO
- 153 Photo of a mannequin with a light bulb
VERONICA PRIEST
- 164 *About the contributors*



A fool sees not the same tree that a wise man sees.
He whose face gives no light, shall never become a star.
Eternity is in love with the productions of time.
The busy bee has no time for sorrow.
The hours of folly are measur'd by the clock,
but of wisdom: no clock can measure.

Blake, Proverbs of Hell

FABIANA CABRAL

The Two Endings of *King Lear*

Reverence for Shakespeare's writings misleads most people into believing his works are sacrosanct, that the memorable words which have been quoted for centuries are set in stone. But the true nature of Shakespeare's works, as well as those of many other early modern playwrights, is far more complex. The body of Shakespeare's thirty-eight plays, far from being a collection of pristine, inalterable texts, consists of a large amalgamation of variable, error-riddled drafts and often equally faulty publications. Modern editors are left to sort through these many versions, attempting to piece together the so-called "original" words as accurately as possible. However, simple typos and printing mistakes aside, this editing process becomes difficult, even mystifying, when alternate versions of a play represent equally valid literary themes.

There are two printed versions of Shakespeare's *King Lear* which are of interest to us: the first appeared in the First Quarto (Q1) which was printed in 1608, and the second appeared in the First Folio, printed in 1623. One of the key differences between these two versions is the speaker of the last four lines of the play. The last lines are spoken by Albany in Q1, and by Edgar in the Folio. Both versions can be considered appropriate and consistent with recurring themes in *King Lear*, and the value of either version does not decrease or increase with the differing speaker. But analyzing the differences may offer insight as to what Shakespeare was attempting to transmit to his audience in the final message of this work.

Several modern versions end the play with Edgar declaring the final lines. The legitimate son of the Earl of Gloucester, Edgar's extreme physical and emotional suffering rival that of Lear and Gloucester themselves. He is, as Lear claims of himself, a man "More sinned against than sinning." (3.2.63) Betrayed by his bastard brother, persecuted by his impetuous,

deceived father, Edgar is ripped from his privileged position and cast out, becoming a marginalized member of society. Due to his thorough disguise and to his brother's usurpation of his rightful place, Edgar loses his identity and becomes Poor Tom of Bedlam. He is victimized by the storm and heath, and subjected to the cruel hand of man. Just when this physical distress seems more than can be endured, Edgar is forced to witness how his father has been physically mutilated. Gloucester's psychological despair, emotional breakdown, and eventual death follow. Edgar experiences and expresses succinctly the nature of suffering in *King Lear*, as he asserts that "The worst is not / So long as we can say 'This is the worst'." (4.1.30-31) This declaration of how continuous the world's cycle of pain can be, until death arrives to soothe it, is vital to considering him the appropriate last speaker in the final scene.

If Edgar speaks the last lines in the play, tradition views him as the most important character in the scene. He is the sole surviving mirror image of the fallen Lear and Gloucester, and he carries the authoritative rank conferred on him by Albany, who has made him a potential candidate to rule the divided kingdom. Edgar, as the oldest son of Gloucester, has truly "borne most" of any character in the last scene. (5.3.394) He also intimately knows that the unjustly tortured Lear and Gloucester, the oldest figures in the play, have "live[d] so long" (394-5) not only in age but in affliction; as generous, albeit imperfect parents, they suffered more in this world than the next generation ever will, as evidenced by the bodies of the loyal and ungrateful strewn on and off the stage. Edgar is the only child to survive, not unscathed; his clear perspective of ancestral tragedy means the final line logically belongs to him.

Yet, there is also a basis for Albany uttering the last lines: in his status as husband of Lear's eldest heir, and in the scene's potential dramatic irony. If Albany speaks the lines, the scene, and thus the play's outlook, becomes more foreboding; it implies that the nature of suffering has been misunderstood. Albany is a passive, phlegmatic, political pawn, certainly not malicious but far from heroic. He cannot take the responsibility to rule this divided kingdom, and so gives it up almost immediately. Certain editions of

the text indicate that Albany understands the evil done to both Lear and Gloucester and thus pledges loyalty to them. But this pledge is that of a man easily manipulated and cuckolded by his wife, of a man who does not retaliate directly against those threatening him, of a man who has himself suffered so little. Such a pledge rings hollow indeed. The play opens with a reference to the rumor that Lear “had more affected the Duke / of Albany than Cornwall.” (I.I.I-2) While this might elevate him in general esteem, throughout the play Albany is shown to be ignorant of the wrongs occurring to so many, and tells Lear he is “guiltless as I am ignorant.” (I.4.286) In the Folio, he states he is “guiltless as I am ignorant / Of what hath moved you.” (286-7) The Folio edition states he is innocent of Lear’s rage simply because he is unaware of the current situation, while the Q_I edition, has the stronger implication that, despite any goodness he may have, he is blind in general, blind to the sinister movements of his own wife, to that of his in-laws, and to the pain of those around him.

Even when Albany tries to assert himself, his efforts usually achieve too little, too late. He fails to stand up to his wife, allowing her to silence and even deride him for meekness when Lear storms out of the castle after she demands the king dismiss half of his knights. Albany’s only response is merely to comment that “Striving to better, oft we mar what’s well.” (I.4.369) His inertia leads him to be verbally overcome by Goneril and, as he is unable to restrain her questionable actions, she effortlessly shrugs him off. Later, his wife openly mocks him, comparing him to a woman with whom she will “change names” to support Cornwall’s military offensive against France. (4.2.20) The Folio enhances his failure to measure up to her masculine ideal, as Goneril exclaims “O, the difference of man and man!” (33) Though one may hesitate to trust Goneril’s opinion of what makes a man, Albany’s inability to dominate her suggests roles indeed have been changed. In Q_I, Albany speaks several lines, cut from the Folio, which indicate an understanding of, if not a concrete opposition to, the wrongs Goneril has committed against her father. Albany condemns her as unnatural, and “fear[s her] disposition” (40), rejecting her, her sister, and Cornwall as “monsters of the deep,” (61)

which destroy themselves as they destroy those who begat them. He even threatens Goneril with physical harm, and claims his hand is only stayed by her “woman’s shape.” (82) This Q1 version indicates a strong sense of justice the previously apathetic Albany has not yet displayed, and is a point in his favor for closing the play.

And yet his failure to act against these evils so clearly known to him affirms Goneril’s own observation that Albany will “not feel wrongs / Which tie him to an answer,” marking him a coward. (16-7) The man who smiled at the news of the French “army that was landed” (5) now does not hesitate to join forces with the wicked Cornwall to defeat them; time and again, Albany does nothing but wring his hands silently and remain neutral in the face of the evil he witnesses. It isn’t until he has proof, in the form of a letter given to him by Edgar, of an attempt against his own life, that he takes any action. But even this action should make one wary: Gloucester acted just as decisively, if not more so, to a letter forged by Edmund. Basing hasty decisions on the written word, instead of on what has been previously and directly perceived, is dangerous, and implies Albany could be as easily duped as Gloucester was. Furthermore, although he honors Gloucester for his loyalty to Lear, and is filled with horror at his blinding, Albany fails to act on his vow to “revenge thine eyes.” (117) Instead, he is prompted by Edgar’s disguised appearance in Act 5, and uses him as a proxy champion to challenge Edmund. The line to Edmund stating “There is my pledge” thus has no great meaning, as Albany, along with the audience, is already assured Edgar will appear to challenge Edmund. (5.3.111)

Although shocked and saddened by Lear’s death, although he discovers his wife’s betrayal and then loses her, the fact remains that Albany has strived and suffered the least of the surviving characters in the final moment of the play. While it is hard to believe that such a “milk-livered” (4.2.62) man could be allotted the last lines, superior political rank notwithstanding, it is ironically his limited view on suffering which may make it a suitable choice. The final lines stating that “The oldest hath borne the most; we that are young / Shall never see so much nor live so long,” if spoken by

Albany, suggest that he believes Lear, and perhaps Gloucester as well, have suffered so greatly that any suffering of any following generation could not compare. (5.3.394-5) Albany, unlike Edgar, does not know the unpredictable nature of Fortune's wheel; this wheel does not always regularly right itself, but sometimes "runs down a hill," destroying the poor soul on it. (2.4.79) Albany has no appreciation of such cascading, unrelenting torment, and has not yet learned that things can always get worse. If history is not fully understood, it is bound to repeat itself, and such is the risk if Albany ends the scene assuming the worst has come to pass.

At first glance, there seems to be no doubt that it is more appropriate for Edgar to speak the last words of the play. As the only redemptive figure left alive, it is all the more powerful for him to speak lines of hope. Yet, the darker view of humanity is lost with this reading. If Albany ends the play, the last lines lose their tragic strength, and they confront the audience with a frightening reality: with the death of Cordelia, Lear, and Gloucester, the approaching death of Kent, and Edgar's reduced, now basically mute state, the only person attempting to instill hope for redemption is a character who may not have grasped the full force of what has happened, and even if he did, never found the strength to act upon it. If Albany believes the worst has just occurred, the moral lesson has not been learned, and thus tragedy will continue to loom ominously on the stormy horizon.

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DAVID ECKEL

The Dao of Eckel



David Eckel @DaoofCore

20 Feb

Though myself unborn, undying, the lord of creatures, I fashion nature, which is mine, and I come into being through my own tweet. (BG 4.6)

Expand



David Eckel @DaoofCore

20 Feb

In the three worlds, there is nothing I must do, nothing unattained to be attained, yet I engage in tweet. (Bhagavad Gita 3.22)

Expand



David Eckel @DaoofCore

20 Feb

Be intent on tweet, not on the fruits of tweet. (Bhagavad Gita 2.47)

Expand



David Eckel @DaoofCore

20 Feb

Undiscerning men who delight in the tenets of tweet utter florid speech, proclaiming, "There is nothing else!" (Bhagavad Gita 2.42)

Expand

IN SPRING 2013, Prof. Eckel, began his project to translate the texts of CC102 into tweet-speak. Follow his efforts to pack timeless wisdom into 140-character textlets, at <https://twitter.com/DaoofCore>.

ABOUT THE PHOTOS: In Spring 2011, BU photographer Kal Zabarsky visited Prof. Eckel's discussion section on a day when he and the students were discussing the Gospel of John. Students pictured include, on page 17, Gabriel Strick (top), Cecilia Douglas and Jeannette Vasquez (middle), and Megan Ilnitzki and Cecilia Douglas (bottom); on p.18, Shawn Benjamin; and on p.21, Tanner Connolly (top), Janani Ramachandran and Christina Lupoli (middle), and Cory Morano (bottom).







David Eckel @DaooofCore

19 Mar

Fortune favors men who tweet. (The Aeneid)

[Expand](#)



David Eckel @DaooofCore

19 Mar

The tweet each man makes will bring him luck or trouble. . . . And the Fates will find their way. (The Aeneid)

[Expand](#)



David Eckel @DaooofCore

19 Mar

This urge to tweet, do the gods instill it, or is each man's desire a god to him? (The Aeneid)

[Expand](#)



David Eckel @DaooofCore

19 Mar

Can tweets as black as this prey on the minds of heaven> (The Aeneid)

[Expand](#)



David Eckel @DaooofCore

26 Feb

The dharma of tweet, where calm prevails, and the dharma of kings, where force prevails—how far apart are they? (Life of the Buddha 9.48)

[Expand](#)



David Eckel @DaooofCore

26 Feb

Frightened by birth and death, bull among me, I have gone forth as a recluse, for the sake of tweet. (Life of the Buddha 5.17)

[Expand](#)



David Eckel @DaooofCore

26 Feb

Gaining full Awakening, this king of tweet will release the world from bondage. (Life of the Buddha 1.75)

[Expand](#)



David Eckel @DaoofCore

15 Feb

They desire to create; I quiet them through nameless tweet. (Tao Te Ching 37)

[Expand](#)



David Eckel @DaoofCore

15 Feb

Good travelers leave no tracks. Good words leave no tweet. (Tao Te Ching 27)

[Expand](#)



David Eckel @DaoofCore

15 Feb

I have the mind of a tweet, confused, confused. (Tao Te Ching 20)

[Expand](#)



David Eckel @DaoofCore

15 Feb

The tweet rules by emptying hearts and filling bellies, by weakening ambitions and strengthening bones. (Tao Te Ching 3)

[Expand](#)



David Eckel @DaoofCore

13 Feb

"No one would choose to live without tweets." (Aristotle)

[Expand](#)



David Eckel @DaoofCore

12 Feb

"If the ruler entrusted you with the government, what would be your first initiative?" Confucius said: "Rectify the tweets." (An. 13.3)

[Expand](#)



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12 Feb

Tweet called Tweet is not Tweet.
Names can name no lasting name.
(Tao Te Ching 1)

[Expand](#)



David Eckel @DaoofCore

12 Feb

When good friends tweet from afar, is that not indeed a pleasure.
(Analects 1.1)

[Expand](#)







David Eckel @DaoofCore

20 Feb

Tweet is not born, it does not die; unborn, enduring, constant, primordial, it is not killed when the body is killed. (Bhagavad Gita 2.20)

[Expand](#)



David Eckel @DaoofCore

20 Feb

Tweet is reality. Tweet is the self. Tweet art thou, Shvetaketu. (Chandogya Upanishad)

[Expand](#)



David Eckel @DaoofCore

15 Feb

After I have lifted up one corner of a question, if the student cannot discover the other three, I do not tweet. (Analects 7.8)

[Expand](#)



David Eckel @DaoofCore

15 Feb

Neighboring countries are so close you can hear their chickens and dogs. But people grow old and die without needing to tweet. (TTC 80)

[Expand](#)



David Eckel @DaoofCore

15 Feb

The further you travel, the less you tweet. (Tao Te Ching 47)

[Expand](#)



David Eckel @DaoofCore

15 Feb

Without laughter it wouldn't be tweet. (Tao Te Ching 41)

[Expand](#)



David Eckel @DaoofCore

15 Feb

Reversal is tweet's movement. Yielding is tweet's practice. (Tao Te Ching 40)

[Expand](#)



David Eckel @DaoofCore

15 Feb

High tweet? No tweet. That's what tweet is. (Tao Te Ching 38)

[Expand](#)

NATHAN FAIRCHILD

Intention and Execution in Beethoven's Ninth Symphony

On the evening of May 7, 1824, the crowd assembling in Vienna's Kärntnertortheater encountered an odd sight. The spectators were greeted by the large orchestra that they expected, but the stage was also crowded to its limit with huge choruses and a formidable assembly of soloists. The occasion was the premiere of Beethoven's Ninth Symphony, and the excitement generated by this spectacle was not only sustained through the program, but for the nearly two hundred years since its debut. By the end of the night, Romanticism had blossomed, Beethoven had reached the pinnacle of his illustrious career, and European music had been revolutionized. What made the program of the evening a prophetic harbinger for the centuries of musical development that followed was Beethoven's astounding combination of aims and execution, a combination which reaches its zenith in the last movement of the symphony. Never before had form and style been so redefined in any musical work, and nowhere in the Ninth Symphony are these experiments as extensive or compelling as those of the symphony's fourth movement, in which traditionally disparate structural and stylistic musical elements are blended into a dense, integrated whole. Taking a look at the novel innovations of the Ninth Symphony's finale reveals not only *how* Beethoven put the material together, but *why* he did it. The movement's most notable experiments—namely, a seemingly endless series of cross-references to earlier movements and a kaleidoscopic survey of musical genres and forms—serve as nothing less than the methodological vehicles by which Beethoven communicates a powerful message of the singular unity of music as an art form.

In the fourth movement of the Ninth Symphony, Beethoven writes an

exhaustive catalogue of cross-references to material from earlier movements. As musicologist Maynard Solomon points out, the most striking and obvious of these references comes “in the first section of the finale, which passes in review themes from each of the prior movements.” (4) Beethoven does this in a systematic fashion, quoting the opening bars of the first, second, and third movements chronologically and connecting each with a cello and bass interlude. Beethoven also embeds a web of less obvious quotations throughout the movement. During the recitative of the finale, he begins with the same interval used in the first movement’s opening melodic figure, this time moving in an upward instead of downward direction. Several genre-specific stylistic flourishes are used in multiple movements of the symphony, including what Solomon identifies as Beethoven’s “usage of what seem to be military fanfares in each movement.” (5) The finale’s “Ode to Joy”—the most recognizable of the symphony’s thematic material—is subtly forecasted in each of the symphony’s earlier movements. Perhaps most interestingly, Beethoven mimics the first movement’s opening triplet figure in the finale’s final fortissimo, drawing a direct link between the symphony’s opening and closing bars. (Solomon 15)

This symphony-wide interconnectivity produces a unifying effect that scholar Elizabeth Seitz describes as analagous to “four chapters in the same novel” instead of “four movements that were like four short stories put together in a book.” (Seitz, Boston University Core Curriculum lecture, February 19, 2013) Before and during Beethoven’s time, thematic material in not only symphonies but all multi-movement musical works, e.g. sonatas, concertos, etc., was limited to use in a single movement. Melodic and harmonic ideas were presented as discrete units, and this isolation of musical material had the effect of making such works seem disconnected in the way that Seitz describes. Beethoven transcends these traditional limitations, producing what Solomon describes as “an unprecedentedly complex network of recurrent patterns and cyclic transformations” where “details originating in an earlier movement are projected onto a later one, and materials which are embryonic...are brought to completion.” (8) The

clear effect of Beethoven's innovation is that the listener can begin to hear multi-movement music as an integrated and unified whole, where ideas recur and develop just as people, experiences, and feelings come in and out of a person's life. This newfound freedom to use and develop thematic material across movements created nearly infinite possibilities for musical composition and forecasted much of the self-referential music written in the Romantic and Modern eras.

Another method by which Beethoven establishes a sense of unity during the Ninth's finale is his astonishing, and at times ambiguous, blending of musical paradigms throughout the movement. Structurally, the finale can be analyzed in two different forms: as a four-movement symphony, thus exemplifying a symphony within a symphony, and as a sonata. Musicologist Leo Treitler provides detailed sketches of both forms:

The main weight of the movement is carried in a four-movement symphonic form:

- (1) Allegro assai, m. 92ff.
- (2) Allegro assai vivace, all marcia, m. 331ff.
- (3) Andante maestoso, m. 594ff.
- (4) Allegro energico, m. 654ff.

At the same time, the overall dramatic shape of the movement describes a large-scale sonata form:

Exposition: first subject in D major, m. 92ff; second subject in Bb major, m. 331ff.

Development: m. 431ff.

Recapitulation: m. 542ff. (197)

After establishing the superimposition of symphonic and sonata forms, Beethoven mimics a concerto opening, where thematic material is introduced by an orchestra and then restated and developed by a soloist backed with orchestral accompaniment. Beethoven's soloist is, in this context, the chorus. This concerto-evoking passage gives way to a theme

and variations, where Treitler identifies “three variations presented by the orchestra [m. 92ff] [and] three variations presented by the chorus and orchestra [m. 241 ff].” (25) These variations in turn give way to yet another traditional form—that of the fugue—where a thematic subject is introduced and imitated in several different voices. In the midst of introducing these forms, Beethoven evokes opera by fashioning the aforementioned dialogue between quotations of previous movements and a recitative between the basses and cellos. The recitative—one of two musical modes in opera—traditionally advances action through a semi-spoken dialogue between characters. After writing this in instrumental terms, Beethoven transitions the section into opera’s other dominant musical mode, the aria, and utilizes a chorus, a first in the history of symphonies.

Beethoven’s decision to write a panoply of musical forms, styles, and influences into the same piece is, if anything, more radical than his use of cross-references. During Beethoven’s lifetime, different musical genres and forms were traditionally considered and produced separately, and were positioned within a hierarchical structure such that, for example, a symphony was held to be of much greater gravity than a string quartet. Beethoven’s initiative to take these traditionally disparate and unequal forms, and elevate *each* to a level aesthetic playing field, thus conveys a radical message of musical egalitarianism. From today’s vantage point, one can see that this decision foreshadowed contemporary overlaps and collaborations between different styles of music. Treitler writes that Beethoven’s move “contributed to a reduction in the distinctness of genres,” and indeed, genre labels seem to mean less and less as time goes by. (198) Beethoven’s crucial demonstration in the Ninth’s finale shows that a dizzying array of genres can be connected seamlessly. This suggests, just as his thematically cross-referential material does, that beyond ostensible differences in style and form, music has a distinct and complementary character.

When the wide-ranging musical innovations of the Ninth Symphony’s final movement are considered alongside Beethoven’s usage of Friedrich Schiller’s “Ode to Joy,” Beethoven’s message of unity and solidarity is

reinforced and expanded towards an even broader context. A particular passage in Schiller's text captures not only the musical unity that Beethoven has striven for throughout the symphony, but a human unity as well:

Thy magic power re-unites
 All that custom has divided
 All men become brothers
 Under the sway of thy gentle wings. (Schiller)

While the whole of Beethoven's Ninth Symphony focuses on re-uniting the music that custom had divided, the language of solidarity and brotherhood in Schiller's poem allows the symphony's message to be further viewed as a call for unity amongst mankind. Schiller's intentions are clear, and marked by his preoccupation with what Solomon describes as "the wounds inflicted by mankind's alienation from Nature" and "[t]he role of the modern artist... to represent the possibility of a renewed harmony." (9) Such sentiments likely played a central role in Beethoven's selection of the text. It is well-documented that Beethoven shared Schiller's creed of Enlightenment utopianism, and several scholars have suggested that Beethoven's desire to conquer the whole of human suffering stemmed from a source of grief over his own mortality and personal frailty. Solomon sees this preoccupation in broader terms and posits that Beethoven's use of "dissociative materials" in the Ninth Symphony is driven by "a single impulse—to discover a principle of order in the face of chaotic and hostile energy." (19) If this is the case, Beethoven has found this principle by the end of the work. What precise intellectual form this principle takes on may be called into question, but it does not seem far-fetched to believe that this principle is itself nothing more than a single impulse: the impulse to feel and express. Without it, the diverse unity of Beethoven's Ninth Symphony would never have come into being, and without its universality, Beethoven's greatest achievement would be nothing more than an obscurity faded in time.

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MADELINE ARUFFO

A Dreadful Pessimist Debates an Idealistic Optimist, Unsuccessfully

LOCKE: I've been meaning to ponder with you some new ideas of mine.

HOBBS: Well... I don't have all the time in the world so make haste. What is your preferred topic?

LOCKE: Why, my recently revised notion of the original state of nature for human beings, no less.

HOBBS: (*aside*) God save me. Get on with it.

LOCKE: Gladly. My latest conclusion is that the state of nature must be equivalent to a state of perfect freedom. It seems to me that before the state, men would have lived in a state of equality, where they could "order their actions, and dispose of their possessions and persons, as they see fit within the bounds of the law of nature, without asking leave, or depending upon the will of any other man." (II.5) Does this not sound as if it would be a state of perfect freedom? What say you?

HOBBS: In my opinion, sir, you are simply not well if truly you believe that the state of nature would be as such. Why, men in a state of nature would only be considered equal in that any one would have the power to kill the other. Even "the weakest has strength enough to kill the strongest, either by secret machination, or by confederacy with others." (XIII.1) The state of nature would be nothing other than the utmost state of miserable, dreadful war. When "any two men desire the same thing, which nevertheless they

cannot both enjoy, they become enemies; and in the way to their end, which is principally their own conservation, and sometimes their delectation only, endeavor to destroy or subdue one another.” (XIII.3) It would undoubtedly not be long before two men in a state of nature should desire the same thing, and accordingly life would be awful.

LOCKE: Do you really have such a pessimistic view of human nature that you believe men would so immediately enter into a state of war with each other without the state to keep them in check? You must keep company with foul beings who have succeeded in lowering your opinion of humanity. My view is much less gloomy than yours, friend. The equality of men by nature we have both mentioned “is the foundation of that obligation to mutual love amongst men.” (II.5) We are social by nature and I do not believe we would create such a state of chaos simply due to lack of a state to govern us.

HOBBS: I think it is you who has the faulty perception of human nature, Locke. You fail to see all the reasons men have to quarrel with one another. First is “competition; secondly, diffidence; thirdly, glory.” (XIII.6) When men compete with each other, they do wrong in order to gain. When they feel as though they lack something, they endeavor to acquire it by any means, and will not hesitate to “make themselves masters of other men’s persons, wives, children and cattle. (XIII.7) Men deeply desire to triumph over others in glory. You may try to convince me that not every single man will be evil enough to be at war with another at every waking moment, but I should reply that “war consisteth not in battle only, or in the act of fighting, but in a tract of time wherein the will to contend by battle is sufficiently known.” (XIII.8) This is the true state of nature.

