

# *The Journal of the Core Curriculum*

**The Annual Literary Journal of  
the Boston University Core**

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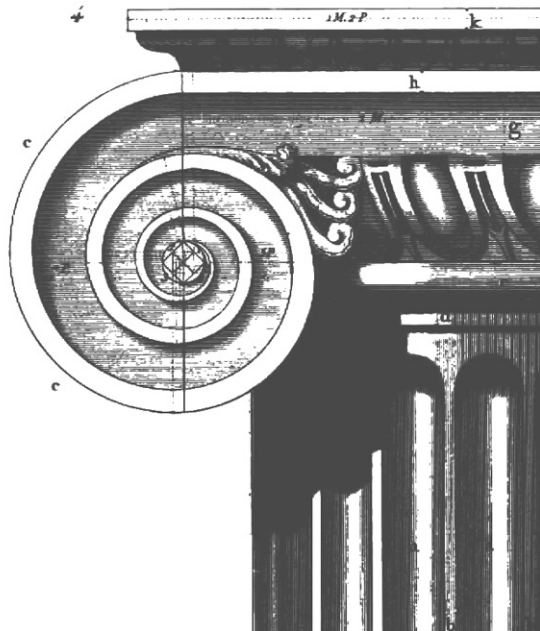
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The editors dedicate this issue to

## Christopher Ricks

in gratitude for enlightening lectures  
and enriching seminars, and in