LOCKE: Your argument may seem compelling at first glance but I am not convinced. I do not believe in this perpetual state of war existing simply because of lack of a state. My latest notion is that there exists an actual law

of nature which governs the state of nature, and this law is what prevents the state of liberty in nature from equaling a state of license. The law dictates that “Reason... teaches all mankind, who will but consult it, that being all equal and independent, no one ought to harm another in his life, health, liberty, or possessions.” (II.6) It is simply reasonable for us to love the men around us, and accordingly we do not expressly wish to do wrong by them. We are not all antisocial villains. Since there is no subordination in the state of nature, nothing may “authorize us to destroy one another... everyone is bound to preserve himself and not to quit station willfully, so by the like reason, when his own preservation comes not in competition, ought he, as much as he can, to preserve the rest of mankind.” (II.6) I will concede to you that men will not always preserve others, especially when their own livelihood is at stake, but my point is that the state of nature would not be as perilous as you make it out to be. I believe that generally, the state of nature would be livable and mostly pleasant.

HOBBS: I still think you are deluded, young one. I firmly believe that the lives of men are “solitary, poor, nasty, brutish and short” in the state of nature because the state of nature equals a state of war. (XIII.9) Life would still be miserable—there would be no notion of justice in the state of nature, because “where there is no common power, there is no law; where no law, no injustice.”

LOCKE: I disagree. Men are in a state of war with each other only insofar as one man “[declares] by word or action... a sedate settled design upon another man’s life.” (III.16) When this happens, the man who has done wrong may be destroyed as he has broken the fundamental law of nature and is no longer reasonable—he is essentially a beast and may be disposed of as such. “When all cannot be preserved, the safety of the innocent is to be preferred.” (III.16) This is justice, and it may exist in the state of nature. Once this justice has been done, the state of war ends. It is not perpetual.

HOBBS: Alright, Locke. I shall wave the white flag not because I agree with you but only because I have not the energy to say more on the subject of the state of nature. Please entice me with some other subject if you will.

LOCKE: Wonderful, I wanted to question you about the effect that joining a civil society has on the individual. What are your thoughts on the matter?

HOBBS: You have piqued my interest indeed. I believe, first and foremost, that the individual must give up their “right of governing [themselves]” provided the others in the society also give up theirs. (XVII.13) This is the only way the civil society may function. Each individual must give his right to govern himself to the sovereign. The civil society, once instituted, is binding, and the citizens may not leave and return to the state of nature again.

LOCKE: I must not understand you correctly. You are saying that the individual must give up his rights to govern himself? And that he should give it to a sovereign whose power he may not be permitted to escape from? Why should anyone wish to do this? I should think that the individual should only give up his right to punish the offences of all those in the society according to his own judgment. It is much less messy if the sovereign has the sole ability to judge because men will be “partial to themselves, and passion and revenge is very apt to carry them to far.” (IX.125) I say that the citizens of a proper civil society should be “united into one body, and have a common established law and judicature to appeal to, with authority to decide controversies between them, and punish offenders.” (VII.87) To acquire this, they need only relinquish their right to individually exact justice.

HOBBS: But surely, you cannot believe that this is all that is required for the individual to give up. I even go as far as to say that if the individual “voluntarily entered into the congregation of them that were assembled,

he sufficiently declared thereby his will... to stand to what the major part should ordain; and therefore, if he refuse... or make protestation gains any of their degrees, he does contrary to his covenant, and therefore unjustly.” (XVIII.5) In other words, I say that the individual also gives up the right to disagree with the sovereign as declared by the civil society, because he had declared the sovereign to be one with his will. The only freedom the individual retains is the freedom to refuse a sovereign’s command to harm oneself (physically, or through self-incrimination). It is necessary that the people be bound so tightly because even under the most tyrannical sovereign, life would be better than in the state of nature.

LOCKE: This goes against everything I believe, sir. “The great and chief end... of men’s uniting into common-wealths, and putting themselves under government, is the preservation of their property.” (IX.124) The only reason why an individual should part with his natural freedom should be because he may prevent himself from being “constantly exposed to the invasion of others.” (IX.123) In giving up his natural freedom he gains “observers of equity and justice” who allow him to safely enjoy his property. (IX.123) When the sovereign or legislators “endeavor to take away, and destroy the property of the people, or to reduce them to slavery under arbitrary power, they put themselves into a state of war with the people who are thereupon absolved from any farther obedience.” (XIX.222) Accordingly, the people retain the right to sever their bonds with the sovereign when the sovereign is tyrannical. If you say the people are bound to obey a tyrannical sovereign as long as he did not command them to directly harm themselves, the sovereign could still restrict them as tightly as he wants to. Life would be utterly miserable if the citizens had no right to disagree with their sovereign, and they would have to be bewitched if they all agreed voluntarily! There is no guarantee in such a society that the people’s property would be protected as I have already explained should be the sole justifiable purpose of giving up one’s natural freedoms. And without protection of property, frankly, no one would desire to live in a society governed in your way, Hobbes. If the

sovereign may do what he please with the citizen's lives, liberties and estates, the citizens may as well be living in a state of nature because it would be just as insufferable.

HOBBS: Well, I will say to you that life is insufferable regardless of the basis of one's civil society. I cannot stand people anywhere these days. As for you, Locke, your arguments have thoroughly exhausted me. I shall take my leave of you. It is time for my daily nap.

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KATHERINE WALLER

Flood

What is this flood
that rolls and churns
within me?
Dyeing my thoughts
crimson
blush
vermillion.
Heat follows me
everywhere,
staunches not by the
cold or by distance,
but only by your hands.

HE WHO LEARNS BUT
DOES NOT THINK IS

LOST



HE WHO THINKS BUT DOES
NOT LEARN IS IN GREAT

DANGER



RACHEL D'APICE

Will We Ever Really Know What Happens After Death?

Joe Tiralosi was dead for 47 minutes. After suddenly falling ill, Tiralosi, a chauffeur living in Manhattan, was taken to the hospital where he collapsed, suffered cardiac arrest, and then died.

For 47 minutes, doctors performed hundreds of chest compressions and shocked Tiralosi half a dozen times before they were able to bring him back from the dead (Parnia 2013).

Medically speaking, being dead is when your heart stops beating. When this happens, blood is not able to travel to the brain, and in 10 seconds, your brain activity will appear to cease (Stephey 2008). Recent advancements in resuscitation medicine have allowed more and more patients to be brought back from death, which consequently has increased the number of near-death-experiences (NDEs) that have been reported (Turgeon 2011). NDEs are events that occur while a person is clinically dead (Long 2010). The website for the *Near Death Experience Research Foundation* displays more than 3,000 NDEs from all over the world, some of which are very similar and others very different from Tiralosi's experience.

After being resuscitated, Tiralosi reported having a NDE during the 47 minutes he was dead. Tiralosi claimed he saw "some sort of spiritual being...a luminous, loving, compassionate being that gave him a loving feeling and warmth" (Parnia 2013). According to Jeffrey Long's book, *The Evidence of the Afterlife*, Tiralosi's NDE would be classified as "encountering other beings, either mystical beings or deceased relatives or friends" (Long 2010). There are twelve different classifications of NDEs presented by *The Evidence of the Afterlife*, including out-of-body experiences, intense positive emotions, and encountering "heavenly realms" (Long 2010).

How was Tiralosi able to have this experience while he was dead? “A brain-dead person should not be able to form new memories—he shouldn’t have any consciousness at all, really. So how can anything but a metaphysical explanation cover NDEs?” (Clark 2007). Are these experiences hallucinations, or is there a scientific explanation?

According to *TIME* magazine, there are more than 20 different explanations for NDEs, and “the reason (for this) is very clear: no one or several skeptical explanations make sense, even to the skeptics themselves. Or [else] there wouldn’t be so many.” (Fitzpatrick 2010)

There are various scientific explanations for these experiences. The “dying-brain” explanation has been suggested for a while now and seems to be one of the more widely accepted theories, especially amongst the scientific community (Shah 2011). The “dying-brain” theory explains how scientists have discovered that a lack of oxygen in the brain can cause hallucinations. When a heart stops and goes into cardiac arrest, which can be caused by heart attacks or strokes, the circulation of blood ceases, causing the brain to be deprived of oxygen. As a result, there is an increase of carbon dioxide in the system. Because of the tremendous stress that the brain is undergoing, the body naturally releases pain-killing endorphins, which cause hallucinations and give the patient a feeling of elation (Radford 2010).

“When these chemicals are released, these different type of phenomena can occur: a person might see a light, or experience a sense of peace or calming. Feel that they’re surrounded by loved ones,” said Wendy Wright, a neurologist from Emory University (Shah 2011).

To prove this theory, scientists measure the carbon dioxide levels in NDE patients. A well-known experiment done by researchers in Slovenia that was published in the medical journal *Critical Care* reported that 23% of cardiac arrest survivors reported NDEs (Klemenc-Ketis 2010), and that the “patients who had the highest concentrations of carbon dioxide in their blood reported significantly more NDEs than those with lower levels” (Radford 2010).

There are some aspects of the dying-brain theory that seem problematic.

We know that hallucinations are your mind playing tricks on you, which means that hallucinations must occur while the person is conscious. Yet patients who are resuscitated were originally brain dead during the time that they had the NDEs. Doctors declare patients brain dead using an electroencephalograph that measures brain activity. Doctors also shine a light on the person's pupils, and if there is no response, there are "absent reflexes in the based of the brain (brain stem), indicating the brain has also stopped working due to a lack of oxygen delivery" (Parnia 2013). So then how can a NDE be a hallucination if the brain is declared to be dead?

Sam Parnia, a critical care physician and director of resuscitation research at Stony Brook University School of Medicine, answers this question in his latest book, *Erasing Death*, with his explanation of how death is a reversible. Parnia says, "The reason death can be reversed is that it's a process, not a moment" (Parnia 2013). According to Parnia, when the patient dies, the cells in the body, including the brain, do not all die at the same time, which is why "the brain stays alive and consciousness continues several hours into the process of dying" (Turgeon 2011). A patient is clinically dead when the heart, lungs, and brain stop working. The brain stops functioning when the heart stops because there is no longer a blood supply to provide oxygen.

Parnia claims that the cells do not die when the patient dies—the moment the patient dies is when the brain cells begin to undergo their own process of dying (Gross 2013). It can take brain cells up to eight hours to die, allowing doctors a time frame in which they can resuscitate the patient and study brain function. However, once those cells have died, the patient can no longer be resuscitated. Parnia refers to this time between death and the point of no return as the "gray zone," and says we still do not know "what happens to a person's mind and consciousness...during the period when the person enters that unknown territory" (Parnia 2013).

Does the gray zone explain NDEs? Could this mean the dying-brain theory may be correct—hallucinations could occur during this gray zone while the brain cells are in the process of shutting down?

In an attempt to answer these questions, in 2008, Parnia along with a

team of scientists and physicians conducted an international study of the human mind and consciousness during clinical death called the AWARE study—AWAREness during REsuscitation. The AWARE team used a brain-monitoring device, called a cerebral oximeter, which would measure and record the oxygen levels in the brain of a cardiac arrest patient. By 2012, study results indicated that while patients were in the gray zone, the key to resuscitation was to raise their oxygen levels above 45-50 percent; levels below that meant they had no chance of recovery (Parnia 2013).

Although a profound discovery, the study has not been successful in finding a link between NDEs and the gray zone. As a result, Parnia is at a loss of words when it comes to explaining the reasons for NDEs.

In a six-minute interview on *The Today Show* on February 25, 2013, one of the main questions posed to Parnia was the usual question to explain why people had these NDEs. After discussing his discoveries about reversing death, Parnia did not mention NDEs until the last twenty seconds of the interview. Only then did he say a few sentences about how people's NDEs are just proof that human consciousness is not immediately annihilated when they die. Even in his book, *Erasing Death*, Parnia mainly focuses on his discovery about reversing death and his AWARE study instead of intensely discussing a conclusion about NDEs.

From his description of the AWARE study in *Erasing Death*, it is clear that Parnia considers it practically impossible to conduct an effective study given the scope of participation and execution needed to collect useful information. As a result, the AWARE study found it very difficult to collect a solid number of patients to report various types of NDEs, which is why the AWARE team has not been able to make any clear conclusions. Today, the AWARE study continues to try and find a connection between the oxygen levels and the experiences of a patient in the gray zone (Parnia 2013).

Until then, we are left with a few questions: is a NDE unique to the gray zone? When the patients' brain cells finally die do they also lose the ability to have a NDE? If so, this would undermine the argument that NDEs are evidence of the afterlife.

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DEVON DONOHUE-BERGELER

Heritage and Hospitality

A young, secular US American living in Germany seeks her Jewish roots in Poland and Lithuania. On the way, she experiences intercultural exchange and heartfelt hospitality.

It must be two or three in the morning, somewhere between Eastern Orthodox Easter and Hitler's birthday. My husband, Elmar, is snoring lightly next to me. I can't sleep. Maybe my great grandmother also had some sleepless nights, not so far away. It is for her that I am here in Białystok, Poland. And it is on this sleepless night that this essay is born.

Prelude: Anne's Heritage Trip and my (lack of) Jewish Identity

Summer 2006. My childhood friend Anne participated in "Bridges of Understanding," a program sponsored by the German government in which Jewish professionals travel through Germany. They visit historical sites and Jewish communities. They meet with politicians and representatives from other minority groups. They critically examine the past, present and future of Germany and Judaism's place in it.

I joined this group of Hebrew Union College grad students for Shabbat services and dinner, for a visit to a Turkish Cultural Center, and for free time in Berlin. After the program, Anne and I traveled through the Czech Republic to the city of Kutna Hora and the village of Hněvčice, where her father's family is originally from.

I felt like this whole experience could be a religious and cultural turning point for me. But it didn't quite work out like that.

When Anne left, the temperatures rose and Germany was in World Cup Fever. I turned my attentions towards Elmar, a German PhD student who had become my best friend. The idea of discovering my Eastern European

Jewish heritage became dormant for a few years.

Heritage Trip Intention

Spring 2009. Elmar and I finished our degrees in Dresden and were ready to move on. As we were willing to relocate to other parts of the world, a sense of urgency drove me to revisit the idea of an Eastern European heritage trip.

As a high school student, I was lucky enough to do an exchange program with a school in Saarlouis. This German town on the border to France is near where my mother's grandmother and my namesake, Johanna Deutsch, grew up. A visit to the Wallerfangen archives yielded family records and a sense of connection to my German-Jewish roots. I hoped to replicate this experience in Poland and Lithuania, where my mother's father came from.

Białystok, Poland

We drive in from Warsaw with Aleks and Marcin. We arrive fairly late, just as Marcin's parents and Babcia (grandmother) are heading to. It is Eastern Orthodox Easter, and they are heading to the hours-long midnight Mass. They bring the next day's breakfast with them, which will be blessed. When offering us some blessed cold cuts the next morning, they add that the blessing is for our fertility.

No wonder Aleks and Marcin resisted the pressure of getting married for so long. They heard hints of making babies from relatives at every opportunity. However, she is Catholic and he is Eastern Orthodox, which makes planning a wedding and a family complicated. My Jewish mother and my Catholic father experienced similar tensions when they got married. My parents were able to compromise about my brother and I without too much pressure from the extended family: my mother got to choose the religion, and my father got to give us Irish Catholic first names. Aleks and Marcin eloped in Thailand in 2010. If they decide to start a family, hopefully they'll be able to with the unconditional support of their extended family.

Aleks and Marcin return to Warsaw to begin their work week. On

Monday morning, we have no common language with our hosts, Marcin's parents. It is amazing, however, what patient and understanding partners can communicate to one another.

Marcin's father Jonny owns a bicycle shop. With a communicative toolbox of Polish, a few English phrases, gesturing and a calendar, Jonny explained to us why he prefers to receive Chinese shipments in the Hamburg, Germany harbor instead of the Polish harbor in Gdansk. A year later, Elmar and I moved to Hamburg and hosted Aleks and Marcin for a weekend. I wonder if we ever biked past Jonny unloading containers to haul back to Białystok.

Kaunas, Lithuania

We arrive and extract the local currency from an ATM near the train station, board a bus driven by an impatient and unfriendly driver, and reach the 6th Fort stop.

It smells like Africa.

Both Elmar and I have had extended stays on the continent. I lived with a friend in Niamey, Niger for four weeks to take in the culture, the sights, sounds and smells of West Africa. Elmar studied abroad at the University of Nairobi and walked his way through Kenya, Tanzania and Uganda. Literally. All he and his fellow German traveling companions needed were a tent and some Snickers.

And here, in Kaunas, it smells like Africa. Smell and memory are closely connected. We both have been trained to associate the smell of burning trash and plastic with our experiences on the African continent.

The directions from the bus stop are quite good. We make it to Giedrius's building without a problem. This is our first couch surfing experience with strangers from a grass-roots internet site; we aren't sure what to expect.

As we sip on hot tea, I explain the nature of our trip. "Oh, so you are a daughter of Sarah." I like that. In Lithuania, there is a return to paganism and its connection to nature. For Giedrius, Judaism is just another spiritual path, neither right nor wrong, and Jews are the children of Abraham and

Sarah. So not only did his comment honor my Jewish maternal lineage, but it was also literal in my case. My mother was named “Scynthia”. The unusual spelling was because my grandparents wanted to name my mother “Sarah” after her paternal grandmother, my great-grandmother, for whom I visited Białystok. At the time, however, there was a living “Sarah” in the family, and it is a Jewish tradition to name children after family members who have passed. The “S” had to do.

Without knowing much about us, Giedrius opens his home and his life to us for the next two days. We meet and play with his son. We go for a beer in town. He gives us tips on how to get to the archives, where we didn’t find any useful records.

Jonava, Lithuania

Kaunas is quite cosmopolitan and charming in comparison to Jonava. In keeping with the associations to Africa, we took a shared minibus to get there. The difference between our minibus and an African bush taxi is that in Kaunas, there were no children selling fruit or knick-knacks and the passengers were warmly dressed and quiet.

The chaotic market hall reminded me of the Grand Marché of Niamey. However, it lacked the bright colors and feisty locals bargaining for wares. Much of the town retained its Soviet era gray oppressive architecture, but one street was different.

This street was lined with historic brick houses, perhaps more than a hundred years old. These houses and their former inhabitants experienced a time before Soviet Communism. My grandfather may have played in this street and fetched milk and bread from these houses. They are being renovated. I hope that means that the character of the historic houses will also be preserved. And that children will play in this street and fetch milk and bread again.

Warsaw

In October of 2005, I started a Master’s degree program for “German

Studies” in Dresden. Many of my colleagues were strong women with diverse nationalities and backgrounds. Despite the constant comparisons between Germany and our own cultures, we were so busy trying to adapt and fit in to student culture in Germany that some of our more distinct features were overshadowed.

After visiting Aleks in Białystok and Warsaw, I realized how little I knew of her roots and her life before Dresden. Our friendship had been based on classes, discussions, and leisure activities in a German context.

In the context of her home country and another language, I saw new layers to Aleks. She told me of her parents’ involvement in the Solidarity movement against Soviet rule. We went to the Warsaw Rising Museum, which documents the revolt against the Nazis during the Second World War. I could see a pride in her that I never knew.

I also met Aleks for the first time as a hostess. She and Marcin made painstaking efforts to make sure that Elmar and I were comfortable. They paid for meals time and again simply by subtly taking care of things in Polish until we absolutely insisted on also contributing. They opened up a special vodka from Belarus while playing down its rarity. While I thought of my great-grandmother from the guest bed in Białystok, she and Marcin crammed themselves on a couch in the living room. Maybe that’s why I couldn’t sleep?

My Heritage Trip Becomes a Hospitality Trip

The only new heritage information I found on this trip was that my grandfather’s original last name before emigrating (Smargunski? Schmagonski? Scmargonski?) is related to the village Smorgon. Where this is, exactly, I don’t know. There is an indication of the places Volkovysk, Dvinsk, Pruzhany, Odessa, Svientsyany and Kiev. Maybe Smorgon is in the Ukraine?

I don’t know. But you know what? I’m okay with that. In any case, my heritage trip is finished. A visit to Smorgon will have to wait for a new generation of curious, ancestor-seeking family members replicating

Jonathan Safran Foer's book *Everything is Illuminated*, as Elmar and I have since moved to the US and have set our sights on exploring North and South America.

What this trip lacked in heritage fact-finding, it made up for in hospitality and intercultural exchange. Both friends and strangers opened up their homes and their histories. Through dialogue, we found parallels across cultures. While it may or may not be related to my heritage, I hope this intercultural understanding will be my legacy.

Dedication

The completion of this story has been made possible by the "Friends of Hank Endowment," which is just a silly name for yet another case of hospitality from two generous and culturally-interested people in Austin, Texas.

ALEXANDER TEODOSIU

RIDDLES: Heroes & Mythic Beings of Greek Antiquity

- I Year after year, I work day and night—
 Turn your life to hell, that's my delight.
 You will pay two golden oboli
 To cross the river; that is my fee.
- II I was such a beautiful woman on Earth
 But Athena punished me with a curse
 Leaving me to be alone and depressive,
 Making every nearby man more massive.
- III After birth, bathed in the river of the dead
 So no weapon opposed to me is a threat.
 I never saw Troy alight with fire—
 that Paris's arrow would kill me, was a god's desire.
- IV With a trick I took Polyphemos' eye light;
 With the nymph Calypso I shared the night.
 Tragedy and guile after guile for twenty years
 Marked my journey from Troy home to my dears.
- v In front of great Thebes is where I lay to rest
 For every traveler the answer of my riddle to test.
 Oedipus told me the answer I was looking for—
 Astonishment couldn't let me live anymore.

Answers on p. 161

KESIA ALEXANDRA

Leilani

I still remember the first day I saw her. It was in English. She had positioned herself at the front of the classroom. I took the seat directly behind her. My friend Rebecca walked in a few moments later and noticing that there was no empty seat next to me, looked confused. Not only did we always sit together but we never sat behind anyone. Ever.

But sitting behind Leilani had not been my choice. Natural desire had pushed me that way and it would have burned within me had I decided to sit anywhere else. I wondered if I was the only one who needed to be close to her. I wondered if anyone else was aware that I felt this way.

It might have been the darkness of her skin, compared to the paleness of all of ours that pulled me in. Her lips were stained a faint pink, almost coral, which indicated she had not yet gotten the “no lipstick allowed” memo. She smelled like a delicate combination of flowers and candy and I assumed she did not know perfume was not allowed either. Her hair was a thick sheet of black and it hung over the back of her chair, taunting me. I wanted so badly to stroke it and that longing scared me.

“Excuse me,” she said, turning around. “How much is the Shakespeare collection for this class?”

“I... I don’t know.” Syllabi for all of our classes arrived in the mail in the summer. I gave mine to my mother and she purchased all of the books. The price didn’t matter to either of us. I’m sure my mother didn’t even know how much she paid for it. But Leilani made me wish I had cared.

I watched Leilani as she eyed a copy of the collection that was on the desk of the girl sitting next to her. Her eyes were distinct: almond-like in shape and color. They had drifted away from me and I needed them back. Wanting to say something to her so badly, I blurted out, “I think it was around \$60.”

“Oh, thanks,” she said. She didn’t look at me again as I had hoped. Instead she scribbled something in her notebook: “check library for Shakespeare collection” I read over her shoulder.

As the year went on, Leilani became a prime conversation piece for everyone in St. Mary’s. We openly stared at her as she floated from class to class alone, her uniform skirt like a tent over her wide hips. We commented on how poor she had to be considering her Reebok Classics. She didn’t even wear pearls. If Leilani knew her classmates talked about her, she didn’t seem to care. There were a number of times I knew for sure Leilani had heard our comments about her oversized ass and ownership of a bus pass. A few times she had looked directly at me, almond eyes brimming with amusement followed shortly by lack of interest.

It was senior year and we were all more than ready to graduate and go to college where we would have boys in our classes. Coming to St. Mary’s at this time seemed backwards and though I’m sure she had a reason, I never found out what it was. They were simple questions: “Are you new in town?” “Where did you live before?” “What made you come here?” But I was too wrapped up in the social politics of St. Mary’s to ask what I wanted to know. I was too wrapped up in it to be who I wanted to be and I think that was the difference between her and us. She didn’t care what we thought. She didn’t go home and think of us, as we did of her, conjuring new stories and festering in old rumors. Whatever she did, whatever she had outside of the walls of St. Mary’s was more important to her.

*

One day, after school, I saw Leilani standing at the old pay-phone on the side of the St. Mary’s building. I had never seen anyone use it before, and until this point, I had written it off as leftover proof that the ’80s had happened. It was a hot spring day and she had the long sleeves of her uniform button-down rolled up. She was engrossed in the conversation she was having on the phone and didn’t seem to notice that anyone else was near.

“... They could come out though. My point is they could come out. I could be like doing something on the floor and they could come out and be like...”

She paused, presumably for whoever was on the other end to speak. I inched closer.

“But where is the bed though, Vincent? Is the bed against the wall?”

She paused again. I was quite close now. She was shorter than me and so I could see straight down her shirt. It was hard not to imagine unbuttoning the rest of it and feeling her curves in my hands. When I managed to tear my eyes away from her chest, I noticed her right forearm. Tattooed in pink ink was a hibiscus flower. I recognized it instantly from my vacation the previous summer in Hawaii. Under the flower, in neat but fluid cursive, was the name Vincent, which I read expertly upside down.

“Oh, so your father can’t see the bed? Is the bed high?”

Her voice faded into the background. She brushed a hand over the black hair before flipping it. She wrinkled her round nose in good humor at whatever “Vincent” had said. I hated this Vincent.

Before I knew it had happened, her conversation was over and she was looking at me. She did not seem surprised. She smiled at me, which she had never done before. She ran her tongue over her lips and then slowly over her teeth, followed by a seductive lip-biting, all the while staring into me with her sharp, almond eyes. In those hasty seconds that seemed like a lifetime, I thought “this is it”. This is right, me and her, and she thinks so too and...

And then she laughed at me. It was a lighthearted laugh of mockery that proved she knew everything. She knew why I sat behind her in English. She knew sometimes my whole body burned with the thought of touching her, any part of her. She knew the difference between who I pretended to be and who I truly was. And she thought it was funny... I guess because my secret desires didn’t affect her life one way or the other.

She then picked her bag off the ground and before I could beat her to it, Leilani walked away, hips swinging, black hair soaring behind her.

EVAN GOTT

Return: Individual Feelings

The muscles in my face are relaxed
synthetic
like a rubber band.

Fling me across the room,
snap me on the back of your little brother's neck,
wrap me around a stack of Valentines.

Anyone can make me smile
but it's always like an old lady
pinching my cheeks.

As soon as she lets go,
the birds flee and fly
south.

SAMANTHA LEVY

Physiological Response in Dante's *Inferno* and *Purgatorio*

The five senses give us cues to remember certain experiences and allow us to feel alive. Without the natural gift of sense, life would be mundane and monotonous. In the same way a baby uses all of its senses to become acquainted with all the world has to offer, Dante the pilgrim uses his senses to become acquainted with the afterlife, consisting of *Inferno*, *Purgatory*, and *Paradise*. The five senses are vital bodily functions, and Dante the poet often draws attention to Dante the pilgrim's physical body and physiological responses in both the *Inferno* and *Purgatorio*. By drawing attention to the pilgrim's physiological responses, Dante the poet appeals to readers' sense of *pathos* and reinforces the idea of compassion as an essential human trait. Dante the poet uses the motif of Dante the pilgrim's physiological response to emphasize the pilgrim's humanity when Dante cries, faints or falls asleep, and refers to his vision.

To begin, Dante the writer often shows Dante the character crying and showing pity to demonstrate Dante's humanity, and Dante seems to cry as a result of either compassion or vulnerability. Dante first cries out of compassion, as he does many times throughout the *Inferno*, when he enters the Ante-*Inferno*, "Here sighs and lamentations and loud cries were echoing across the starless air, so that, as soon as I set out, I wept." (III, 22-24) Dante's most infamous crying session occurs after he hears the tragic story of Paolo and Francesca and he says, "... Francesca, your afflictions move me to tears of sorrow and of pity" (v, 116-117), a statement promptly followed by Dante's fainting. A third instance of Dante crying from pity is when he sees the Diviners, Astrologers, and Magicians in the Eighth Circle of The Fraudulent, when Dante says, "... how could I ever keep my own face dry"





(xx, 21) after seeing the frauds with their heads turned backwards. Dante the poet shows Dante the pilgrim crying during these three instances to elicit *pathos* by appealing to the audience's sense of emotion. Dante the poet alludes to Aristotle by making compassion, which Aristotle might consider a form of "practical wisdom," as a virtue that clearly demonstrates Dante the pilgrim's human nature.

In a touching moment, "... my master [Virgil] gently placed both of his hands—outspread—upon the grass; therefore, aware of what his gesture and intention were, I offered him my tear-stained cheeks" (*Purg.* I, 124-127). Although Dante isn't crying here, the rhetorical use of "tear-stained cheeks" illustrates how much he cries while in the *Inferno* and shows the extent of Dante's pity for the souls in Hell. This exchange between the guide and the pilgrim demonstrates Virgil's maternal instincts, yet simultaneously shows Dante's humanity because of the fact that he needs a parental figure in the first place. When Dante the pilgrim cries during his stay in Purgatory, he is in a vulnerable position and clearly feels helpless. Dante cries when he is forced to cope with Virgil's departure, "But Virgil had deprived us of himself... and even all our ancient mothers lost was not enough to keep my cheeks... from darkening with tears." (xxx, 49-54) In this moment, Dante is floundering without steadfast Virgil at his side, and he is in distress after seeing Beatrice. By showing Dante the character crying as a result of either pity or vulnerability, Dante the poet defines his character's humanity and reinforces compassion as a valuable and necessary human quality.

Dante the poet uses the motif of physiological responses to illustrate the pilgrim's humanity when he faints or falls asleep. The first time he has a physiological reaction more severe than crying is when Dante says, "... like a man whom sleep has seized, I fell" (*Inf.* III, 136), although the cause for his loss of consciousness is unclear. Dante the pilgrim says this after he enters into the Ante-Inferno and experiences the earthquake, so he could have lost consciousness as a result of the earthquake or from the pity and shock he feels while in Limbo. After crying at Paolo and Francesca's story, Dante also faints, "... as if I had met my death. And then I fell as a dead

body falls” (v, 141-142), but this time he explicitly states that the cause is pity, which Dante the poet uses to point out the character’s benevolence and humanity. After Dante first encounters Beatrice in Purgatory and he cries because of her accusations, Dante says, “... such self-indictment seized my heart that I collapsed, my senses slack” (*Purg.* xxxi, 88-89). Dante loses consciousness because at this moment he is vulnerable, vulnerable because Virgil has disappeared and because Beatrice is so intimidating.

Dante the pilgrim has three dreams during his journey through Purgatorio, and Dante the poet uses these instances to show that his character is, in fact, still alive. Dante describes “... feeling the need for sleep” (ix, 11), as well as when “... sleep overcame me” (xxvii, 91-92), but Dante the pilgrim’s first dream about the eagle picking him up in his talons before the two of them burn together has significance beyond the fact that his need for sleep is human. Both Dante the poet and Dante the pilgrim draw attention to the physical body in this moment because Dante dreams he is being carried by an eagle, when in reality he is being carried to the gates of Purgatory by Lucia. Dante the pilgrim is somehow aware of his physical body being carried because he dreams it; at the same time, Dante the poet intends for readers to become aware that Dante the pilgrim is actually being carried. This image of the body being carried illustrates the pilgrim’s incompetence in the realms of the afterlife and thus, his humanity. Although Dante loses consciousness for a variety of reasons including pity, vulnerability, fear, a need for sleep, and incompetency, all of these reasons for loss of consciousness serve the function of exposing Dante’s human nature and that he is a guest, not a resident, of the Inferno and Purgatory.

Lastly, Dante the poet employs the motif of physiological responses to emphasize Dante the pilgrim’s humanity by specifically referring to the pilgrim’s vision or sight. Though vision and sight are not concrete psychosomatic reactions like crying or fainting, vision is used as both a motif and an idiom. Dante the poet’s use of vision allows readers to reach a deeper understanding of the pilgrim’s experience that extends beyond the literal meaning. Dante the poet’s application of the motif of physiological

response by emphasizing the pilgrim's vision enables readers to view the character from the outside, in the context of the Inferno or Purgatory. The poet seems to engage vision as a motif when Dante the character is afraid or disoriented, both traits that are distinctly human and mark the pilgrim's alien nature in the afterlife. When Dante finds himself in the First Circle of the Inferno, he says, "I stood erect and turned my eyes from side to side, and I *stared* steadily to learn what place it was surrounding me." (*Inf.* IV, 4-6) Similarly, Dante shows his humanity by expressing his fear when he sees the Furies: "And he said more, but I cannot remember, because my eyes had wholly taken me to that high tower with the glowing summit..." (IX, 34-36). After he sees the Furies, Virgil warns, "Turn round and keep your eyes shut fast..." (IX, 55), and later Virgil covers Dante's eyes himself. Dante's astonishment and fear at the Furies, coupled with his need for protection by Virgil, accentuate the pilgrim's human nature and guest status in the afterlife. When Dante the pilgrim first encounters Beatrice and she wants him to feel shame for his actions, she orders him to look at her directly, since "... sight will bring you [Dante] greater tears" (*Purg.* xxxi, 67-69). Dante narrates his own action: "When I had raised my face upright... my vision saw Beatrice turned toward the animal that is, with its two natures, but one person" (xxxI, 76-81). The pilgrim then cries and faints. He is so meek and childish in comparison to Beatrice, who even as a shade retains something of the intimidating resplendence she was renowned for in life.

Vision plays a significant symbolic role throughout the *Divina Commedia* because vision is one of the most influential senses. The experience of mysticism is compared to "seeing" for the first time. Dante the writer also constantly alludes to Plato's "Allegory of the Cave," where the experience of coming up from the cave is described as finally seeing actual images, as opposed to seeing the mere shadows of images. In both the *Commedia* and *The Republic*, language of vision is employed to impart a greater significance, as well as highlight the novelty of meaningful or religious experiences.

Dante the pilgrim's physiological responses such as crying, fainting or falling asleep, and seeing are empathetic and sympathetic responses to

emotional stress he faces throughout his journey. In both the *Inferno* and *Purgatorio*, Dante the poet continually accentuates the extent of the pilgrim's feelings and alien nature in the afterlife, both of which contribute to his humanity by including the motif of physiological response. As Dante the pilgrim becomes more comfortable in the afterlife, we see his development from baby to older child as he gains control over his psychosomatic responses and physical body.

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EVAN GOTT


Statued Wait

Shadowed love, I am waiting like a sundial.
My existence is meditation. All my lifeblood
flows to that inner eye which scans the landscapes,
the ones that you fill, seeking something to hold.

I'm looking for your kiss, black lipstick and
a tongue like a key: unlock me. Let's trade songs.
Yours is a hymn and mine was sung in fields
and in shackles, in desperation and sleep.

I breathe slow and even, the way ice melts,
and seasons become each other when the days
get longer. Love like I have known before,
I wait for you in a calm and faithful way.

You have left me once, and will leave me again,
but there is a thing like Stonehenge inside of me,
something that you signed, that has taught me
it is worth it to kiss your face again.



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WED. MARCH 27, 2013
"GREEK IS GOOD"

BRIAN JORGENSEN

Rolling Down to Money

NB: To precede a performance of Aristophanes' *Wealth*.

(loose jangly offbeat)

I was standing high on a hill

Ready to die or ready to kill

All I could see below was injustice, stupidity, and hearts of stone

(They call it Best Practices)

I was praying to Zeus the Savior

O please improve my poor life's flavor

Bitter is the only taste I can call my own

Appeared a man in robes of gold

A precious lesson to me he told

He said, "It's physics, son, put aside your notions of crime"

A shining disc in his hand he did hold

He flipped it forth, and down it rolled

He said, "It rolls downhill to Money, every time"

He said, "It rolls down hill

Chorus: Rolls down to Money

He said, "It rolls down hill

Chorus: Rolls down to Money

"It rolls downhill to Money, every time"

He said, "It rolls down hill

Chorus: Rolls down to Money

He said, "It rolls down hill

Chorus: Rolls down to Money

"If only justice made you rich, there would be no crime"

(vamp)

(He vanished, of course. *Poof.* I was all alone, up in the wind. But coming down,

his lesson echoed in my mind. Like a great philosophy class. Like Newton's Law.
Like the latest statistical survey. Everywhere you look, there it is:)

(gospel rhythm, call-and-response)

The cartels are killing, 'cause it	Rolls down to Money
The pimps are pimping, 'cause it	Rolls down to Money
Jane Austen knew that it	Rolls down to Money
The lawyers and the judges know it	Rolls down to Money
I heard the preacher whisper that it	Rolls down to Money
One answer to it all, it	Rolls down to Money

Everyone cheats a little, it	Rolls down to Money
Your home's good location	Rolls down to Money
The famous <i>Starry Night</i>	Rolls down to Money
Clean public toilets	Rolls down to Money
Consider the rainbow, it	Rolls down to Money
Greatest army on the planet	Rolls down to Money
Ask the mother with two jobs, it	Rolls down to Money
Restore our empire, it	Rolls down to Money
I love the old man, but it	Rolls down to Money
Higher education, it	Rolls down to Money
Tell the child asking why, that it	Rolls down to Money

They're gonna tell the story tonight, how it	Rolls down to Money
Aristophanes got it right, it	Rolls down to Money
Prof. Henderson is exact	Rolling down to Money
All the fart jokes are intact	Rolling down to Money
The actors are equipped, it	Rolls down to Money
Prof. Nelson steers the ship	Rolling down to Money

(ritardando)

Rolling down to money, every time



KYNA HAMILL

Tension in *The Odyssey*, Book XXI

With its subject of war, it would be easier to turn to the *Iliad* to locate the weapon and armor as highly coded objects. Consider the significance of Achilles' shiny new shield described in Book XVIII, a product of the gods only because Achilles' original armor has been taken off Patroklos' dead body and worn by Hector as a trophy. Consider also Hector and Ajax's symbolic exchange of objects after their duel, an act which foreshadows each of their demise in that Ajax will use the sword to kill himself while Hector will be dragged around the walls of Troy by the very belt he is bestowed. Ownership and exchange of weaponry as objects is a serious enterprise in Homer's *Iliad*, but the phenomenon is not confined to the state of an epic war. Episodes in the *Odyssey* such as the contest of the bow in Book XXI reveal the semiosis, or sign, of weaponry as a highly coded metaphorical device. The skill, function and morality of a weapon's use is rarely called into question if properly used by its owner. It is only when the weapon is located in an incongruent framework that moral, ethical and honorable codes are amplified and exposed. Once the semiosis of the weapon is broken, disorder ensues.

Despite Aristotle's scoff in the *Poetics* that objects are "inanimate" and encountered by "chance" with regard to recognition scenes, I submit that weaponry be considered not only as objects of force, but also as symbolic devices functioning like theatrical properties, or "dramatically charged objects" and offer meaning with regard to a character's value system, authority, moral imperative as well as skill.¹ How the weapon is used is as important as when and why it is used, especially when it comes to recognition. Furthermore, as objects of exchange passed from one character to another, weapons can haunt not only the present narrative, but also subsequent narratives anxious about weaponry as a central symbol.

This short thesis will reflect on the heightened use of Homer's weapons which I suggest transcend from being solely functional objects of force to signified objects 'loaded' with meaning. As a result, when a destabilizing action of exchange, theft, or usurpation occurs, the narrative demands a kind of restorative function by the end. This idea contributes to the fact that the suitors in Book XXI of the *Odyssey* can never be able to string the bow during the contest because they are not deserved of the prize. Furthermore, viewing the weapon as a "dramatically charged object" and not just an object of force opens up new reading strategies for teaching the intensifying tension in this section of the epic which is situated between the anticipation of a reckoning and the violent restoration of the household. When teaching this book, I use these questions for consideration: How is meaning created in Homer's weapons? Why is the ownership of weaponry and armor so significant in Homer's world? Why are weapons worth considering as metaphorical devices in literature? Ultimately, I see the contest of the bow in Book XXI as a crucial example of dramatic metaphor in that the tension drawn by attempts to string the bow parallels the dramatic tension built throughout the scene until the bow is finally released by Odysseus at the end of the episode.

How is meaning created in Homer's weapons?

The bow in Book XXI is a haunted object with its own lineage and history. We learn that it was given to Odysseus by Iphitos, who received it from his father, Eurytos, on his deathbed. An uneasy history of the weapon is established perhaps to answer for the fact that the bow was never taken to Troy: "Herakles killed Iphitos before one friend could play host to another. And Lord Odysseus would not take the bow in the black ships to the great war at Troy" (21:38-39). The haunted bow remains at Ithaca as a keepsake until it is pulled out of storage for the contest. Penelope must go herself to the musty storeroom to pull the bow down, a great effort on her part, suggesting the figurative weight of the bow's past. The bow, for Penelope, seems to stand in for Odysseus' absence. As a material object, the bow

serves as a surrogate for the absent husband and brings Odysseus from the abstract to the tangible. In this overwhelming moment, she holds it on her knees and begins to weep (21:60). Her hope in the contest is that the bow be re-animated in order to see “Odysseus” in action once again.

In his book *The Stage Life of Props*, Andrew Sofer suggests that performance is necessary to animate the object (4). Thus, to consider the weapon as a dramatically charged prop, we need to look for the performative moments in the text, of which there are many in Homer. It is a well established scheme that every *aristeia* in the *Iliad* begins with a ritualized arming scene, suggesting a kind of performative “costuming” before one goes into battle, with the weapon as a highly coded prop. Like the arming scenes of the *Iliad*, there is an allusion to performance in the *Odyssey* when Odysseus, disguised as the beggar, must “control himself” (17:305) despite the insults and objects thrown at him. Odysseus’ ability to dupe the suitors hinges not only on his own performance, but also on those of Telemachos, and Eurykleia who also know his true identity. In Book XVI, Odysseus warns Telemachos of the rôle he must play: “no matter what I suffer, no matter if they pull me by the heels or practice shots at me, to drive me out. Look on, hold down your anger” (17:326-329). To the nurse, who recognizes the King by his scar, he cautions: “Be quiet, keep it from the others, else I warn you, and I mean it, too... I’ll kill you, nurse or not when the time comes” (19:565-568). With Odysseus’ own performance as the beggar at stake, the bow becomes an animated prop exchanged between suitors who have no right to its use.

With Odysseus disguised, the bow also becomes a relic which haunts the suitor Antinoos who states: “Is there a man here made like Odysseus? I remember him from childhood: I can see him even now” (21:102-104). It will also haunt the servants who shed tears over their “master’s bow”. The bow signifies the remains of Odysseus and reminds them of the glorious past when Odysseus was present. The irony here is brimming over, and in a cynical, sneering reaction to their tears, Antinoos states that “Nobody bends that bowstave easily in this company,” (21:101) hoping he will be the

one to gain success.² Despite Antinoos' bragging, the narrator lets us in on the secret that Antinoos will be "the first to savor blood from a biting arrow at his throat, a shaft drawn by the fingers of Odysseus" (21:108-110). It is this moment when we see that the force of Odysseus' success will be the bow itself, functioning correctly only when in the hands of its master. Although the narrator alleviates any tension arisen from Antinoos' bragging by telling us his ultimate fate, our anxiety level is raised when Telemachos tries to string the bow himself, "a fourth try and he had it all but strung—when a stiffening in Odysseus made him check. Abruptly then he stopped" (21:145-47). As the son of Odysseus, Telemachos is the only other rightful person to wield the bow, however, when he sees Odysseus "stiffening" he must give up the attempt so as to keep up the performance.

Why is the ownership of weaponry so significant in Homer's world?

The success of the contest relies on the knowledge and authority of the bow's use, however, only Odysseus and his wife seem to understand this consequence. We might ask if Penelope would have even suggested such a contest—to string the bow and shoot an arrow through twelve axe heads, a game Odysseus apparently used to play—if she actually thought someone else could do it. Although the bow is brought into the scene for use in the contest, it will later become the offensive weapon Odysseus uses to punctuate his rightful re-claiming of the household. We might consider why he decides to use a bow and arrow, not the most respected weapon during fighting at Troy where both Paris and Teucer are insulted for staying back and shooting from afar. It would appear there is a hierarchical scale of weaponry in Homer's world and since this contest with the suitors is not a heroic one, and the suitors are not meant to be worthy enemies, a bow is used. Furthermore, logistically, the bow is a most practical choice for Odysseus' plan since a sword would have brought him too close to the action and a spear would have been lost after one throw, a detail often overlooked.

Both Antinoos and Eurymakhos will hold off as long as they can with their attempts to string the bow, even when lard is brought out to grease it.

However, when Eurymakhos finally tries it and fails, he declares it is not the prize that he will miss out on, but the humiliation of being “measured against Odysseus” (21:287). The unsuccessful attempts by the suitors to string the bow suggest that the manipulation of a coded object relies not only on the skill, but also the authority to use it. Since the suitors believe Odysseus is dead, the bow measures the effectiveness of the user. Again, the object haunts the skill of the suitors as they come to realize that though Odysseus may be gone, the presence of the bow can still measure their worth against its owner.

Of course, the semiosis and the performance are exploded when Odysseus as the beggar gets his chance to participate in anticipation of the great reveal. Again, the tension is increased before it is released as we wait to find out if he is able to partake in the contest. When Penelope declares “give him the bow” she affirms that he will not win her hand, but receive “a fine shirt, and a cloak...a lance for keeping dogs at bay, or men; a broadsword; sandals to protect his feet; escort and freedom to go where he will” (21:383-386). If the beggar wins the contest, he will receive not only clothing, but also weaponry as gifts. Here is another clue that the exchange and ownership of weaponry belongs to the costume of men. The beggar will be elevated in stature and receive all the accoutrements including a weapon to signify his new status.

Why are weapons worth considering as metaphorical devices in literature?

In the final moments of Book XXI, Odysseus as the beggar is allowed to pick up the bow. Time is drawn out in this last moment before the bow is released: “Odysseus took his time, turning the bow, tapping it, every inch, for it borings that termites might have made while the master of the weapon was abroad” (21:446-449). Insults are shouted at him for taking such special care of the object and during this instant, we see the slow reanimation, not just of the bow, but of Odysseus as himself; and “like a musician... so effortlessly Odysseus in one motion strung the bow” (21:461-467). The tension and increased anxiety of this moment, the hush of the

suitors followed by Zeus' thunder crack all contribute to a sense of time in slow motion until Odysseus picks up an arrow which "flashes" through the axe heads. With time slowed down and then punctuated with the release of the arrow, the metaphor of the bow to the entire episode is finally complete.

This might be an interesting moment to reflect on the pre-Socratic philosopher, Zeno of Elea, who also uses a metaphor of the bow to reflect on the passage of time. His paradox of the bow and arrow offers that time is not continuously in motion, but rather composed of a series of moments or instants. Like the arrow of Zeno, Homer's arrow travels over finite periods of narrative time, necessary to build the tension of the action. We see in Book XXI a highly controlled narrative from the introduction of the bow as the surrogate for Odysseus to the tenuous attempts to string the bow to the release of the arrow pointing to the speed of the slaughter to come. The narrative of Book XXI makes us wait with tension and anxiety until the moment when Odysseus will release the bow and relieve us of the suspense. The drawn out metaphor of the bow, a weapon which can measure the skill, morality and honor of Odysseus, certainly deserves a closer look.

Notes

1. See *Poetics* by Aristotle. Section 6.4. Also, I am indebted to Andrew Sofer's book, *The Stage Life of Props* (2003) for the impetus of this reading.
2. In his translation, Fitzgerald gives a sly nod to Book IX when Odysseus calls himself 'Nohbdy' to the Cyclops. (397-399)

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PAOLA PEYNETTI VELAZQUEZ

Comparing the Social Systems of Plato and Aristotle

When Aristotle and Plato's models of ethical and moral grounds collide in the search of an ideal society, several complications, differences, and similarities are found as the pathway to the best human life is revealed. The concept of the highest good attainable by human beings is introduced in both *The Republic* and the *Nicomachean Ethics*: while Plato's main purpose is to define justice and explain how to be a just and good human being, Aristotle's is to focus on finding the path to *eudaimonia* (happiness) and thus to a virtuous and active life with a unique *ergos* (function). The way the two philosophers approach these ideas is completely different. Plato, on one hand, creates a dialogue in which Socrates talks about human justice, the creation of an ideal city, its education, unjust and just regimes, and finally the proof that the tyrannical man is the unhappiest and the most unjust and the philosopher-king (the ruler of his "Republic") is the happiest and the most just of all men. Aristotle, on the other hand, bases his monologue on a description of morality, intelligence, means, deliberation, and rationale that should empower any man to find his unique *ergos*, excel in it through *energeia*, and thus attain *eudaimonia*. Both books argue that it is essential for man to be social and political, because man cannot reach the highest human good by living in isolation. Thus, the ultimate goal of both civilizations is to reach social and civic justice by allowing individuals either to flourish in their own skill in a community of good human beings, or to be part of a political and social structure bigger than the individual with a rigid and artificially created order. At the end, the arguments of the *Republic* and the *Ethics* aim to achieve a harmony of the soul or moral mean.

Another point where Plato and Aristotle's concepts of the "highest human good" differ is the way in which a person's function in life is determined. Socrates argues that due to the Noble Lie people would come to believe they are actually made of metal and thus unified as brothers and sisters in a common land. He also makes some unrealistic arguments that see to legitimize the rigid social structure in the city and the obligations of each citizen as part of the *polis*, including an argument that all people over the age of ten should be killed and that the children should be educated in a complex system of his *kallipolis* ruled by philosopher-kings. (220) Also, the simple fact that he expects to create artificially a perfectly just regime unrealistic: he says his city would not fit any of the unjust regimes that already exist, but that it would have to be artificially created after his final solution. (176) And even though a society ruled by philosopher kings would be the "best city," set social classes and censorship would limit the citizens' studies and occupations. Aristotle's model of equality is more logical because everyone obtains a job or a function in life through experience, imitation, and practice. These skills define the men and women of the polis, and though the rulers are not necessarily the best human beings, they are excellent and virtuous (*argos*) at politics which is their function in life. An important difference between the cities is that while Aristotle envisions a community where each individual excels at what he decides is his function, Plato depicts one in which everyone is born with an innate purpose or skill. Aristotle stresses the concept of living a virtuous life because that is the way to happiness. Both cities, however, require citizens to be both social and political in order to have a functioning city-state. In such a society, many people are needed to fill all the social and political roles of the city.

Most importantly, friendship is an essential part of both cities. While Plato sees friends as utilitarian, Aristotle suggests that apart from that of pleasure and utility, a true friendship will keep the *communitas* united and happy. Aristotle says that a "perfect form of friendship is that between good men who are alike in excellence and virtue." (232) These friends wish alike for one another's good because they are authentically good men. Both

social systems are a successful and efficient way of organizing people into a community of politically active individuals who need each other to survive and to be good men.

The expectations of the political systems of both philosophers' cities will be discussed briefly as follows: Plato's model is based on a Utopian scheme where the educated should rule but only in the *kallipolis* and not in the unjust regimes. In the *Republic*, the metaphor of the ship is portrayed as a clear example of the disorganization of society—the one who knows how to steer does not have the power to control the ship, and even worse, he does not want it because he is the “star-gazer,” a man fascinated by wisdom and uninterested in the affairs of the city-state. Philosopher-kings, thus, have the knowledge necessary to run the state, but in reality, few of them will actually want to return to the cave to educate the rest of the people. Plato is correct in observing that those who know the most about philosophy should be the ones directing the city, however, the way they are expected to educate the masses is unrealistic.

Aristotle's politics, on the other hand, are more directly involved. Much like the German diplomatic idea of *Realpolitik*, Aristotle is pragmatic because he assigns the duties of politicians to people who are good at ruling and organizing society. It is essential to indicate that, however different these political systems may appear, they share a few characteristics. Both advocate specialization of labor (even though Plato does so by enforcing a specific job on people and Aristotle by allowing people to choose a skill in which they excel); also, they both refer to timocracy, oligarchy, and tyranny as unjust regimes in which the best human beings cannot exist. Both appoint leaders who are best at politics (Plato's philosopher king is the best at understanding knowledge, wisdom, and self-governance, while Aristotle's politician is one whose function is to act in politics and who does so in a virtuous, excellent, and happy way). While the majority of the citizens of the *Republic* don't have the opportunity to question authority and think for themselves, people in Plato's city can and should deliberate about how best to achieve an end. Thrasymachus's idea of the advantage of the

stronger is similar to Aristotle's idea of each person excelling at something different. They are both relativists and see human success as relative to the characteristics and opportunities of each individual.

Serious problems would attend the implementation of either of these plans in the real world. Plato's ideas are definitely too unrealistic. His censorship, ruling mathematical ratios, common families, and limited education would not be accepted in today's society where freedom of speech and private property are key elements of Western civilization. As David Bronstein observes, individuals face a brick wall on their path to becoming good men if they are not surrounded by good men to follow and imitate. He also notes the way in which today's popular culture misinterprets Aristotle's idea of the mean as a doctrine of moderation. Wearing a 'No Fear' t-shirt is seen as a sign of bravery and courage rather than an advertisement of one's *lack* of virtue. The fact that the morally strong individuals are more respected and admired than the virtuous in today's world is also a problem because there is no incentive for anyone to *want* to be good if he/she will not be praised for acting in accordance to the mean. Bronstein also poses a very important question that the *Ethics* fails to answer: "Where does moral virtue originate?" While Plato's justice emanates from good self-governance, moral virtue can only be related to good behavior and reason. Bronstein calls into question Aristotle's entire analysis of the highest human good: "Is the best life the divine life and not the human one?" If Aristotle says so in Book X, then is theoretical contemplation a virtue only available to the gods? To what extent is human contemplation part of moral virtue?

After discussing the possible problems of Aristotelian and Platonic civilizations, it is necessary to understand the purpose of these works: while Plato's *Republic* finally locates justice in the rule of the happiest and the self-governing philosopher kings, Aristotle's *Ethics* proposes the attainment of *eudaimonia* through reason. Therefore, both works discuss the subject of the highest human good as one of theoretical intellectual virtue or the form of the good, and the absolute truth in nature. Even though one is a relativist and the other an absolutist, they agreed on a critical point: the

best possible human life involves the use of reason, harmony of the soul, and learning to govern oneself. Aristotle defines virtue or excellence as “a characteristic involving choice, and... observing the mean relative to us, a mean which is defined by a rational principle, such as a man of practical wisdom would use to determine it. It is the mean by reference to two vices: the one of excess and the one of deficiency.” (43) In my opinion, Aristotelian civilization would be more appealing because Platonic civilization would be too strict and idealistic. Aristotelian civilization is based on habituation, is relative to each individual, and involves activity and virtue. Today, Plato’s rigid and artificial social structure would not fit Western society. Aristotle’s logical and egalitarian society needs the individual to be actively social and political, when only few know what is going on in the world around them. The Platonic and Aristotelian models of the *polis* are both functional models of their ideas of society, and, though partially unrealistic, they both aim at happiness, justice, self-governance, and a virtuous life for each individual as a part of the community.

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man of worth, you try to emulate
him. When you see a man who is
unworthy, look at your self."
— Confucius

{ a graffito spotted on the wall of the
train station in Lancaster, Pennsylvania }



Beauty

in a modest
woman is like
a distant

Fire

or a ^{sharp-}
edged **Sword;**

the one **Burn** the other **cut,**
does not does not
those who do not come near it.

- marcela, DON QUIXOTE

EVAN GOTT

Buried, Breathing Underneath Your Childhood Home

Your breath is American—
not that it turns red, white, blue in the cold
or that you exhale like a great bird shot out of a cave—
but it has an accent,
maybe Mid-Atlantic,
and sometimes it smells like the edge of cotton,
shakes like a Rocky Mountain ridge.
It lives like steel industry
on days when your brain feels like Kennedy's.

And whether you like it or not,
you'll bleed when you're cut
and your blood will meet the sun-shone hometown air
with familiarity,
like a clay model stretching towards a hand:
Mold me further, I'm never done.
Your mark is mine
and I kiss you back.

I was born beneath
a landmark
and its shadow
made a birthmark.



ZACHARY BOS

Poor Devils

Hos natura modos primum dedit.

Virgil, 29 BCE (qtd. by Montaigne, 1580)

Those poor cannibals—the ones old schlocky horror films say will hack you to pieces if you leave your broke-down car to hike back to that lonely house you saw a few miles back, to knock and ask for help. Imagine growing up in that lonesome hill country,

the unkempt yards of those abandoned farms, and at night, those bright-burning stars boring their stares through the tar-paper roof and through your skull. Imagine the raw smell and noise of the kennels. Imagine the stains on your hand-me-downs. Imagine childhood

sit-down dinners in the unsociable company of family members convinced of their entitlement as wolves to hunt among the fatted flocks. Imagine the Biblical tone of every family talk. Imagine the disorienting way

your visiting distant relatives wink
when they lean in toward you over a bowl
of Sunday supper tripe soup and ask you
when you're gonna walk your barefoot self down
and visit your kin in that old holler
where your folk come from, way back: *Oh cousin,*

*we'll put the kettle on. It'll be just
like home.* Imagine the salt sweat dripping
down your lean teenager's face while you kick-
kick-pedal that whetstone wheel. You're grinding
the nicks out of the edge of a worn knife.
Imagine your complicated hunger.

KESIA ALEXANDRA

'She's Gotta Have It': The Dissimilar Feminisms of Marcela & Gertrude

According to Aristotle, human beings are innately social creatures. The relationship between man and woman, in the biological sense, is one of the most important in every society because it is crucial to maintaining the population. It is important then, to look at the roles of the female characters in both *Don Quixote* and *Hamlet*, specifically Marcela and Gertrude. In Spike Lee's *She's Gotta Have It* the female protagonist states, "It's really about control, my body, my mind. Who was going to own it? Them? Or me?" This female struggle is seen in both *Don Quixote* and *Hamlet*. Marcela, a wealthy shepherdess, questions the position her society forces her into. On the other hand, Gertrude, the strategic queen of Denmark, reaffirms the role of the woman in her society as dependent but solidifies her own security. Despite contrasting approaches, both of these women achieve a type of power within the framework of their societies which can be interpreted as an example of an early brand of feminism, though in Shakespeare's case, this might not have been his intent.

From the beginning of *Don Quixote*, it is clear that Cervantes is commenting on roles in society and how they shape an individual. He does this by having Quixote elevate low-class individuals to higher status. We see this with Sancho, Panzo who Quixote invites to eat from his plate. Another example is when he exalts the inn as a castle, and the prostitutes as fair maidens. Part of what Cervantes is trying to do is give dignity to those who are typically undignified. With Marcela, Cervantes is giving a voice to a demographic that would usually never be able to speak it's side, both in fiction and in the reality of the times.

The story of Marcela and Grisostomo is covered in Chapters 11-14.



Marcela is introduced through the story of Grisostomo's death. This is in tune with the classic pastoral scene, where a female character is only relevant through the position she plays in a male's life. She is a pawn in the male fantasy. In this case, Cervantes weaves a pastoral love story gone wrong. Marcela does have a role in Grisostomo's fantasy, but instead of obediently falling into her role as the leading lady of an unrequited love story, she declines and indirectly leads Grisostomo to his death.

Marcela is a very unique female character. It is true that she is young and beautiful, as all maidens of pastoral tales were. However, she is also content with independence and completely uninterested in romance, being courted or married. She has inherited wealth from her father and her uncle has allowed her to reside among the shepherdesses, finding her choice of lifestyle valid. Although she is a wealthy woman, her happiness comes from the simple shepherding life.

Grisostomo is a student, who out of "love" for Marcela, dresses as a shepherd in order to pursue her. He is willing to try to trick a woman into falling for him. When he realizes that Marcela is simply not interested in marrying, he commits suicide. So besides being deceptive, he is obviously mentally deranged. He kills himself after he is unable to *obtain* (i.e. turn into property) the woman who, quite frankly, no one is able to *obtain*. Marcela's refusal of Grisostomo is not unusual or unique. She denies everyone. It is Grisostomo's reaction to the denial which should be judged, and Marcela makes her feelings on this quite clear. "Beauty in a modest woman is like a distant fire or a sharp-edged sword; the one does not burn, the other does not cut, those who do not come near it." (121)

At his funeral, members of the crowd speak ill of Marcela, accusing her of killing Grisostomo, however, Cervantes deliberately inserts characters that support Marcela. One member of the crowd named Vivaldo reads the final words written by Grisostomo, a poem titled "Song of Despair," which tells of how cruel Marcela was to him. After reading it, Vivaldo says that "it did not appear to him to conform to what had been told him of Marcela's modesty and virtue, seeing that in it the author complains of jealousy,

suspicion and absence, all to the prejudice of her good name.” (119) Vivaldo is a male character who does not subscribe to the majority male opinion. Here Cervantes allows perspective and avoids stereotyping the men.

Cervantes uses Marcela’s speech to display nature vs. civilization. (Jehenson 12) Marcela challenges her natural role in the pastoral scene with very sophisticated language:

Heaven made me beautiful, you say, so beautiful that you are compelled to love me whether you will or no; and in return for the love that you show me, you would have it that I am obliged to love you in return. I know, with that natural understanding that God has given me, that everything beautiful is loveable, but I cannot see that it follows the object that is loved for its beauty must love the one who loves it. (Cervantes 120)

She defends her position clearly and rationally, quite the opposite of the common portrayal of women. She undermines every assumption predicated of her as a pastoral character with rhetoric and thus rejects both the societal and fictional codes that bind her. By refusing to be a sex object, Marcela re-appropriates herself by re-appropriating the very language by which they have tried to suppress and to alter who she really is. Cervantes has armed her with language, beautiful, strong language, and it is the most powerful weapon thus far in *Don Quixote*. (Jehenson 13)

If Marcela comes across as the deliberate feminist, elbowing her way out of the box society tries to shove her in, Gertrude’s feminist strategies are quite the opposite. Though it’s impossible for a reader to know, Hamlet does a pretty good job of pushing the possibility that his mother may have been involved in his father’s death: “She would hang on him /as if increased of appetite had grown/ by what it fed on... frailty, thy name is woman / a little month or ere those shoes were old / with which she followed my poor father’s body...” (Shakespeare 1.2) She is either *very* aware of how her society functions, and works to maintain her position, or else she is just a simple woman and her faults can be blamed on the weakness of her sex.

However a reader chooses to look at Gertrude's behavior, one thing is clear: a woman cannot function in this society without a man and Gertrude is not ignorant of that fact. It seems that Shakespeare is trying to portray Gertrude as weak. If she is feigning her love for Claudius then she is weak because she is manipulative. If she is genuinely in love with Claudius then she is weak because she fell for him so easily.

These interpretations of Gertrude's character leave room to explore her power. The power is found in the fact that Gertrude manages to maintain her position as Queen. She has made her manipulative nature her strength. She has used the "innate weakness of women" to her advantage.

It does seem that Hamlet is more bothered by his mother's hasty remarriage than the death of his father. Shakespeare sets this up to be the main focus of Hamlet's anger. But when the ghost of King Hamlet arrives he forces Hamlet to focus on avenging his death by murdering Claudius. He says to Hamlet the son, "taint not thy mind, nor let thy soul contrive / against thy mother aught; leaver her to heaven / and to those thorns that in her bosom lodge /to prick and sting her." (Shakespeare 1.5)

It is important to note that the ghost of King Hamlet does not declare Gertrude innocent. The ghost simply says that Hamlet should not harm her but he also implies that her own guilt (the thorns) will cause her a necessary amount of pain. This is another indication of the weakness Shakespeare sees in women: Gertrude is incapable of avoiding her own grief whereas Claudius will only be brought to vengeance by death.

In act three, scene four, Hamlet interacts directly with Gertrude and he finally thrusts all his disdain upon her. His language is harsh and relentless as he fully explains why he is so angry with her: "Such an act / that blurs the grace and blush of modesty. Calls virtue hypocrite, takes off the rose / from the fair forehead of an innocent love / and sets a blister there, makes marriage vows / as false as dicer's oaths." (III.4) But what is more interesting in this scene is not Hamlet's litany of accusations, which by now is quite familiar, but how Gertrude responds. It seems once again she is either completely clueless or else pretending to be for the sake of covering

her own guilt. When Hamlet describes killing Polonius as “a bloody deed, almost as bad, good mother, as kill a king, and marry his brother,” Gertrude replies “as kill a king?” (III.4) She later asks Hamlet, “what have I done, that thou dar’st wag thy tongue / in noise so rude against me?” (III.4) Certainly by this point, Gertrude must be aware of what Hamlet thinks of her. At the very least she knows he resents her for marrying Claudius so quickly. Her inquisition seems like an attempt to feign innocence.

Ultimately the only person who knows for sure whether Gertrude was involved in the murder is Shakespeare. For modern readers, this element of the play is up for interpretation. What did Shakespeare himself think of Gertrude? It seems, most likely that he would think of her as manipulative and successful at it or else a gullible idiot. Either way, these are traits often attributed to women. However, Gertrude uses these characteristics as a way of maintaining position and power. What is clear from Gertrude’s actions in the play is that she understands her role in this society and does not question it. She knows she cannot maintain her position as queen without being married to the king. Who the king is does not matter to her, clearly. One of the most notable consistencies in the play is that Gertrude has managed to stay on the throne even after her first husband has lost it. There is just as much evidence for Gertrude as a subtly intelligent woman than for a fool who is blinded by Claudius’s love and indeed, she is a far more interesting character when considered in that light.

Marcela and Gertrude are both fascinating characters because they provide modern readers with some insight as to what Cervantes and Shakespeare thought of women. Cervantes seems to have a deeper understanding of the female role in society than Shakespeare and also seems to support feminism. Shakespeare may have unintentionally created Gertrude’s possible feminist personality, which may speak to how well he understood women, their position in society and how they felt about it. While the purpose of Cervantes’ depiction is very blatant, Shakespeare’s is not. Either way, to a modern eye, both Marcela and Gertrude can be seen as women who just “gotta have it” and manage to “get it” quite well.

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SAM WILDMAN

A Walk in the City

Today I stood on a bridge overlooking the freeway to watch the 5:32 pass.
Even from my great height I felt the impact of air against my face,

displaced

by this creature of steel, animated by caged fire and lightning.

But there was no awe—that uneasy feeling of bigness deep within the
belly and hindbrain.

The corridors of my elementary school are much smaller than I
remembered.

I walked through the financial district, glass on either side of me parting
like the Red Sea,

watching the waves crest above my strained neck

always ready to break against the pavement in a cloud of foam.

But there was no awe—that uneasy feeling of bigness deep within the
belly and hindbrain.

The corridors of my elementary school are much smaller than I
remembered.

I missed the WALK light and waited on the curb, confused.

No eyes were turned upwards like my own.

This symphony of dead stars, brought together for but a moment
did not rate even a passing glance.

And I felt small.

MIKO DIMOV

Aristotelian Affairs

Let us imagine that a beat cop comes back from work earlier than usual, only to discover his wife in the arms of another man. Enraged, he pulls his gun out and kills them both. How would Aristotle evaluate his actions? I'd like to argue that Aristotle would begin his evaluation by asking three questions: Would a good and virtuous man have done the same? Were these actions voluntary, or involuntary? And finally, are these actions appropriate given the circumstances?

To begin with the first question, let us consider the man's profession. He is a police officer and, ideally, society only allows persons who are honest and compassionate to enter this profession. Aristotle asserts in the *Nicomachean Ethics* that to have *one* human virtue means having *all* human virtues (6.1145a1); if this is true, we may tentatively assume that this cop—*being* a cop, and therefore presumably honest and compassionate—is virtuous in other ways as well. It is reasonable to think Aristotle would pause before labeling such a man's actions vicious.

Aristotle would also compare this cop's *anger* to the type of anger a good, virtuous man would feel. Since virtue is a "mean to two vices—excess and deficiency," (2.1107a1) and gentleness is the "mean in feelings of anger," (4.1125b26) this cop has an excess of anger and fails to obtain the median of gentleness. He best falls under the category of bad-tempered men, as he "cannot be reconciled without exacting revenge." (4.1126a26) It is important to note that Aristotle admits it is not easy to determine when and to what extent anger is right or wrong. What is clear is that this cop does not have the virtue of gentleness.

Since the cop presumably knows right from wrong, but lacks the self-control to avoid murder, Aristotle would label him "morally weak." This places him in a position better than that of a vicious man—who does the

wrong thing without being troubled—but below that of a morally strong man who does the right thing despite great cost.

This moral spectrum, however, fails to account for the nature of involuntary action. In order to determine whether the cop kills his wife and her lover voluntarily or not, the definition of 'voluntary' must be examined: an action is voluntary when "the initiative lies with the agent who knows the particular circumstances." (3.IIIA22) Here, the cop physically initiates the action—he pulls the trigger!—but it is uncertain if he acknowledges the circumstances. Since the rage he feels clouds his awareness, it is possible his actions are involuntary.

Since neither emotion—rage or the capacity to *feel* rage—are what makes a man virtuous or vicious (2.II05b25), Aristotle would not decide based solely on the man's rage. Instead, he would look at his 'characteristic', or condition, in relation to his rage. If he is too violent in relation to his rage, he is bad; if he is moderate, he is good. Judging how much violence is excessive in this case requires knowing how emotionally attached the husband and wife were, how long they had been together, and how much they trusted each other. Aristotle would conclude that if the couple has been together for a long time and has been very happy and trustful, then the killing is less excessive and therefore, more understandable than if the couple had been together for a short amount of time and had been unhappy and dishonest to begin with.

Aristotle also considers the husband-wife relationship a type of friendship. Friendships, including this friendship, should be ended at once only when the friend's "wickedness has become incurable." (9.II65b17) However, this approach may be far too dispassionate to be humanly possible, and it is probably extremely difficult for the husband to be his wife's "doctor" in these shocking circumstances.

In conclusion, whether or not this is the first time such an affair is revealed, this man's rage and wish to end the friendship is understandable, but his act of murder is excessive according to Aristotelian principles.

ELIZABETH KERIAN

An Illustration of Self-Doubt

In a grand depiction of the final moments before the resurrection and glorification of bodies, *The Last Judgment*, painted on the altar wall of the Sistine Chapel, served as an outlet for Michelangelo Buonarroti. The painting illustrates several moments of self-expression by the artist to be seen and contemplated by the public. Christ is featured as the clear focal point of the wall with a whirlwind of movement encircling him. He is surrounded by an inner circle of martyr-saints, identified by the instruments used in their martyrdom. A collection of other glorified bodies rest outside of this inner circle, above a gruesome portrayal of hell. When examining the details rather than the overall scene, we are able to identify the personality of the artist. Depicting his own anguish and questioning his worthiness of salvation and resurrection, Michelangelo chooses to represent himself within the overall scheme of the painting as a self-portrait upon the lifeless skin held by Saint Bartholomew.

Contemporaries of the great master as well as present day art historians have noticed the likeness of Michelangelo to the face adorning the flayed skin dangling from the grasp of Saint Bartholomew. In fact, it is a source of great controversy that the physical appearance of the skin should contrast so greatly to the appearance of the Saint. Scholar Bernadine Barnes offers a theory about the symbolic meaning of this image:

[The] features on the skin invert those of St. Bartholomew's face... We might wonder whether Michelangelo actually adapted the traditional features of St. Bartholomew to contrast more strongly with his own. (2004)

It is clear that the faces do not resemble each other in structure or feature. This contrast seems to serve Michelangelo by exemplifying to the public at

large the defined difference between the person of the skin and the Saint holding it. While the Saint does resemble, with a few differences, other depictions by other artists, the skin has many features that differ from the Saint's appearance. The skin has been seen to take a striking resemblance to Michelangelo himself.

When considering the context of the skin, a parallel can be drawn between the story of Saint Bartholomew and the story of Apollo and Marsyas of Greek mythology. Both the Saint and Marsyas, a faun, suffer the same fate of being skinned alive, implying that Michelangelo feels some kinship with these two figures. Marsyas challenges the god Apollo to a competition of music. At the merest suggestion that Marsyas was worthy of competing against a god, Apollo kills him by skinning the creature alive. Dante also alludes to this story in the *Inferno*, which Michelangelo often used as a reference and standard by which to guide his life. According to art historian Beat Wyss, Michelangelo in *The Last Judgment*,

conflated and opposed Apollo/Christ and Marsyas/Bartholomew. In the second, the judged figure, the artist ultimately mirrors himself; he sees himself in the role of the faun-headed bungler whom God will condemn for presuming, as a creator of art, to compete with the Creator of the universe. (1995)

Michelangelo is implying that by creating such an imaginative work within the chapel and crafting images to correspond to what only God has seen, he is defying God and putting himself in competition with Him. This would make Michelangelo unworthy of salvation, explaining the self-depiction onto the lifeless skin in the presence of other glorified figures.

In Michelangelo's representation of himself as the skin, he depicts himself without eyes, leaving gaping holes in the skin where his eyes should be. For an artist, eyes are of the utmost importance as they interpret beauty and give vision to the work he or she creates. That Michelangelo left out the eyes in his representation of himself indicates that he may not want to give life to himself within the context of the painting. Barnes suggests that,



The Last Judgment. 1537-41. Fresco, 1370 x 1220 cm. Cappella Sistina, Vatican



The Last Judgment (*detail*)

[Michaelangelo] thought of his eyes not merely as sensory organs, but also as a passageway to his soul and as symbols of life itself. For him to show himself eyeless is peculiar and unsettling, and it may again point to the transformed self that he could not paint. (2004)

It is clear that Michelangelo is not painted in the same condition as the other figures around him. The other figures are in their prime glorified forms while Michelangelo is not even awarded a living body. The lack of eyes now suggests that he does not display his soul within the painting either. This creates a relevant contrast between himself and his surroundings, as if he is not supposed to be there at all.

In life, Michelangelo held minimal respect for his own body despite the attention he paid to the human form in his paintings and sculptures. He had little care for his health or hygiene, caring for himself only so that he could maintain his intensive work habits:

The possibility of returning to his own physical body at the end of time must have been met with mixed feelings. Even worse, he may have doubted whether his own body would be glorified, since he often expressed feelings of being unworthy of salvation. (Barnes 2004)

Michelangelo was therefore expressing doubts not only about his soul being worthy of salvation but also about his body. Barnes maintains that this is consistent with Michelangelo's overall feeling of unworthiness:

Michelangelo presents himself at the Last Judgment as a mere skin at the moment when the elect regain their glorified bodies. It is an unresolved moment, a question whether the artist will be inspired and filled with the

daring needed to create a worthy vision, or whether that artistic pride will be judged the greatest of all sins. It is an autobiographical statement of enormous ambition and enormous self-doubt. (1995)

In order to depict himself in such a way, Michelangelo memorialized himself on the chapel wall in an inconclusive state in which he could be saved, or just as easily remain a shell, forever unworthy of the Lord.

In choosing to paint himself in such a ravaged and disgraceful state, Michelangelo displays his doubts about his own salvation. The skin of Bartholomew bearing the self-portrait of Michelangelo is an expression of the artist's doubt. By choosing the flayed skin, Michelangelo compares himself to Marsyas, challenging the Gods only to be struck down in torture and suffering. Displaying the skin without eyes, he implies that he has no soul in the representation and cannot be transformed into a glorified being. Finally, giving himself a limp and lifeless body exposes his feelings of worthlessness related to his body. Through these avenues, Michelangelo is able to demonstrate in one small image, his fear and doubt for his own salvation.

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MEGHAN KELLY

Montaigne's Tone and the Introspective Self

Trying implies failure, and a literary essay is an attempt that has the same consequences. The essay as a literary form, pioneered by Montaigne, is an experimental exploration that sets out to uncover truth through reflection. Montaigne's heretofore unheard of frankness helps shape his essays into thoughtful and deeply personal reflections on human nature. His use of a colloquial tone, everyday subject matter, and intense introspection helps him accomplish this. Furthermore, Montaigne's internal debate and policy of self-revision fostered the theory of the subjective and introspective self that continues to the modern day.

This colloquial tone gives Montaigne's collection of essays a relatable nature. Previously, even in humanistic texts that discuss secular situations and dilemmas like the sonnets of Petrarch, the meter and formal style of writing kept the reader at a distance. Montaigne rejects that style, preferring to speak plainly. In "On Educating Children," he explicitly states that he likes "the kind of speech which is simple and natural." (67) This statement serves the twofold purpose of outlining his desire for clarity while being a very simple sentence in itself. He does not completely denigrate rhetorical speaking; indeed, he posits that this rhetoric is important, "but that it is not as good as we make it out to be." (68) Montaigne prizes effective communication over beautiful nonsense. However, there is an undeniable beauty in his straightforwardness. His word choice is careful, giving his passages an effortlessly conversational tone laden with purpose. When he states that he does "not wish to imprison the boy" with schooling, his point is instantly conveyed in both an elegant and forceful way. (58) The strength of the infinitive verb coupled with the generally blasé connotations of "wish"



balances the sentence carefully between the strong theme of freedom and the detachment of the inherently subjunctive verb.

Additionally, Montaigne tries to strip away the pretension surrounding both himself and others through the use of bold and suggestive language. While part of his purpose is no doubt to shock the polite society of his time, he uses appropriate word choice to bring his convictions to light. He wryly points out in “On repenting” that “we can with more seemliness imagine an artisan on his jakes or on his wife than a great lord chancellor.” (238) While he intentionally uses the improper and slightly taboo topics of bodily functions and sexual desire, his point is less scandalous. Throughout this passage and essay, Montaigne questions the veneration placed upon those in power. Powerful people become something more than human, even insofar as to completely get rid of their more base appetites such as these. By virtue of language intended to shock, the reader remembers the

essay, and the moral sticks.

While obviously completely fluent in the classical tradition, Montaigne uses quotations to enhance rather than carry his ideas. With the vast and comprehensive classical education he received, Montaigne had the major texts of Greece and Rome at his disposal for use within his essays. Instead of forming his writings in tandem with the classics as inspiration and strict model, he effortlessly assimilates the classical allusions into his essays with intriguing effects. A good example occurs in “On idleness,” where Montaigne uses a repetitive and almost throwaway line from the epigrammatist Martial to reiterate his point that an aimless soul gets lost. (10) However, the context of the epigram in question—Book VII, Number lxxiii—deals with a man who owns three mansions, each within the view of a different temple in Rome. Considering the tumultuous religious conflict in France, this epigram is well placed for the discerning reader. Maximus appears to wander between these three houses, hidden to those who are searching for him. In a similar allegorical vein, Montaigne gently suggests to the reader that he is indifferent to and tolerant of the tenor of his beliefs, so long as he has them and is thus not aimless. (10) In addition to the direct quotation of ancient wisdom, Montaigne surreptitiously uses pieces from several different schools of philosophical thought for his own purposes and to enhance his themes. In “On experience,” he muses about Nature’s amazing tendency to lead humans along the *metron afiston* (*métron áriston*), the ‘excellent mean’, through their own inclinations and tastes, whereby they seek pleasure but do not become hedonists. (408) This is the core tenet of Epicurus. In modern times, the most famous “Epicurean” idea—to “flee pain, seek pleasure”—is a hedonistic bastardization of the Epicurean belief in pleasure in moderation. In reality, it is closer to the mean and structured goals that Montaigne proposes. By skirting the line of Epicureanism without mentioning it directly, he enhances the reading of his essays while putting his own unique stamp on a theory of living.

Perhaps most unique about Montaigne is his lack of pretense in discussing controversial topics, whether they be too “common” to be discussed in a

“higher” literary context or politically combusive. Montaigne’s reflection on the “powerful illness which flows on naturally and imperceptibly” that comes with old age, namely to the vices that old men fall prey to, upends the literature of the time. (246) Dante and Petrarch both assert that they had sinned in their youth but put all such things behind them, while Montaigne resolutely acknowledges that even the most venerable citizens are not faultless. The quick disapproval of this adage is done without any conjecture, using only simple language. (246) More seriously, Montaigne very frankly addresses Luther and the Protestant Reformation in “On experience,” and points out the essential worthlessness of the conflict between the churches: “Our controversies are verbal ones... The question is about words: it is paid in the same coin... we give men one question and they hands us back a hive-full.” (370) The open, discussion-based nature of the essay format allows Montaigne to persuade the reader that the differences come down to semantics rather than a fundamental disagreement about the existence of God in the host and chalice.

Montaigne’s subject matter is intensely personal, and gives the reader insight into the workings of his mind. More than once, he refers to his essays as a self-portrait that he wishes to paint. (3) While discussing the purpose of this enterprise in “To the Reader,” he says that he wishes to be portrayed as, “Simple, natural, [in] everyday fashion, without striving or artifice.” (3) While there may be some strains of the mock humility *topos* used in classical and Renaissance literature, Montaigne’s writing is different in that it endears him to the reader through its gentle self-deprecation and quiet but prevalent insistence on self-knowledge. While he is bold and loud at times, he also reassures readers that they have worth, even if it is not the sort that is obviously recognized. In “On the inconstancy of our actions,” he gives due acknowledgment to Alexander’s bravery, but recognizes that it is not universally suited, and not perfect: “There is no valor greater in its kind than Alexander’s; yet it is but one kind of valor.” (129) Alexander’s audacity is legendary, but so is his folly and hesitance. By taking a great man off of his plinth in this way, Montaigne holds up a mirror to all men, asking them

to examine themselves and see if they contain any such incongruities.

Through this introspection, Montaigne validates the thoughts of his readers as they recognize and accept the contradictions inherent to being human. In “On educating children,” he gently prods the reader towards self-exploration and the subsequent self-awareness: “This great world of ours... is the looking-glass in which we must gaze to come to know ourselves from the right slant.” (51) Possession of self-knowledge, while growing more important to the secular humanists of the Renaissance, is a duty and responsibility for each person in Montaigne’s view. He goes beyond emphasis on the individual; rather, the individual is his entire focus. In his depiction of himself, he categorizes his shortcomings, his “defects and [his] native form so far as respect for social convention allows.” (3) He reiterates that he would most willingly be portrayed, “Whole, and wholly naked.” (3) By doing so for himself, he encourages the reader to do the same by stripping away the societal falsehoods and blockades that men make within their own minds.

Through tone and subject, Montaigne constructs a relatable text and encourages contemplation in his readers. His careful word choice and challenging subjects encourage reflection both for the writer and the reader. Through his mastery of the classical tradition and his hopeful theory that self-awareness will help his readers, Montaigne creates the quintessential essay collection designed to educate and shock his contemporaries, and his later modern readers, into action. The experimental form of his essays, revolutionary for their time, hearkens back to the etymological root of *essay*: “to try or attempt.” Montaigne’s fearless trying unwittingly revolutionized Renaissance writing and the human conception of the self.

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JACKIE KOS

From a Lost Book of *The Odyssey*

*He drove me from that place, groan as I would,
and comfortless we went again to sea,
days of it, till the men flagged at the oars—
no breeze, no help in sight, by our own folly—
left to float powerless on the placid waters.*
Overhead flew a wide-winged seabird,
grasping in its claws a writhing silver fish.
As the mighty lion drags his prey to sanctuary,
some dappled underbrush or sheltered cave
to feast at leisure, so must even the sea bird,
at home as he is between Zeus and the earth-shaker's domain,
perch on solid land to eat and rest.
At this feathered god-send the hearts of the men
cried out for solid earth, sweet repose, and sweeter meat—
an escape from the monotone whispers
of gently lapping waves beneath a windless sky.
I turned the rudder to follow the tail of the strange bird.
As night wilted the flower of the sun
a small shadow rose small and dark on the horizon.
An island creeps into view as a timid young maid,
unaware of her charm, enters into the feasting hall,
Cautious at first, keeping her beauty hidden
until revelry sets her eyes to smiling.
So the island, veiled in darkness,
kept us at a distance until at last she smiled at us,
revealing the mouth of a small river opening to the sea.

Overjoyed, we came ashore weary,
worn of heart, mind, and bone
and fell into the kingdom of sleep on the strange sand.
When dawn reached out her fingertips of rose
I took a small ration of water and food
and armed with my bow set off to determine
which of the gods had sent their winged oracle
to set our fate for ill or well.
I followed the river until it ran clear and fresh,
Dancing over the stones and playfully singing
an enchanting melody like that of a pale-skinned
maid as she works at the loom.
Unable to resist the stream's quiet song,
I filled my hands with bright water and drank.
Sweet and fragrant, the ambrosial water
quenched my thirst and renewed my strength better
than the finest wine of any king.
Rising, I followed the stream until at last
I came to a glittering pool beneath a cliff of white stone.
The light flickered on the pool's surface
like stars held captive beneath a blue net
trapped by the jealous shining sun,
who allows no contenders.
Mesmerized, I sat on the bank and watched
when suddenly the surface grew still, silver, and smooth,
bright as a silver plate wrought by Hephaistos.
In the mirror-like pool I saw my wife
seated at the loom, her sad strong eyes
intent on the shuttle dancing in her hand.
My heart in pain overthrew my head
and I cried her name as a man invokes the gods.
Confused, she looked about her, met my eyes and smiled,

and in tears, I saw the face I love most in this world,
after so many years still as bright and soft
as on the fateful day of my departure to war.

We talked of the long years apart,
I told her of Troy and we both wept
bitter tears over years misspent in wrath and conquest.
As we talked the sun retreated from the land
and darkness came like warm mist around me.
Charmed by her beauty and quick words,
time lost its power and I fell out of the rhythm
of the sun's monotonous ballad.
She told me how cold her bed had been,
holding out her arms for me to join her.
'Come to me,' she pleaded, 'cold words are no fit welcome
after years apart, let my arms tell you
what my head cannot.'
I approached the surface but she stopped me,
saying "To pass through this divine barrier,
you must first eat of the tree behind you."
With the rich purple fruit in my hands,
I stood on the bank watching her
dance about the room, carelessly preparing our bed.
As sunlight through the leaves of olive trees
dapples the grass at the tree's roots
half in sunlight and half in shadow—
the array changing in the breeze
but the light never able to chase away all shade—
so were the bright eyes of my pale skinned love,
unable to vanquish the shadow of doubt from my mind.
'You have told me nothing of my son,
the babe I left in your arms when I set off to war,

let me see whether he has grown up well and strong,
 if he stands tall and straight as he pulls his bow.’
 ‘He is in the other room,’ she cooed, ‘come quickly and see him
 before he goes hunting with the other men.’
 Her eyes seemed darker in urgency, and I sensed
 a stench masked by the fragrant water.
 The pomegranate fell from my hand
 and rage darkened Penelope’s youthful face.
 ‘You are but an image of the woman I love,
 the companion I have fought man and god to return to.
 I long to live in this sweet memory,
 but I must return to my home, my love, and my son.’
 The surface of the water lost its shine,
 and beneath it I saw bloated faces floating—
 other lost men with hungry eyes darkened in death,
 drowned in vain desire and memory.
 My nose burned in the ungodly stench, and in terror
 I ran from the pool down the cackling stream to the ships.
 We set out in haste, again at the mercy of the waves.
 I wept over my oar as we rowed—
Six indistinguishable nights and days
before we reached the Laistrygonian height
and far stronghold Lamos.

ALEXANDER TEODOSIU

RIDDLES: Military Leaders & Conquerers from History

- i From famous Peloponnesian kings I derived.
At young age, nature and wilderness I survived.
I defeated thousands of Persians in a mountain path
For the sake of 300, not to spare Greece from death.
- ii From the island Corsica I originated;
Army after fierce army I annihilated.
Austria, Russia Britain feared my strategic call,
Feared my brilliance... but not that I was tall.
- iii I cut the Gordian knot with the sword in my hand;
Diadochs fought for the crown of my conquered land.
I never showed mercy, not in any bloody battle,
not when I drove the Persians across the desert like cattle.
- iv In Rome I showed Vercingetorix in a cart;
The woman with the nice nose was my sweetheart.
I wanted to immortalize my name at any cost
But the senators were lurking... and my life I lost.
- v Thousands of soldiers I brought from the east.
People feared us and called us beasts.
From the back of our horses we fought.
I was their leader: The Scourge of God.

Answers on p. 161

IAN MILLER

The Satire of Slavery in *Candide* and *Gulliver's Travels*

Voltaire and Jonathan Swift both employ satire to scrutinize the defects of their respective societies. *Candide* and *Gulliver's Travels* are stories about observant adventurers who travel the world and witness events abroad that highlight truths at home. Voltaire uses satire to highlight how most Europeans blindly accept slavery as an evil necessary to maintain a comfortable lifestyle. Swift does not use satire merely to attack the slaveholders, but rather to direct critical attention to the institution of slavery and how it dehumanizes the enslaved.

Voltaire wrote *Candide* in the middle eighteenth century, a time when the Atlantic slave trade was already well established. Much of his critique concerns Portugal's sugar and slave monopoly in South America that began as early as the sixteenth century. In *The Making of New World Slavery*, British historian Robin Blackburn describes this economy:

Since Portugal had now lost much ground in the Asian spice trade, Brazil and its sugar, together with the slave trade from Africa, dominated its colonial commerce. In 1620 the Brazilian sugar crop amounted to 13,400 tons... (173)

As Blackburn makes clear, there were anti-slavery groups that openly spoke out against this dehumanizing trade network, but overall, it was so lucrative that most turned a blind eye. For years this dreadful trade carried on with a pretense of acceptance that Voltaire was highly critical of. Even before *Candide* witnesses the brutality of the slave trade first hand, his trip to Lisbon shows an eerie foreshadowing of the wicked slave trade with which he would soon come face to face. Firstly, Voltaire adopts the type of

European attitude he disapproves of through the character of a sailor who risks his life for money and material satisfaction in the midst of a deadly tsunami. This sailor does not seem to feel any remorse for the terror that surrounds him; instead, he is wired to desire only profit and is desensitized to the “universal rule of reason.” Voltaire hates that his contemporaries follow wealth no matter what the cost is to their fellow men. Shortly following the earthquake Pangloss states:

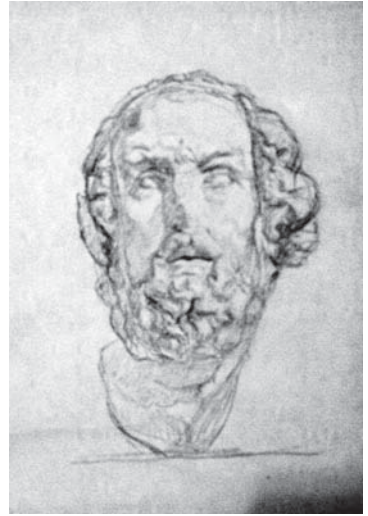
This earthquake is nothing new. The town of Lima in America experienced the same shocks last year. The same causes produce the same effects. There is certainly a vein of sulphur running under the earth from Lima to Lisbon. (34)

This excerpt is a comment on the slave route that connects Portugal and South America. Voltaire explains how monstrosities like this are typical by the eighteenth century. He also compares the trade route to a vein of sulphur, which sheds light on his opinion of slavery. He thinks it is something so evil that it can only be derived from the fires of hell. In response to Pangloss’ statement, Candide briefly agrees then immediately requests wine and oil, once again displaying European priorities. During Candide’s time in Lisbon, Voltaire uses subtle satire like this to hint at his opinion of slavery.

Later on, Candide arrives in Brazil where Voltaire takes the opportunity to further expose the European “out of sight, out of mind” mentality which permits full enjoyment of the profits of slavery. Voltaire had the rationality to recognize this horrible characteristic of the society he lived in and he shows his opinion by exposing Candide to slavery. While walking in South America, Candide meets a disheveled slave who says:

Those of us who work in the factories and happen to catch a finger in the grindstone have a hand chopped off; if we try to escape, they cut off one leg. Both accidents happened to me. That’s the price of your eating sugar in Europe. (86-87)

The slave forces Candide to witness the terror of slavery first-hand. A slave is on the ground beside the road, pathetic and crippled. After seeing this, Candide recognizes the price that comes with his never-ending desire for sugar. In shock, Candide calls out to the spirit of Pangloss in one of the few occasions where the impressionable Candide renounces his optimism. Then, when asked by Cacambo what optimism is, he responds, "... the passion for maintaining that all is right when all goes wrong with us" (86). This definition of optimism largely sums up the European ambivalence concerning slavery. During this interaction, it seems as if Candide has a lasting realization about the terror of slavery, but suddenly, with the slave out of sight, his journey continues as if nothing happened. His tendency to consume food at incongruous moments continues as well, so much so that it merits closer inspection. Before being sold to slavers for fifty Spanish shillings, the slave's mother advises him to honor and adore his fetishes because doing so will make her fortune. Perhaps this advice explains why Candide eats very often at inopportune times. Candide has the ability to continue living through tragic events as long as he pursues his fetish for eating. He endorses the slave trade through his consumption of food at the expense of slaves in order to enjoy this fetish. Much like many of Voltaire's contemporaries, as long as Candide is not literally looking at the terror of slavery, he does not feel bad about it. In this brief moment with the slave, the satire is in the obvious display of the "out of sight, out of mind" mentality. This satire does not necessarily have a corrective agenda, but Voltaire wants to ensure that people realize the cost of luxurious lifestyles in Europe.



In *Gulliver's Travels*, Jonathan Swift exposes slavery as a truly global plague. The slavery he satirizes has nothing to do with Africa; instead, he

focuses on slavery that existed within the context of eighteenth-century Great Britain. Swift was born in Ireland where the English forced many of his fellow countrymen into subordination. After seeing the deterioration of his country and its people, Swift expressed his angry and often shocking critique through satire. In Swift's exploration of Slavery in Houyhnhmland and Ireland, Ann Cline Kelly describes Swift's harsh attitude concerning the effects of English rule on the Irish:

Sometimes he [Swift] despaired that bondage to the English had uprooted every vestige of humanity and rationality in the Irish; continually brutalized, they became brutes—often unrecognizable as men. (848)

Swift's argument against slavery differs from Voltaire's in that he does not highlight the wickedness of the perpetrators; instead, he argues that slavery not only dehumanizes the enslaved, but also promotes the twisted attitude of the slavers. According to Kelly, Swift believed the Irish bondage to England actually deformed the character and self-worth of the Irish. He satirizes this concept using the Yahoos as an example of extreme degradation and neglect. In Part IV of the travels, Swift describes the Yahoos as a beastly and uncivilized version of a human. Even Gulliver, who generally withholds his opinions, is caught off guard by their disturbing appearance. This is a satirized example of the costly effects that slavery has on its victims. Further into the book, Swift makes it clear that all beings are equal, but can easily be forced into a lesser existence through the oppression of slavery. Gulliver reflects on his three years in Houyhnhmland:

... I was an exact Yahoo in every part, only of a whiter colour, less hairy, and with shorter claws. He [Gulliver's horse mentor] added, how I endeavored to persuade him, that in my own and other countries the yahoos acted as the governing, rational animal, and held the Houyhnhnms in servitude... (250)

This shows that there is no superior race or person; those who coerce

others into servitude create a dynamic of superiority. This is what Swift hates about slavery. It debases the enslaved and projects an attitude of superiority on the slavers. It is a slippery slope because the more it is instilled the more the attitudes are enforced. In this situation, Swift does not necessarily point fingers at anyone; instead, he shows his frustrations with the dynamic of slavery itself and all the harm it brings. He uses the example of Houyhnhmland to illustrate how the Irish-English dynamic is a flawed human construction seeded in human nature's reaction to slavery.

Slavery is a scourge that plagued many countries throughout the eighteenth century. Not only was it running on a massive scale in the Atlantic, it also forced people into subordination in places like Ireland and China. Through satire, Voltaire poked fun at his fellow Europeans who accepted the evils of slavery in order to enjoy the sweet taste of sugar. While Swift had obvious concerns with the wrongdoings of the slavers, he used satire to inspect the institution of slavery itself. In *Gulliver's Travels*, Swift concludes that slavery is a malicious force that debases the natural equality inherent in human nature.

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PAOLA PEYNETTI VELAZQUEZ

Free Will as the Origin of Evil in an Omnibenevolent World

Milton's *Paradise Lost* is the story of the fall of man told through beautiful rhetoric and a magnifying lens. The reader is able to address particular questions about the kingdom of the fallen angels, the purpose of human beings, the consequences of free will, and the existence of evil in the world. Milton's epic poem intends to "justify the ways of God to men," (Milton I.26) a highly ambitious attempt of a theodicy, which attempts to reconcile the omnibenevolent, omnipotent, and omniscient characteristics of God with the existence of evil in the world. Literary critic Joseph Frank suggested in *John Milton's Movement toward Deism* that because "Milton had moved toward a deistic philosophy, his work is deliberately apologetic about traditional religion" (39); and indeed Milton's God refuses to interfere after his initial creation. The author uses free will as the factor that solves the problem of evil, because if angels and human beings are able to make their own decisions, the resulting actions can be either good or bad. God allows freedom to exist in order to foster love, loyalty, honesty, respect, and glory. Evil is thus created by free will, not by God himself. He knows the past, present, and future simultaneously; however, He also affirms that it is free will, not His foreknowledge, that dictates the actions of individuals. The power of evil and the corruption derived from Hell highlight the goodness on Earth; they also allow God to devise the process of salvation and damnation of individuals. Milton portrays an omniscient God that refuses to intervene in the world, allowing evil to be derived from free will and goodness to be defined through the existence of evil; thereby, the author successfully justifies the ways of God to men, the existence of evil in the world, and the capabilities of the creator.

After Creation, Milton's omniscient God decides to abstain from intervening in the world, therefore allowing angels and human beings to have free will. He is all-knowing; hence, what human beings consider foreknowledge, He thinks of as equally accessible knowledge. This is revealed in the epic when God talks to his Son about free will, as He was "beholding from his prospects high, / Wherein past, present, future he beholds". (Milton III.77-8) According to Genesis, God "in the beginning" created light and darkness, Heaven, the sea and land, the sun, moon, and the stars, the animals and people, and after six days of creation, He stepped back and decided not to act directly in the world anymore. Instead, He knows what has already happened, what is happening, and what will happen until the end of time, and does not oppose free will. Even though he is all-powerful, He decides this because He wants to witness the development of His creatures step by step, and more importantly because, in His own words, if human beings and angels were "Not free, what proof could they have giv'n sincere / Of true allegiance, constant Faith or Love." (III.103-4) Because He knows the future, God knows that some will fall and some will stand. Furthermore, He denies responsibility for man's fall, saying that His "Foreknowledge had no influence on their fault, / Which had no less prov'd certain unforeknown" (III.118-9), because "They themselves decreed / Their own revolt, not I." (III.116-7) Milton's God cannot interfere on Earth, nor can He stop evil from expanding into Earth. He has created the world with free will and now must accept what He knows is going to happen; He removed "His presence from among them, and avert[ed] / His holy Eyes; resolving from thenceforth / To leave them [human beings] to their own polluted ways." (Milton XII.108-10) Therefore, after Creation, "God withdraws himself from human history" (Frank 44) and lets the story follow the course of free will with both evil and good as possible consequences. In *Paradise Lost*, God is portrayed as a "watchmaker who constructs the universe and then withdraws from it, letting humanity work out its own damnation and salvation," (Frank 46) following the enlightenment concept of a deist divinity and subsequently allowing free will to exist.

In *Paradise Lost*, the possibility of a fall is what truly defines the concept of goodness; moreover, this free will enhances the moral development of the human soul. In Milton's anti-deterministic universe, free will allows angels and human beings to make choices, and this turns love, loyalty, honesty, and reason into meaningful and possible concepts. The ability to use reason, however, gives individuals the power to make decisions, which can result in either corruption or salvation; God made men "Sufficient to have stood, though free to fall." (Milton III.109) The epic portrays decisions that measure human morality in a world where "because most people choose wrongly, evil multiplies." (Frank 47) There is still hope though, because, as literary scholar and critic Dennis Danielson says in *The Fall and Milton's Theodicy*, the "Free will defense is a self-limitation on God's part, it claims that the amount of goodness that presupposes the exercise of free will ultimately outweighs the total amount of evil." (148) Furthermore, the possibility of a fall (be it from Heaven, in the case of the angels, or from Paradise, in the case of human beings) is necessary to outline goodness, and the opportunity of choosing evil enhances human growth and virtuous development. Evil, then, is not the privation of God as much as it is what defines goodness. Bad decisions trigger moral regret, which illuminates the right path. Satan chooses to be bad, and once he is sent down to Hell, he refuses to submit to what he calls the "Tyranny of Heav'n." (I.124) After proving that freedom defines both evil and good, Milton confirms that this decision-making process enhances the development of the human soul. In Danielson's words, this process advances as follows: "Soul-making and Free Will Defense work together to explain how the relative riskiness and decision-dependence of Adam and Eve's perfection create the necessary (though not the sufficient) conditions of their falling; the Fall is conspicuously possible." (155) Adam and Eve are protected from sin in Paradise, they exist in God's image and similitude and live a tranquil life until they choose to be deceived and to sin. (Milton 173) In their lifetime, this first disobedience brings them little hope, and great sorrow and shame; however, in the future, the mere possibility of making wrong decisions allows people to learn from their mistakes and thus to

become moral, obedient human beings who learn to follow the right path to Heaven. This process of soul-making is apparent in *Paradise Lost*; Adam is shown how, even though there will be corruption, wars, anger, and death in the future, mankind will be saved and the souls of those who act well will go to Heaven. The ability of man to make rational decisions will enhance the possibility of achieving salvation—human beings need free will to learn from their mistakes and become moral individuals.

As the poem develops, the growing threat of evil derived from Hell strengthens the definition and the power of goodness on Heaven and Earth. A striking characteristic of Milton's poem is the parallelism between God's kingdom in Heaven and Satan's kingdom in Hell. This supports the duality created by, on the one hand, evil defining good and on the other hand, good allowing evil to exist. Throughout *Paradise Lost*, the fallen angels promote the phrase, "better to reign in Hell than to serve in Heaven," (I.263) to confront God and to promote their own freedom in Hell. Ironically, Hell becomes a tyranny, too, ruled by Satan, one where he claims that doing ill will be their sole delight. (Milton 9) Satan knows that he is no match for God, as he says during his ascent to Earth, while remembering his time in Heaven, "Pride and worse Ambition threw me down / Warring in Heav'n against Heav'n's matchless King." (IV.40-1) Nevertheless, he encourages the other fallen angels to corrupt the new Earth. As Satan's influence approaches Earth, goodness is more clearly defined and promoted by God and his angels, who try to stop Satan's corruption of mankind. The power of evil thus encompasses not only the definition of goodness, but also the impact that temptation, materialism, and corruption have on the human world. As Satan and the rest of the fallen angels are building Pandemonium in Hell, they show their greedy attitude as they are led by Mammon in the construction of the city—he was "the least erected Spirit that fell / From heav'n, for ev'n in heav'n his looks and thoughts / Were always downward bent," (Milton I.679-81) as he praised the material over the holy. Although it is argued that Eve was acting narcissistically when she looked at her reflection in the pond, the definite corruption of the human soul comes

directly from Hell and from the consequences of free will. Therefore, throughout Milton's epic, evil is portrayed through wrong decisions and hell's growing influence on earth.

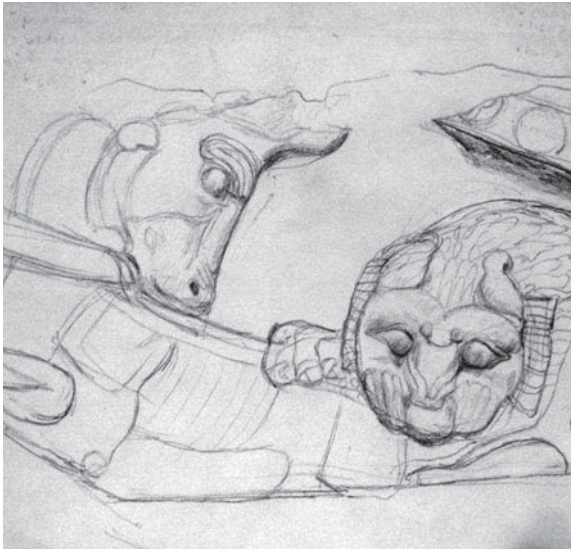
Milton's God identifies the difference between the fall from Heaven and the fall from Paradise in order to devise a process for salvation; furthermore, He portrays His goodness by offering His grace to all who repent, confess, and submit to His glory. The fact that Adam and Eve's sin is not self-inflicted, while the fallen angels' is, encourages God to differentiate their possibilities for salvation. He says that, the "first sort [fallen angels] by their own suggestion fell, / Self-tempted, self-deprav'd: Man falls deceiv'd / By the other first: Man therefore shall find grace / The other none" (III.129-32). Therefore, Adam and Eve's willingness to submit to the glory of God, revealed by Adam when he accepts that "all / The good which we enjoy, / From heaven descends," (XI.141-2) is juxtaposed against Satan's diabolic essence and decision to exercise evil forever. God reveals his immense benevolence by talking about the opportunity for salvation through honest repentance. Even though He elects certain individuals to have more grace than others, "the rest shall hear [Him] call, and oft be warn'd / their sinful state, and to appease betimes / Th'incensed Deity, while offer'd grace / Invites," (Milton III.185-8) so everyone will have the opportunity to receive God's grace, as long as they honestly repent for their sins. Evil exists because individuals make wrong decisions and then refuse to accept God's grace. This means, "For Milton, a large proportion of the evil that persists in the world is represented by the loss of real human beings who will not accept the salvation that God offers them by grace." (Danielson 156) Milton thus manages to have an omnibenevolent God coexist with the evil of those who refuse His grace.

Although the poem narrates different storylines and takes place in various moments of space and time, the fall of man seems to be the central, most dramatic, and most important point of the epic; moreover, it is a passage that follows wholly from free will and from the existential remove of the omniscient God. (This notion bears comparison to the Deist doctrine

of a Creator who, after creating the universe, removes Himself from it.) In Frank's words, "it was Milton's intentions to make this event [the fall] typical rather than unique, natural rather than miraculous, freely willed rather than divinely motivated,"(43) and as Milton succeeds in making the fall look like a consequence of free will, the possibility of evil defines goodness, and salvation is offered to those who repent. Thus, Milton's theodicy convinces the reader of the simultaneous existence of evil and a perfect God.

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NATALLYA PEREIRA

The Petty Arguments Surrounding Religious Ambiguity

Menippean satires criticize the societies of their time. In Swift's *Gulliver's Travels* and Voltaire's *Candide*, Gulliver and Candide serve as mouthpieces for the authors' criticisms of society's flaws in war, politics, and religion. To understand each author's criticism, it is imperative to comprehend the social situation the authors are in or are writing about. In *Gulliver's Travels*, we become aware of Swift's criticism by observing the footnotes by the editor. In *Candide*, we must closely read the references that Voltaire weaves along within the story in order to pick up his criticism. Gulliver's voyage to Lilliput, the island of the six-inch people, provides Swift with a vehicle for his criticism of eighteenth-century England. In particular, the war between the Lilliputians and the Blefuscans alludes to the struggles between the Catholics and Protestants of that time. Like Swift, Voltaire also alludes to a religious conflict, which is seen in the sharing of Cunégonde by a Jew and a Grand Inquisitor. By analyzing these episodes, we discover Swift's opinion regarding the disputes among Catholics and Protestants and Voltaire's view on organized religion.

Swift invokes his satire on religion by demonstrating the pettiness of the argument between the Lilliputians and the Blefuscans. In chapter four of "A Voyage to Lilliput," Gulliver learns that the two empires have been engaged in war for thirty-six years, which started because of a dispute about which side is the correct side to crack an egg. The footnotes alert the reader that the war between the two miniscule empires is "perhaps an allusion to the War of the Spanish Succession" and that the rest of "this potted political allegory jumbles together the struggles between Catholics and Protestants in England." (40) For the reader, the cause of the war between the empires

A true



Gentleman

is calm and at ease;

The small man 

is fretful

and ill at ease.

∞ Confucius

is rather comical and it becomes even more comical when Gulliver relates the details in a very serious tone. Gulliver recounts that in these wars and rebellions, “one Emperor lost his Life, and another his Crown [and]... that eleven thousand Persons have, at several times, suffered Death, rather than submit to break their Eggs at the smaller End.” (41) It seems rather ridiculous to believe that people would actually be willing to die because of something as trivial as cracking an egg and that is precisely what Swift wants his readers to realize.

In the allegory of the egg war, Lilliput represents England and Blefuscu represents France. Likewise, the Big Endians represent Catholics and the Little Endians represent Protestants. In J. A. Downie’s 1997 article, “Political Characterization in ‘Gulliver’s Travels,’” Downie offers his views on what the characters in *Gulliver’s Travels* represent. Downie claims that “it is possible to extract a number of probable allusions to events of the years 1708-1710.” (109) The aforementioned king who lost his life is Charles I and the one who lost his crown is James II. Swift’s brilliancy is in capturing all related events in one incident even though they are years apart. In the passage regarding the Lilliputians’ war, Swift’s criticism on politics and religion is intertwined.

Like Catholicism and Protestantism, the Big and Little Endians share a similar belief in religion. The problem among the Big and Little Endians is an ambiguous part in their religious text; “That all true Believers shall break their Eggs at the convenient End.” (Swift 41) The difference between the Endians mirrors the difference between the two religions; Catholicism and Protestantism only differ in their interpretation of the Bible. By exposing and exaggerating the triviality of the Big and Little Endians’ arguments, Swift’s message becomes clear. Gulliver relates that, Reldresal, the Principal Secretary of private Affairs of Lilliput, believes that the business of how to crack one’s egg should “be left to every Man’s Conscience”. His statement suggests that Swift’s view on religion is that no man should be told how to worship God, since no one truly knows what the “correct” way is.

Similar to Swift, Voltaire has very strong opinions regarding organized

religion. In his 1993 article, “Voltaire on Judaism and Christianity,” Allan Arkush discusses not only why Voltaire is seen as an anti-Semite, but also why he dislikes all religious institutions. Arkush claims that “Voltaire attacked Judaism at least in part because its most sacred texts constituted the foundation of Christianity, the religion he wished to destroy.” (223) In *Candide*, Voltaire invokes his satire on both religions by highlighting the petty differences of the two and showing that in the end they are similarly bad. To propose his criticism, Voltaire utilizes Cunégonde. After all the misfortune that befalls on Cunégonde and her family, Candide finds her as a shared sex slave of a Jew and a Grand Inquisitor. Already, Voltaire juxtaposes the high ranking and expected nature of two religious men with the behavior of a man without character. Therefore, creating two unorthodox religious characters, Voltaire’s sentiments over the subject become apparent.

Furthermore, Cunégonde’s graphic descriptions of her experience conveys Voltaire’s message. For instance, Cunégonde explains that she belongs “to both of them in common, to the Jew on Mondays, Wednesday, and Sabbath days, and to the Inquisitor the other days of the week...there has been some quarrelling, as they cannot decide whether Saturday night belongs to the old law or to the new.” (42) The quarrelling between the men gives Voltaire a method to convey his criticism in a rather comical and absurd way. Arkush explains that “Voltaire singled out the Jews not simply in order to pursue an indirect or veiled attack on the Christian religion but, in large part, because he considered them to be responsible for the very existence of that religion.” (225) In *Candide*, Voltaire showcases Judaism and Christianity’s sharing of the Old Testament through Cunégonde. Both religions interpret the Old Testament differently and their sharing of Cunégonde alludes to that. The Sabbath, or Saturday, is the holy day of the Jews while the Christians interpret the holy day to be Sunday. Voltaire brings forth the triviality in the religious dispute by creating the petty argument between the two men. If Saturday “belongs” to the Jews and Sunday to the Christians, to whom does Saturday night belong or who gets Cunégonde on Saturday nights?

Voltaire's perversion of religious characters is what carries his criticism on religious institutions across. Voltaire is not picking a side between religions, but instead criticizing all religious institutions. The story of Cunégonde is just one example of his criticism on Judaism and Christianity. But, his criticism can also be seen in other incidents throughout Candide's journey. Voltaire criticizes the Protestants in the episode of Candide and the uncompassionate Protestant orator in chapter three and the Catholics in the episode in chapter ten, the Franciscan who steals Cunégonde's jewels. By creating morally wrong characters, Voltaire proclaims his sentiments on the perversion of religious institutions. The Anabaptist from chapter three is the only religious character whom Voltaire does not make malicious. Instead, Voltaire decides to kill him when he is performing a good deed for an evil sailor. Ironically, he is the only character who does not get miraculously brought back to life by the end of the book. Voltaire fashions his religious characters to represent their respective religious institutions, and by perverting them or killing them off, he concretizes his opinion against all organized religion.

In their respective satires, Swift and Voltaire expose the flaws of the religions in their societies. They do not provide the reader with an alternative form for a religious institution. Contrary to Voltaire, Swift's criticism focuses more on the religious people rather than the institutions they represent. Swift ridicules the people, who fight, argue, and kill over miniscule differences in interpretation of religious texts. Voltaire, on the other hand, uses religious characters to highlight what he sees wrong in religious institutions. From Voltaire's satire, the reader perceives that Voltaire mocks the "goodness" of religion by showing characters from various religions in negative, but historically truthful, lights.

In conclusion, Swift's *Gulliver's Travels* and Voltaire's *Candide* urge the reader to think about his or her own social and political circumstances. Today, petty disputes still lead to wars, political instability, and religious intolerance in many parts of the world. The world has grown more bitter, perverse, and evil so people today embrace religious institutions, even with

all their imperfections, because it helps them cope with the hardships of life. Even after many centuries, we still see the same issues that Swift and Voltaire so ardently criticized.

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COMPILED BY RACHEL D'APICE

ANALECTS OF CORE: Quotations from the First-Year Humanities

PROF. ROOCHNIK ON ARISTOTLE'S NICOMACHEAN ETHICS -

Imagine this ladder goes on forever; our desire would be futile and pointless. If this ladder were infinite, everything we do would be pointless because every step you took would get you no closer to the goal. Every step has a point. Therefore, since that's absurd, there has to be an end to the ladder—the highest good. Happiness is an end in itself. It's the highest good.

PROF. DENECKE ON CONFUCIUS' ANALECTS -

Human culture is what makes us human,
and we have incredible agency as human beings.

PROF. MICHAEL ON LAO TZU'S TAO TE CHING -

To become one with the Tao, you have to deal with all kinds of spiritual beings. You form spirits in your body from vitality of spiritual energies.

Tao existed before anything had movement, and movement is rhythm and that rhythm gave birth to the breath of the Tao.

Taoism holds if there is only one thing sacred, it's life itself.
Life is the world; the world is Tao.

PROF. OXENBERG ON ARISTOTLE'S NICOMACHEAN ETHICS -

We can feel lonely in the midst of a big crowd. Loneliness is a kind of deprivation of that which we long for when we long for relationship. The greater our potentiality for relationship: the greater our potentiality for feeling the absence of that loneliness.

Aristotle argues that the true friendship can be understood as an extension of my own love for myself. In some sense I extend the feelings I have for myself to my friend—such that self-love is the basis for friendship itself.

PROF. ECKEL ON THE BHAGAVAD-GITA -

Life is an endless cycle of death and rebirth called reincarnation or *samsara*—wandering from one life to the next. The self moves from one life to the next the way a caterpillar crawls from one leaf to the next. It's a little bit like going to junior high school again and again and again... *samsara* is something we would like to get out of if we could.

PROF. ECKEL ON THE LIFE OF THE BUDDHA -

The ideal of the Buddhist tradition is a state of perfect, serene dying—a calm and serene acceptance of death.

The Buddha says you have to renounce completely, not only your family and sensual pleasures but also even the soul itself; and when you renounce the soul you will be free.

The most important thing to consider is this logic of renunciation—is this something that makes sense to us? Is it something that we can use?

BENJAMIN BRENNAN

The What & Why of Relinquishment

Religions throughout history have advocated the relinquishment of personal gain for the purpose of creating a better world for all of mankind. After all, a vast majority of the problems and injustices of mankind have arisen because of the individual desire for personal gain. This need for altruism in the world is what brings many of these religions together, as they often seek to better the lives of their practitioners by helping them to improve their community. Two such major world religions that unite in the need for the relinquishment of attachment to personal gain are Christianity and Buddhism, although it will be observed later that the immediate goal of relinquishment for each religion differs. But in order to understand the importance of relinquishment in these religions, as well as how the act brings them together, two questions must be addressed: what must be relinquished and why it should be relinquished. The “what” and the “why” for both Christianity and Buddhism finally turn out to be the same: the attachment to personal gain must be relinquished in order to achieve spiritual fulfillment and happiness.

The “what” of relinquishment in Christianity can be found in Matthew 19:16-30. In this chapter, Jesus instructs a rich young man on how to achieve eternal life. When the rich young man tells Jesus that he has followed all of the commandments, Jesus responds by telling him “if you want to be perfect, go, sell your possessions and give to the poor, and you will have treasure in heaven.” (Matthew 19:21) The rich young man walks away sadly at hearing the response, to which Jesus responds by telling his disciples, “I tell you the truth... it is easier for a camel to go through the eye of a needle than for a rich man to enter the kingdom of God.” (19:24) The act of simply giving up material goods is not enough of a step toward both the betterment of the world and the self; it is the act of relinquishing the

attachment to personal and material gain that is truly noble. After all, one can relinquish a childhood toy or stuffed animal once they have outgrown it, while still maintaining an attachment. Because the rich young man could not relinquish his attachment to his wealth, he could not truly give himself over to God and act with compassion towards others.

Although Buddhism is very different from Christianity in the sense that it focuses on relinquishing the Self, like Christianity it primarily focuses on the relinquishment of attachment to personal pleasure. When Siddhartha, the key figure in Buddhism, is a young prince he is surrounded by all of the wealth and physical beauty that his loving father can provide for him and thus does not realize the fleeting nature of all of these things. However, one day when he is going on a carriage ride along the royal highway, he sees Old Age in the form of a feeble old man, Sickness in the form of an ailing man crying out to his mother as he lays dying, and Death in the form of a funeral procession. When he returns to the royal palace, he is unable to enjoy the beautiful harem of women seducing him as he is preoccupied by the fleeting nature of the world. (Ashva-ghosha 105-7) It is at this moment in Siddhartha's life that he begins to realize the futility of maintaining an attachment to the personal pleasures of youth, good health, and life itself; through relinquishing the Self, Siddhartha is able to relinquish these ephemeral pleasures of the mortal world and achieve a happy and fulfilled life. This reasoning is what brings Christianity and Buddhism together; they both follow the idea that relinquishment of the attachment to personal gain will help the practitioner lead a happier and more fulfilled life.

In order to understand the answer to the question of "what," the "why" must also be understood. To begin, we previously stated that to be a good Christian, personal gain and pleasure must be relinquished as seen by the parable of the rich young man. The "why" behind the relinquishment of personal pleasure and gain is fairly obvious: material goods and wealth don't last and cannot be brought to heaven. In fact, in Matthew 6:19-21, remaining attached to personal gain such as wealth is the furthest way to achieve entry into the Kingdom of Heaven both in Heaven and on Earth. Since these

material goods are susceptible to the ravages of time or the greed of man, relying on them for happiness and fulfillment is foolish because once the material gains are either stolen or lose their value the beholder is unhappy and unfulfilled instantly. By giving up attachment to these impermanent material goods, a new treasure that cannot be destroyed by time nor stolen from the beholder can be found: spiritual fulfillment.

The “why” in Buddhism at first appears quite different for a very interesting reason: in Buddhism there is no Self and therefore the object is not to achieve a permanent spiritual fulfillment, but rather to recognize that nothing is ever permanent. In *The Life of the Buddha*, Siddhartha realizes that he can no longer remain in his home at the palace because he is surrounded by transience and that a life of transient pleasures has little meaning. When he tells his father that he is leaving for the ascetic grove, Siddhartha’s father tries to stop him by lavishing the young prince with wealth, beautiful women, and earthly pleasures. It is interesting that the King tries to instill attachment to personal gain as a way to prevent Siddhartha from leaving to achieve spiritual fulfillment—an incident that further proves the need to relinquish personal gain. In response, Siddhartha gives his father four requests that must be fulfilled in order for him to remain in the palace, “My life shall never be subject to death, / disease shall not steal this good health of mine, / old age shall never overtake my youth, / no mishap shall rob this fortune of mine.” (137)

Like his attempt to stop Siddhartha from leaving, the King’s response to his son’s requests shows the importance of relinquishing personal gain. The King responds by telling Siddhartha of the foolishness of such requests. Siddhartha responds,

If that’s not possible, don’t hold me back;
 for it is not right to obstruct a man,
 who’s trying to escape from a burning house.
 When separation is the fixed rule for this world,
 is it not far better for dharma’s sake

to make that separation on my own?
 Will death not separate me as I stand
 helpless and unfulfilled,
 without reaching my goal? (141)

Siddhartha has come to understand that because life's pleasures such as wealth, youth, and beauty by their very nature can never last and will be separated from him by time and death, then an attachment to them can never lead to true fulfillment.

However, a second part of the "why" must also be understood; the goal of relinquishment must be examined to see where Christianity and Buddhism truly diverge. Contrary to popular belief, the idea that one will be able to enter the Kingdom of Heaven simply by relinquishing an attachment to personal gain and living by God's commandments after they die is only a rudimentary interpretation of the Gospels. In Matthew 5:44-48, Jesus preaches to the people:

But I tell you, love your enemies and pray for those who persecute you, that you may be children of your Father in heaven... if you love those who love you, what reward will you get? Are not even the tax collectors doing that? And if you greet only your own people, what are you doing more than others? Do not even pagans do that? Be perfect, therefore, as your heavenly Father is perfect.

The idea that Jesus is preaching to the people is that they should love their enemies specifically because doing so would bring them closer to God. By recognizing that all people are a part of God, mankind can become even closer to God and through him the bliss of the Kingdom of Heaven.

In relation to the "what," Jesus goes further to illustrate this point in Matthew 6:32-33 in regard to the disciples possible anxiety about their lives and how they will find the basic material needs (food, water, clothing, etc.) by telling them, "the pagans run after all these things, and your heavenly

Father knows that you need them. But seek first His kingdom and his righteousness, and all these things will be given to you as well.” Jesus specifically says to them that by seeking “his kingdom and his righteousness” they will have their needs provided for and live a fulfilled life without worry or fear. In this way this passage also illustrates the “why” of relinquishment in Christianity: when one is consumed with worry over the material wants and needs of this world, they cannot fully give themselves over to God. It can therefore be stated that the Kingdom of Heaven isn’t a place; it is spiritually fulfilled state of being where one recognizes one’s closeness to God through closeness to their fellow human beings.

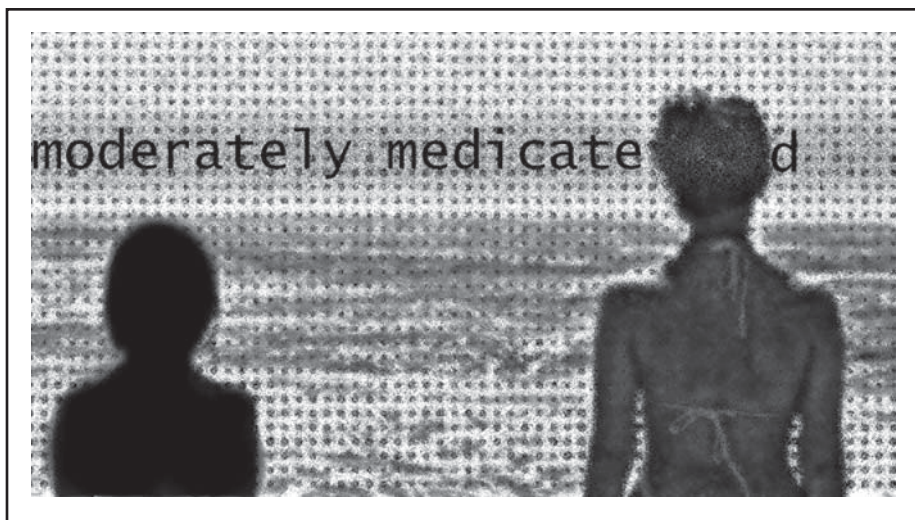
Unlike Christianity, there is no Heaven in Buddhism; there is instead acceptance of the transience of life. In Canto 14 of *The Life of the Buddha*, Buddha achieves Nirvana when he realizes that “samsara [the cycle of rebirth] had no substance, like the core of banana trees.” (405) He comes to this conclusion when he watches those who are reborn in Heaven experience misery when they are forced to be reborn in the mortal world and must leave behind the pleasures of Heaven. (417) The idea that even the pleasures of Heaven will not last forever, but will end once the cycle of samsara repeats itself illustrates the idea that the “what” is necessary not only for spiritual fulfillment but for the escape from the cycle of suffering. Siddhartha understands the transience of life and of the material gains accumulated during one’s life and he believes that only by accepting the transience of it all can one escape the cycle of suffering and be happy.

In the end, for both Christianity and Buddhism, the “what” that must be relinquished is the attachment to personal gain and the “why” is the simple and straightforward fact that such earthly and mortal pleasures cannot bring true fulfillment and happiness to life. A reliance on personal gain for happiness and fulfillment is futile as these earthly treasures can be taken in the blink of an eye, leaving the original possessor empty and unfulfilled. And since a man who is attached to his personal gain relies on the treasures he accumulates for happiness and fulfillment, he will then have to go and accumulate more wealth, possibly at the expense of others. The only major

difference between the two religions is the ending goal of the “what” and the “why” and even then it could be said that the ending goal for both is to achieve a truly happy and spiritually fulfilled state of being. Christianity and Buddhism both require the relinquishment of attachment to personal gain and pleasure not only for individual happiness but also to help create a society that acts with compassion rather than out of greed.

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ERIC HAMEL

DOOMED MEN: The Rise of the Russian Radical

On March 13, 1881, Tsar Alexander II was in a closed carriage moving along the Maly Sadovaya, a main street in St. Petersburg, coming back from the Michael Riding School where most Sunday mornings he observed the horsemanship exercises of the Life Guards. On this morning, the Tsar and his entourage took a slightly different route to the Winter Palace than usual, and so managed to avoid, unknowingly, a gigantic explosive mine that had been placed in a tunnel extending from the basement of a down-on-its-luck cheese shop that had been rented by the Executive Committee of the terrorist organization *Narodnaya Volya*, The People's Will. This deviation was noted by Sophia Perovskaya, a tiny, rosy-cheeked, blond-haired, blue-eyed woman, who at the age of 28 led the assassination team. She gave a signal to her squad of four bomb-throwers, all between the ages of 18 and 24.

The first bomber lost his nerve and faded into the crowded street. The second tossed his grenade from too far away and the blast only damaged the rear axle of the Tsar's coach, but killed a boy in the crowd and injured several horses and a Cossack of the Tsar's escort. The Tsar stepped out of the carriage, against the advice of his men, to check on the injured Cossack and the terrorist, who had been arrested immediately. The third bomber, deciding it was necessary to sacrifice himself, emerged from the crowd, shouting "It is too early to thank God!" He ran to within touching distance of the Tsar and dropped the bomb at his feet. The Tsar's right leg was blown off, his left leg was mangled and barely hanging on. Within a few hours both the assassin and the Tsar were dead. The fourth bomb was not needed.¹

The assassination of Alexander II proved to be the culmination of a

long drift toward radicalism and violence by one, very small, but extremely motivated subclass of Russian society. This drift began with the introduction of European thought into Russia, intensified with the years of government-enforced stagnation and repression during the mid-1800s, and finally came to a head during the period of industrialization and social dislocation that characterized Russia at the end of the 19th Century.

The earliest foundation of this subculture was laid when Peter the Great mandated that young men from the nobility would be sent to the various countries of Europe to be educated and to learn the languages and the methods of the West, so that on their return they might help to change Russia's backward ways.² Over the years the men who took part in these exchanges began to form an educated elite with experience of the outside world. This elite was comfortable with the thought and the ways of Europe, but had next to nothing in common with the vast majority of the Russian population. This hardly mattered, though, in a world where that vast majority was owned by the elite and worked the land in utter ignorance. However, at the beginning of the 19th Century events would force Russia from its self-imposed state of semi-isolation and would lead to drastic changes.

The Decembrists

In 1812 Napoleon Bonaparte invaded Russia at the head of a gigantic French army. He charged all the way to Moscow, trailing a tenuous line of communications hundreds of miles back through unfriendly land and the unforgiving Russian winter. The starving, freezing French were soon driven from Russian soil and, in the campaigns of 1813-1815, across the rest of Europe. Russia found itself playing the role of the sleeping giant, recently awoken to save the West from the evil dictator.

In these campaigns, the upper class officers of the Russian army gained some new experiences. They saw the Enlightenment ideals that they had been exposed to in their European educations affecting real life. They felt what it was like to lead men, to hold responsible positions and to make their own important decisions. They began to feel a bond with the men

in the ranks; men who had once been nothing but possessions. As Sergei Trubetskoi, a member of one of the old, aristocratic families explained, "Relationships formed at the bivouac and on the battlefield in the sharing of equal labors and perils."³ If the Tsar sent them to fight and die to liberate the people of Europe, would he not, now that the war was over and the danger averted, liberate the people of Russia?

On their return to Russia, these liberal officers were quickly disabused of that notion when the men were discharged and were immediately returned to their owners to resume their station as serfs. Even the officers themselves were cheated out of the recognition they deserved for their service when it was arranged that returning units would pass through St. Petersburg in the middle of the night so that there would not be any parades or public displays of gratitude during which the Tsar might have to share the glory of victory. Yet, despite these insults, some of the officers still felt that they owed a duty to their men, and some of the more idealistic of them formed a secret society called the Union of Salvation (later the Union of Welfare) with the aim of abolishing serfdom and eventually bringing about a constitutional monarchy. In 1821 the Union split into the Northern Society, in favor of working peacefully for a constitution that would abolish serfdom, solidify the rule of law and establish a representative, legislative assembly, and the Southern Society led by Pavel Pestel who was in favor of taking more serious and even violent steps, but was only supported by a small minority of the most radical officers.⁴

The sudden death of Alexander I in November 1825 caught these radical officers by surprise but presented the hoped for opportunity. On 14 December, the day the new Tsar, Nicholas I, was to be proclaimed, the conspiring officers brought up every battalion they could muster into Senate Square, in front of the Winter Palace. They had no clear plan (some officers imagined that they would depose the Tsar and set up a republic, others that they were there to kill the Tsar and take over the government themselves) and no one in overall command, and, aside from killing a few members of the government, they accomplished nothing before being driven from the

square by artillery fire on Nicholas' order.⁵

While some of the nobility shared the sentiments of the Decembrists, as they are known for the month in which this took place, there was almost no support for their method of armed rebellion. It is striking that even the men, conscripts from among the serfs themselves, had to be tricked in order to go along. They were told that they were there to support the Grand Duke Constantine who should be the rightful heir, when in fact there had been an agreement years before that Constantine would renounce his claim in favor of Nicholas. The men were also told that they were only there to demonstrate and would receive better food, pay and living conditions.⁶ As Vissarion Belinsky, the influential literary critic and writer, noted some years later, "The people feel the need of potatoes, but none whatever of a constitution."⁷

The tragic irony of the Decembrists is that their revolt killed any chance of reform in the near future. The new Tsar Nicholas I could not possibly compromise with liberal reformers after an armed coup attempt (even if he had had the inclination). The Decembrists were men of the upper class and for the most part had been, in earlier times, supporters of the autocracy. They did what they did from a sense of duty and responsibility to Russia and the Russian people. While it may seem strange to find a corps of philosophers in the armed forces, that career provided the only respectable outlet for smart and talented men of their class. The existence of these men, could have been an opportunity for a reform-minded Tsar to make necessary changes with the support of the military and political power structure of the country. Liberals at this time, as shown by the Decembrists, still felt a tie to the people, the land, and the traditions of Russia. Their successors would not feel any such ties.

The Intelligentsia

The years of Nicholas' reign following this initial burst of rebellion were deathly quiet. From the Decembrist revolt, Nicholas had learned the lesson that his brother Alexander I had been too easy on the people. He tightened

ensorship and restraints on free speech. The practice of sending young men west for education was continued, but the government was more selective on where they could be sent. Students were no longer allowed to go to France, which was seen as the origin of revolutionary thinking and students sent there would surely be infected by that virus. Most students were sent instead to Germany. However, this plan was flawed. The French experience of several revolutions and wars over the course of 50 years led the French to be much stricter in terms of what could be written and taught. German universities were radical by comparison. The students in Germany absorbed not only their official lessons but also German Romantic idealism, the philosophy of Hegel, the idea that peoples and nations had historical missions, and much more that might not please the Tsar.⁸

When these students, known collectively as the intelligentsia, returned to Russia, they found themselves completely alone. The people of the country were mostly illiterate and powerless. The government above them allowed no expression of independent thought. Even unsolicited praise of the Tsar was, for the most part, not allowed since it implied that the Tsar needed the support of public opinion. Pro-Slav sentiment was restricted as well because it implied being anti-Austria, which in turn implied being anti-monarchy, anti-multi-cultural empire, and anti-sovereign. As Alexander Herzen, a leading intellectual of this period stated regarding the atmosphere in Russia, “To those who lived through it, it seemed that this dark tunnel was destined to lead nowhere.”⁹

The members of the intelligentsia of course felt the basic human need for some kind of intellectual nourishment, especially after having experienced a degree of freedom in Europe. And so, beginning in the reign of Nicholas I, Russia saw a rise in popularity of literary journals, some sold openly, such as *Sovremennik* founded by Alexander Pushkin, and some traded underground, such as Alexander Herzen’s *Kolokol*, or *The Bell*, which he published from exile. Censorship rules still applied to those sold with government permission, but authors could get away with a lot by subtly weaving social and political commentary into short stories and novels.

However, while these did provide something of an outlet through which intellectuals could express their criticism of the autocracy and Russian society, they did not provide a forum for competing ideas. Almost all who were taking part were from the same part of society and already shared the same or very similar opinions. The government did nothing to encourage (in fact it actively discouraged) any philosophical counterweight or intellectual competition. There was nothing to filter out theories and ideas that were too weak or extreme to stand up to logical argument. Being an intellectual minority and victims of repression, the intelligentsia were much less likely to think about issues critically and much more likely to defend their theories rabidly. Without any input from other sectors of Russian society, the philosophies espoused by the new radicals became exaggerated mutations of the European (mostly German) philosophies they had read. They enthusiastically followed logical arguments in favor of social change to illogical conclusions, and shrinking from these extremes became a sign of weakness. It was Herzen again who described this phenomenon:

We are great doctrinaires and *raisonneurs*. To this German capacity we add our own national [...] element, ruthless, fanatically dry: we are only too willing to cut off heads [...] With fearless step we march *to the very limit*, and go beyond it; never out of step with the dialectic, only with the *truth* [...] ¹⁰

Reaction in Russian Literature

Many of Russia's great writers, who were soon to emerge in the explosion of Russian literature of the 1860s and 1870s, were initially part of the intelligentsia. Dostoevsky had been a member of the Petrashevsky Circle, the first socialist discussion group that included members from different parts of society—writers, army officers, teachers, students, businessmen and civil servants.¹¹ Turgenev was fairly close friends with several radicals, though they tended to look down on him for his moderation.

Most Russian authors of the time shared the idea, found most notably

in the writings of the influential journalist and literary critic Vissarion Belinsky, that writing could not simply be art for art's sake, it must serve a purpose. Not only essays and articles, but also novels and short stories must illuminate and educate. This idea, along with their closeness to the radicals gave these writers a greater sensitivity to where radical philosophies might lead. It is in their writings that we see the only attempts to analyze the possible real world consequences of uncritical radical thought. They did this by showing radical theories at work in their characters in natural Russian settings. They took theories out of the abstract and showed their effects on real people.

The first major work of this kind was Turgenev's *Fathers and Sons*, which marks the first appearance of the "nihilist" in Russian literature in the character Bazarov. Bazarov is highly educated, sees himself as a modern man and scientist, and believes that the only things that are real are those that can be empirically proven; morals, love, and honor are all illusions. However, while visiting a friend's family estate in the country Bazarov falls in love with a girl in a nearby town and accepts a challenge to fight a duel. In the parts of the book in which Bazarov's parents appear, the reader cannot help but feel their anguish as they focus all of their love on their son only to have him turn it away, and eventually die without telling them how he truly feels.

For the character Bazarov, Turgenev was blasted by both sides. Conservatives said that he only half-heartedly defended their ideals while providing a character that dominated all others in the book. Radicals said that he ridiculed them by creating a caricature of a nihilist that was too weak to truly live by his principles. What Turgenev actually did was portray a Russian human being, who could be unclear and inconsistent, who was logical but with human feelings and human failings.

Dostoevsky also was concerned with the question of what radical ideas would look like in real Russian people. It was a question he had time to ponder during his ten years of exile in Siberia after his arrest for involvement with the Petrashevsky Circle. In that time, the people he encountered there

helped lead him back from abstract theories based on ideal men to an emphasis on the Russian people, religion, and humanity. He found false one of the basic assertions of the radicals: that once people were educated and enlightened, they would inevitably choose what was right. "When," he asks in *Notes from the Underground*,

in all these thousands of years has there been a time when man has acted only from his own interest? What is to be done with millions of facts that bear witness that men, *consciously*, that is fully understanding their real interests, have left them in the background and have rushed headlong on another path, to meet peril and danger...? ¹²

Dostoevsky developed this idea further in *Crime and Punishment*. Raskolnikov, the main character, is a nihilist university student in St. Petersburg. He is penniless and unable to pay for his schooling or support his sister, who is forced to work for a terrible man that makes inappropriate advances. Like Turgenev's Bazarov, he feels that he is an enlightened person that is not bound by the morals that govern the masses. He believes that he is justified in killing and robbing an old woman so that, with her money, he can rescue his sister and finish his schooling. This will then allow him to go on to a career in public service where he will do great things for the people and the country. When Raskolnikov actually goes through with it though, he is driven into madness by the guilt. Dostoevsky shows that Raskolnikov's nihilism is not natural for the Russian soul. Throughout the novel, Raskolnikov continually acts in an instinctively moral way, helping a drunken girl on the street, giving money to a poor family whose father has just died, only to remember his nihilist theories and descend deeper into his madness. It is not until he breaks down, confesses and is sent to prison, that he finds redemption in Siberia among his fellow sinners (much like the real life Dostoevsky).

Dostoevsky's most powerful and disturbing image of the socialist utopia that radicals were hoping to bring about is the story of the Grand Inquisitor,

told by Ivan in *The Brothers Karamazov*. In this story, God appears in a city but is arrested and executed by the Grand Inquisitor. The Inquisitor does this because God created the world with misery and suffering, but still expects the people to obey and worship Him. The Inquisitor rejects this as unjust. The Inquisitor rules by force, executing those who challenge his power, but he also provides the necessities of food and stability to the people. The people are without freedom, but they are free from want. Alyosha, Ivan's younger brother, is tempted by this thinking, but is more religious and emotional and decides that freedom and humanity are the greater goods. Of all his characters, Ivan and Alyosha most closely represent Dostoevsky's own personal struggle, Ivan representing the younger, radical Dostoevsky, Alyosha the post-prison, wiser Dostoevsky.

Tolstoy shared Dostoevsky's emphasis on feeling over logic. He saw it as an issue of wisdom over knowledge. He saw wisdom as having a sense of what is and isn't possible and a willing submission to the framework of the world. Isaiah Berlin explains this view in his essay "The Hedgehog and the Fox":

It is not scientific knowledge, but a special sensitiveness to the contours of the circumstances in which we happen to be placed... the 'immemorial wisdom' said to reside in peasants and other 'simple folk'—where rules of science do not, in principle, apply.¹³

This idea obviously infuriated the intelligentsia, who believed that all problems could be solved by the application of man's reason. They agreed that there was an inherent strength in the Russian people, but felt that it could not be tapped while they were still ignorant of the reality of their horrible situation. Most radicals felt that the Russian people were characterized by "a combination of intellectual inadequacy and emotional superiority."¹⁴

The intelligentsia felt close ties to Europe because of their exposure to it during their education and because it was the origin of the philosophies

which they so fervently believed. And so, when the liberal parties of Europe were delegitimized following the Revolutions of 1848, they lost an important source of moral support. It was even worse that this happened during the darkest days of repression under Nicholas I. But with the death of Nicholas and the accession of Alexander II, some felt that there might be a new hope for change. This hope appeared to be justified when the new Tsar reduced censorship and intellectual repression, and within a few years announced two reforms that had been dreamed of for so long: in 1861, the emancipation of the serfs and in 1864, the creation of *zemstvos*, local representative assemblies. However, rather than two glorious beacons showing that a new day had arrived in which Tsar and people would work together toward an enlightened future, the nature of these reforms proved to be the final insults that convinced radical theorists that there was no hope, and that the government must be destroyed.

The Devils

For hundreds of years, the main force for stability in Russia was the landowning class from which the intelligentsia had come. While some enlightened landowners worked for the education and betterment of their serfs, they could not ignore the fact that they stood to lose the most from extensive social change. The majority of landowners consistently supported the Tsar and kept their people in line. But when the Tsar decided (unilaterally of course) to emancipate the serfs, this stabilizing influence was blown away in an instant.

Most of the landowners could not maintain their lifestyles after the loss of land and free labor. These landowners were forced to move their families to the cities and to make their livings as best they could. Once in the cities, the only options for the able young men of these families were the army, a bureaucratic post, or the professions, such as law or medicine. The economy of Russia in the 1870s and 1880s was beginning to develop more rapidly, but was still entirely directed by the government and therefore geared toward military production and exports. There was no free enterprise

which might have bred a class of men responsible for their own welfare and eager to cooperate with the government.¹⁵ This was not only a disorienting experience for each individual family; it was a blow to the very identity of a whole class that had a vested interest in the maintenance of order. To many in these circumstances the future (rightfully) seemed unclear and totally outside of their control. While this group found itself between the Tsar and the people, it did not form a middle class as it would be understood today. They did not share a common concept of membership in a middle class and did not feel any responsibility, indeed were not allowed to take any responsibility, for the economic or political welfare of the country.

The second reform, the institution of *zemstvos*, seemed to be a huge step toward responsible government, but in practice was only another indicator that the autocracy would never give up any power. The *zemstvos* were only allowed to discuss how to efficiently enact decisions that had already been made by the Tsar, and, even then, only in their own local areas. They were not allowed to express approval or disapproval of policies. Each *zemstvo* had no effect on, nor was it allowed to comment on, anything outside its jurisdiction, if that word can be used. Discussion of the Tsar's decisions, social or political issues, or foreign policy was considered criminal. Any hope of someday extending the *zemstvo* idea into a national legislative assembly was short lived.

Thus, for fear of the slightest concession, the Tsar passed up the last chance to make use of the best and most enthusiastic minds in the country, and to build a solid base of support which would provide a moderating influence on the elements of society that tended toward radicalism.¹⁶ "So long as all of us—the citizens of Russia—are not called upon to take part in our country's government," said the composer Tchaikovsky, "there is no hope for a better future."¹⁷ His feelings were on the mark, for with the loss of these opportunities, the 1870s saw a burst of terrorism that might have been avoided.

Belinsky was perhaps the first to feel this danger, which came ultimately from limiting the efforts of liberal minded men to the realm of the abstract

and criminalizing any concrete, constructive work. “The human personality,” he said in a letter to fellow literary critic Vasily Botkin, “has become the point on which I fear I will go off my head. I am beginning to love mankind *à la* Marat: to make the smallest portion of it happy I am ready, I do believe, to destroy the rest by fire and sword.”¹⁸ This concern, which was felt by the early radicals, such as Belinsky and Herzen, was summed up by Isaiah Berlin in his essay on Herzen: “Unless civilization—the recognition of the difference of good and bad, noble and ignoble, worthy and unworthy—is preserved... what is the point of revolution?”¹⁹ But by the 1870s, some felt that the time for such moderate thoughts had passed.

These extremists found in the events of the previous fifty years ample evidence that no true reform could ever be expected under the Tsar. They felt that the autocracy must be destroyed without a thought for what might come after. Without hope for the future, they saw no cause for restraint and nothing in their lives worth holding on to. In 1869 the anarchist Mikhael Bakunin co-wrote, with the practicing terrorist Sergey Nechaev, the manifesto for these new extremists, *Catechism of a Revolutionary*, which describes the perfect terrorist:

The Revolutionary is a Doomed Man. He has no private interests, no affairs, sentiments, ties, property, nor even a name of his own. His entire being is devoured by one purpose, one thought, one passion—the revolution. Heart and soul, not merely by word but by deed, he has severed every link with the social order and with the entire civilized world. He is its merciless enemy and continues to inhabit it with only one purpose—to destroy it. He despises public opinion. He hates and despises the social morality of his time, its motives and manifestations. Everything which promotes the success of the revolution is moral, everything which hinders it is immoral.²⁰

By destroying the government and the Tsar, these terrorists felt that they were opening the way for a new order and a better life for all, and so could not be bound by the moral values of society. Indeed, they found those very

values guilty of strengthening the autocracy and bringing about the crisis. “The passion for destruction,” stated Bakunin, “is a creative passion.”²¹

Radical theories and actions became even more abstract and at odds with reality. The focus which once was protection of the serfs and the rule of law, expanded to the liberation of all the Russian people, and eventually, in the minds of dedicated young radicals, the freedom of all humanity. Alexander Herzen’s experience within this group allowed him to warn of the coming drift toward violence:

The fatal error is... to have tried to free others before they were themselves liberated... If only people wanted, instead of saving the world, to save themselves—instead of liberating humanity, to liberate themselves, they would do much for the salvation of the world and the liberation of man.²²

The tragedy of the Russian radical is one of lost opportunities. The Decembrists began as a group of powerful men that was against unfair oppression of the serfs and the unlimited power of the Tsar, and was the first group to take active interest in the betterment of the country. The development of a body of educated and energetic young men in the following years presented another opportunity for the government to cooperate with the people. But the government could not accept even the slightest limitation of its supreme power and so the desire of these groups to contribute to progress in Russia was crushed. Frustrated by the government and alienated from society, this corps of once hopeful liberals became radicalized. In the end the efforts of the last Tsars to stifle any movement toward reform only served to temporarily contain it, allowing pressure to build until it was released in a violent and terrible explosion.

Endnotes

1. Robert K. Massie, *Nicholas & Alexandra*. New York, Ballantine, 1967. p.16.
2. Isaiah Berlin, *Russian Thinkers*. London, Penguin, 2008. pp.133.
3. Geoffrey Hosking, *Russia and the Russians*. Cambridge MA, Harvard

University Press, 2001. p.259.

4. Ibid., p.263.
5. Crankshaw, p.17.
6. Ibid., p.14.
7. Berlin, p.3.
8. Berlin, p.136.
9. Ibid., p.20.
10. Ibid., p.143.
11. Crankshaw, p.127 In 1849 the Petrashevsky Circle was broken up by the police and its members arrested. Dostoevsky himself was sentenced to death and was blindfolded before the executioner before an order commuting his sentence to ten years of exile was received at the last moment. Dostoevsky's character Prince Myshkin mentions an episode like this several times in *The Idiot*.
12. Fyodor Dostoevsky, *Notes from the Underground*. New York, Bantam, 1992. p.22.
13. Berlin, p.82.
14. Ibid., p.207.
15. Crankshaw, p.74.
16. Ibid., p.181.
17. Crankshaw, p.256.
18. Berlin, p.195.
19. Ibid., p.236.
20. Spartacus Educational History Directory, s.v. "Nechaev, Sergei." Accessed March 24, 2010, available at <http://www.spartacus.schoolnet.co.uk/RUSnechayev.htm>.
21. Albert Camus, *The Rebel*. New York, Vintage, 1991. p.158.
22. Berlin, p.108-114.

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CALEB FECHTOR

On Purposelessness

What a piece of work is a man, how noble in / reason, how infinite in
 faculties, in form and moving / how express and admirable, in action how
 like an angel, / in apprehension how like a god! The beauty of the / world, the
 paragon of animals—and yet, to me, what is / this quintessence of dust?

(*Hamlet* 2.2.301-19)

The human condition is an ironic one. It would seem, considering the excess of incalculable proficiencies that nature has endowed the human race, that we, an extremely adaptable species, could solve the puzzle of life. That, however, is not the case. As described in Shakespeare's *Hamlet*, the “infinite... faculties,” the ability for godlike “apprehension” and most notably the gifted capacity to “reason” are among our many talents, yet inevitably humankind falls short and becomes reduced to a “quintessence of dust” by the inexplicable and unpredictable force of time. (2.2.301-19) The human ability to create, cultivate and adapt seems the greatest power that sets us apart from other beings, yet these abilities consistently fail to preserve our livelihood, and we, like organisms with lesser faculties, die.

It is only because we recognize our impermanence that we, while alive, strive to succeed so willfully. In order to keep our minds off of the inevitability of death, we invent purpose; almost, it seems, to keep ourselves busy. Both Hamlet (in his third soliloquy, in which he contemplates death) and Don Quixote (upon his realization of his true identity) represent most accurately the human feeling of purposelessness. It is in a vacuum of disillusionment where their notion of purpose previously dwelled that they attempt to assign meaning to their lives.

Humans are analytical and calculating beings who are guilty of cognitive dissonance and have a knack for justifying their own actions even when their

actions may be unjustifiable. All humans are guilty of curiosity. In other words, we want answers. Similar to our innate longing for information, we have a natural tendency to justify our own existence. It is through texts like *Oration on the Dignity of Man* by Giovanni Pico della Mirandola that we seek to rationalize our own existence and validate our egoism. Likewise, through writings like Cervante's *Don Quixote* and Shakespeare's *Hamlet* we explore our human condition through the lens of a tragic figure.

The fear of unknowing is evident in all humans. Mirandola attempts to combat this fear of the unknown by justifying mankind's value. In an egocentric account, Mirandola asserts, "with the [Creator's] work finished, the Artisan desired that there be someone to reckon up the reason of such a big work, to love its beauty, and to wonder at its greatness." (4) Mirandola's placement of humans atop a pedestal, able to judge rightly the work of God, suggests a strong duty, or purpose, for mankind. Mirandola even goes as far as to claim that God set mankind "at the center of the world, that from there [we] mayest more conveniently look around and see whatsoever is in the world." (5) It seems as if Mirandola imagines humankind as a species of free will positioned at the center of the universe when he states,

Neither heavenly nor earthly, neither mortal nor immortal have We made thee. Thou, like a judge appointed for being honorable, are the molder and maker of thyself; though mayest sculpt thyself into whatever shape thou dost prefer. (5)

Mirandola's admiration for mankind is unremitting. His account places humanity above "the lower natures which are brutes" and particularly prides humankind's "to have that which he chooses and to be that which he wills." (5) This short text seems to do nothing other than justify, and take pride in the existence of the human race without even considering the possibility of mankind lacking a purpose at all. But why does he do so? It is not because Mirandola wishes to provide a list of why mankind is awesome, but instead it is because Mirandola seeks to conceal the frightening fact

that we, humans, have no idea what the purpose of humanity is and that we have little evidence that suggests humans sit atop a hierarchy of species. *Mirandola* is concealing the feared unknown by justifying, in the best way he knows, humanity's existence. In this way, similar to the acts of *Don Quixote*, *Mirandola* is suppressing the harsh facts of reality and replacing them with a false justification.

Many, like *Mirandola*, have explored the purpose of humanity but few embody the conflict of this mysterious and troubling question as well as *Hamlet*. The internal conflict exhibited in *Hamlet's* character stems not only from his grief succeeding the wrongful murder of his father by his uncle, but also from his distrustful scrutiny of mortality. *Hamlet's* incurable dispiritedness can be observed when he questions his existence and states, "For who would bear the whips and scorns of time." (3.1.70)

Hamlet's hopelessness is accentuated by his lack of conviction to avenge his father. *Hamlet* is extremely indecisive in his pursuance of revenge due to his difficult position between his uncle and mother. *Hamlet* does put off his revenge out of fear of the consequences that would inevitably follow, however. Instead, his indecisiveness in this regard is much more deeply rooted in confusion and disillusionment; these are the factors that initially prevent him from seeking revenge. His faltering nature can be seen when *Hamlet* asks himself, "Now I am alone. O, What a rogue and peasant slave am I [...] Am I a coward?" (2.2.559-82)

Although *Hamlet* is endlessly perturbed by his father's death, his murderous uncle, his seemingly complicit mother and other worldly problems, the root of *Hamlet's* sadness seems to be caused by a greater phenomenon. *Hamlet's* gloom is best illustrated when he states,

To be, or not to be: that is the question: / Whether 'tis nobler in the mind
to suffer / the slings and arrows of outrageous fortune, / or to take arms
against a sea of troubles / and by opposing end them. To die, to sleep / —
no more—and by a sleep to say we end / the heartache, and the thousand
natural shocks / that flesh is heir to. (3.1.57-63)

The ruins of the monarchy, the murder of his father, and the emotional detachment from his mother all contribute to Hamlet's discouragement. Finally, in his third soliloquy, Hamlet's depression emerges and his feelings of lack of purpose are evident. Hamlet states, "conscience does make cowards of us all," which indicates that his depression does not only result from sadness but also from an awareness of lack of purpose. (3.1.83)

Writer Tucker Brooke discusses Hamlet's grief in his essay, "Hamlet's Third Soliloquy." Brooke explores the extent of Hamlet's disheartened nature, particularly by examining his third soliloquy. Brooke calls "the famous 'to be or not to be' ... the lowest intellectual level reached by Hamlet" which helps capture the extreme hopelessness that Hamlet feels at this moment. (117) Brooke sees Hamlet's third soliloquy as "[Hamlet's] refusal to recognize any duty to live." (117) This "duty to live" Brooke investigates can be equated to "*purpose* to live," and the fact that Hamlet refuses to recognize it makes it obvious that it is the reason for his unhappiness.

Some, like Mirandola, seek to assign meaning and purpose to mankind's existence in order to distract themselves from the harsh reality of death. Others, like the character of Don Quixote, embody humankind's struggle to resist purposelessness. Don Quixote, although perhaps likeable in character, lived life in an artificial reality. Known for his "foolish curiosity," Don Quixote's life was driven by "everything he read in his books." (Cervantes 26). These fables "took possession of his imagination: enchantments, fights, battles, challenges, wounds, sweet nothings, love affairs, storms and impossible absurdities." (26-7)

Don Quixote's detachment from reality can be seen when the narrator explains that the character's life was completely founded off of a "whole fabric of famous fabrications... [that] so established itself in his mind that no history in the world was truer for him." (27) Don Quixote's entire life, and his fictional transformation into a "knight errant" was a direct result of his established false reality, what the narrator calls the "strangest notion that ever took shape in a madman's head." (27) It becomes evident that the protagonist is almost completely detached from reality, and that he has

instead inserted himself as a hero in to an adventurous and exciting fairytale.

Although Don Quixote's confusion may initially seem a laughable idiosyncrasy, this eccentricity is what eventually lead him in to a despondent state from which none were able to rouse him from his "melancholy." (976) It seems as if his realization of his genuine identity, Alonso Quixano, was the final provocation of his death. Briefly on his deathbed he seems to snap back in to reality and state,

My mind has been restored to me, and it is now clear and free, without those gloomy shadows of ignorance cast over me by my wretched, obsessive reading of those detestable books of chivalry. (976)

Don Quixote is allowed only a few moments of clarity before his demise.

Just as Miranda attempts to justify humankind's existence by speculating purpose for mankind, Don Quixote tries to justify *his* existence by obsessing over and practicing an artificial system of chivalry. In other words, Don Quixote assigns meaning to his life by adhering to the chivalric code since he has no way of achieving purpose otherwise. It is only when Don Quixote realizes his own ignorance that he becomes shameful and shortly thereafter dies. Even more discouraging than his realization of his own, life-long confusion is the emotion that follows this realization: his recognition of his own lack of purpose.

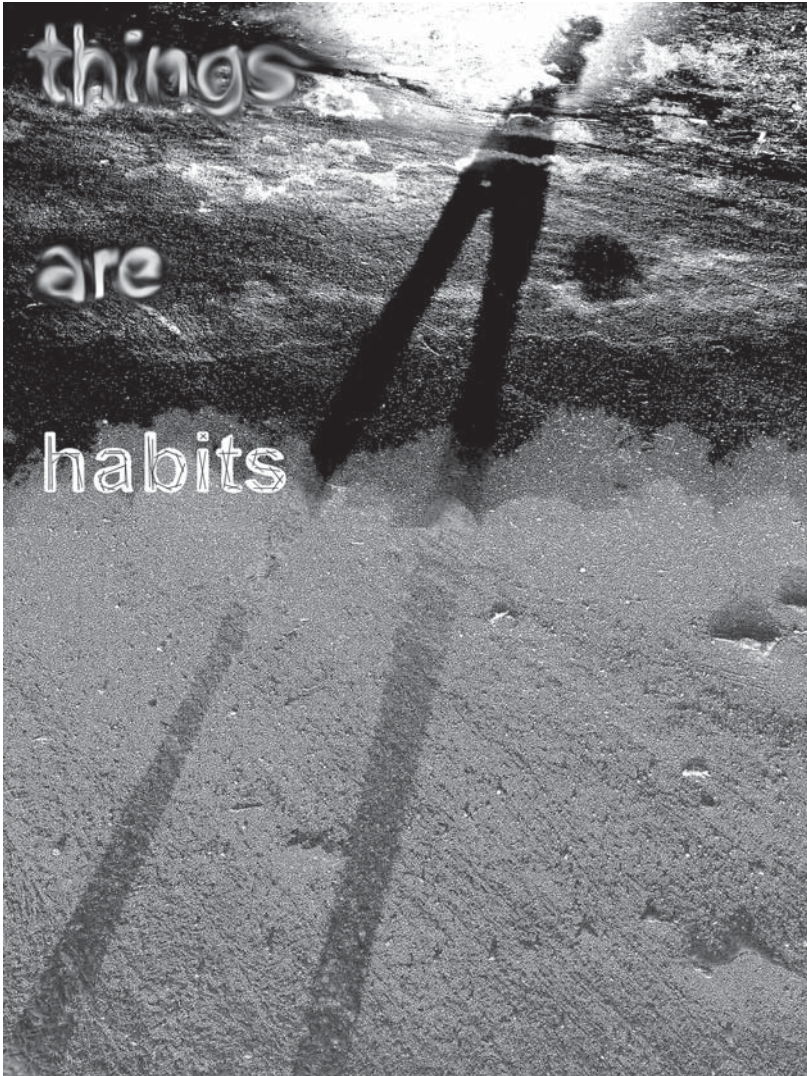
Similar to the works of *Hamlet* and *Don Quixote*, Max Weber captures the idea of humanity's futility in his essay "The Meaning and Value of Science." In this work, Weber claims that "in principle, [science's] progress goes on ad infinitum," suggesting that though we may use our faculties in an effort to progress, we never really get any closer to a self-sufficient end. Weber goes as far as to say that in his day he "hardly" had any "greater knowledge of the conditions of life under which we exist than has an American Indian or a Hottentot," suggesting that although we have undergone "the process of intellectualization" for "thousands of years" we are still unaware of our real purpose. This idea reflects humanity's insatiable desire for purpose.

Throughout history, mankind with its many faculties has searched for purpose. Works like Mirandola's *Dignity*, Shakespeare's *Hamlet* and Cervantes' *Don Quixote* offer an exploration of humankind's purpose. We have progressed, technologies have advanced and yet our humanity's purpose is unknown to us. Even with our godlike apprehension, our endless curiosity and our complex technologies we still fail to find a purpose for our existence, or a reason for our livelihood. (2.2.301-319) Thinkers like Mirandola, Shakespeare and Cervantes may have been successful in capturing our lonely condition in their works, but our purpose is yet to be found. And so the question remains, what is humankind's purpose and why, even though we are capable of magnificent things, can we not cure humanity's incessant loneliness?

The only answer seems to be that life is purposeless. Maybe it is, then, that humans are *not* special. Perhaps we were not put on earth with a purpose, rather we are just animals like every other species. Although equipped with an assortment of capacities, humans, though rational, are no more important than anything else in this universe. It is our realization of this that births the despair exhibited in characters such as Hamlet and Don Quixote and it is because of this despair that thinkers like Mirandola seek to defend humanity.

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ALEXANDER TEODOSIU

RIDDLES: Solutions

PART I

Heroes & Mythic Beings of Greek Antiquity

from page 51

- I Charon
- II Medusa
- III Achilles
- IV Odysseus
- v The Sphinx

PART II

Military Leaders & Conquerers from History

from page 110

- I Leonidas
- II Napoleon Bonaparte
- III Alexander the Great
- IV Julius Caesar
- v Attila the Hun

SASSAN TABATABAI

A Tale of Two Cities

The oversized African sun
sinks behind the tall towers of Pretoria Central.
It creates the kind of flaming sunset
you only get through city smog;

it betrays the cloudless sky.

It ignites the red soil of Arcadia Park
where boys in school uniforms
chase a white ball
on the emaciated grass
—just patches of green—
on the amber field

as dusk
already heavy
with the demons
of the night
presses down on the field.

Through the thickening darkness
the park's tenants trade shifts.

Kids abandon their turf
to prostitutes and thieves
who lurk in long shadows.

One wonders
if it's the same hand
that paints both scenes

with different palettes:

mixing gold with the red,
black with the blue.

About the Contributors

Kesia Alexandra (CAS '13) is a 22-year-old English major from Washington, DC. She enjoys both writing and reading fiction and hopes to pursue a career in a field that allows her to do both.

Madeline Aruffo (CAS '15) is a second-year Core student. She is a double major in Psychology and philosophy with a minor in Spanish. She loves editing, yoga, and obscure music. She is a Texan feminist.

Dana Barnes (CAS '16) grew up in Houston Texas and loves Boston. She's passionate about history, literature, and doodling in her spiral notebook.

Andrew Bisdale (CAS '10) was for several year the Core's unofficial photographer. Since graduating, he has photographed for organizations including the Metropolitan Museum of Art and the Upright Citizens Brigade. He is currently exploring all avenues of his trade, and is excited to see where his picture-taking will take him next.

Corey Bither (CAS '16) has learned from Core how capricious it is to define oneself; however, her life can be argued to be the summation of music, tea, books, family and travel. Now that she can no longer squat in Core classes, she hopes to go forth and cultivate her garden.

Zachary Bos studied poetry in the graduate program at Boston University

Fabiana Cabral (CAS '08) is a first year MA student in English at Boston College. She graduated from BU in 2010 with a B.A in Psychology and minors in History and English. She continues to work with the Core as part of the EnCore Steering Committee. Her research interests include the shift from 19th to 20th century English literature, Early Modern Drama, and

literary translation. She enjoys working in theatre and drinking inhuman amounts of coffee.

Rachel D'Apice (CAS '16) is studying economics. She was born in Dallas, TX. Her favorite Core author is Ashva-ghosha. She enjoys basketball, drawing, and cultural events, especially the opera.

Miko Dimov (CAS '16) is majoring in Behavioral Biology. He is currently the Social Media Assistant at the Core Curriculum, and a media monitor intern at the Secular Coalition of Massachusetts. He enjoys funky music, far-fetched motion pictures and twisted words. Miko can often be spotted by the Charles River in his natural habitat, guitar in hand.

David Eckel is Associate Professor of Religion at Boston University. His expertise is in Asian religions, which he studies from a broadly cultural and comparative perspective, with particular focus on varieties of Buddhism. His most recent book, *Bhaviveka and His Buddhist Opponents*, was published in 2008 by the Harvard Oriental Series. Prof. Eckel was awarded the University's Metcalf Award for Excellence in Teaching in 1998, and he has served as the NEH Distinguished Teaching Professor of the Humanities from 2002 to 2005. His courses outside the Core include "The Religions of Asia," "Sacred Journeys," "Theoretical Approaches to the Study of Religion," "Buddhism," and a seminar on "Buddhist Tantra in India and Tibet."

Catherine Enwright (CAS '16) has learned a great deal from first year Core, and excited to be able continue with Core humanities in the fall! She hopes to switch into SED in the next year as an English Education major with a concentration in Special Education.

Rania Ezzo (CAS '15) is American-Lebanese and grew up in Kuwait. Her interests include philosophy, psychology, religion, and anthropology. She loves to travel, and she collects elephants from around the world; there are

hundreds of them in her room back home.

Nathan Fairchild (CAS '15) is majoring in philosophy and political science as well as music. In Fall 2012 he received a Core Mentoring Fellowship.

Caleb Fechter (COM '15) is an aspiring writer who joined the Core to pursue his interest in classic literature. He is an Advertising major who enjoys studying, and talking with professors and other Core students.

Evan Gott (COM '15) was born and raised in Rockville, Maryland, where he was once spoken to sternly by a police officer for yelling obscenities out a car window. He's 20 years old, but doesn't feel like it. He is satisfied with the way his hair looks probably four days a week. He currently makes fun in Boston University's premiere sketch comedy group, Slow Children At Play.

Eric Hamel (CAS '02) is originally from Methuen, MA. After finishing his BA in International Relations, he went to graduate school at Providence College, graduating in 2006 with a major in Modern European History and a minor in East Asian History. He still lives and works in the Boston area. He keeps up his Core connection by attending the Encore book club.

Kyna Hamill teaches first- and second-year Humanities. She likes to think about gesture and the physicality of the characters we meet in Core.

Brian Jorgensen was the founding Director of the Core Curriculum. He performs in the Fish Worship blues band with Professors James Jackson (Astronomy), Jay Samons (Classics), Wayne Snyder (Computer Science), David Mann (Psychiatry, Harvard), and Core alumnus Edmund Jorgensen. Four members of the band are current or ex-deans; the band believes the day may be coming when every third member of the faculty will be a dean.

Meghan Kelly (CAS '15) is a Classics and English major, and is very

interested in the history and literature of the Trojan War. She is a member of The Calliope Project, a Boston theater troupe. Her goal is to be a high-school English teacher.

Elizabeth Kerrian (CAS '15) is also known on the Core Curriculum streets as Izzy. She likes to eat, chase the Roxy's grilled cheese truck down Comm Ave. for exercise and pester Zak for more candy in the Core office. In her free time she studies Hospitality Administration.

Jacqueline Kos (CAS '15) is from Madison, Connecticut. She majors in Economics and minors in Business and IR. Her hobbies include guitar, Quidditch, and spending time with friends and family.

Samantha Levy (CAS '15) is currently studying Psychology and Women's, Gender and Sexuality Studies. She is the Editor-in-Chief of *TasteBUds*, a student-run culinary magazine, and is active in the Community Service Center as well as the BU Center for Gender, Sexuality & Activism. When she's not reading *The Life of the Buddha* or feminist blogs, you can find her wandering Boston in search of the perfect cupcake.

Ian Miller (CAS '15) is from Philadelphia. He studies film and archaeology but also has an interest in music production and outdoor activities.

Natallya Pereira (CAS '15) is a double major in Economics and Classical Civilization. She is originally from Brazil, and has been living in the Boston area since the age of six. Her passions include spending time with her five-year old daughter, traveling, watching soccer, and reading novels with intricate plots. She is fluent in two languages and proficient in another two. Her favorite Core book is *Don Quixote*.

Paola Peynetti Velazquez (CAS '15) was born in Mexico but moved to Geneva, Switzerland five years ago. She majors in IR and minors in

Economics and Public Health. She works with Global Public Health Brigades, the Mexican Student Association, and the International Affairs Association, and volunteers with the Community Service Center.

Veronica Priest (CAS '16) is biology major with a history minor. She enjoys working with Stage Troupe, exploring Boston, photography, and reading. Her biggest accomplishment at BU is sneaking her dog in and out of her dorm room undetected. She plans to travel the world, do zoological field research, run a marathon, learn three languages, and work for world peace.

Anbita Siregar (CAS '16) is a computer science major. When she's not busy with the Journal, she's the layout manager for the *IR Review*, the international journal of Boston University. She is Indonesian but grew up in Singapore. She enjoys comic books and long walks on the beach.

Sassan Tabatabai teaches at Boston University and Boston College. This is his tenth year as advisor to the Journal.

Alexander C. Teodosiu (CAS '16) is currently double-majoring in International Relations and Philosophy. He was born and raised in Germany by Romanian parents and attended high school in Switzerland. After a year at BU, his international odyssey will continue at the University of Reading.

Kat Waller (CAS '16) is an Anthropology major. She loves literature and began writing when she was in high school. She feels honored to have one of her poems published in the Core Journal.

Sam Wildman (CAS '13) is a Core alumnus who has received a B.A. in philosophy of psychology with minors in political science and history. He loved all of Core, but, if he was forced to pick, his favorite Core work would be the Epic of Gilgamesh.



FROM THE EDITORS

THE CREATIVITY AND love of learning on display in this issue of *The Core Journal* represents everything that makes the Core program so special. The vast range of expression herein—encompassing fiction, illustration, poetry, photography, academic and personal essays, imagined dialogues, and other varieties of artistic and scholarly exploration by Core students, alumni, and faculty—reflects not only the diversity of the courses but also the multitude of ways in which the essential texts and topics we've studied have inspired us. We hope readers will find delight as well as insight in these pages.

Signed, the Volume XII staff

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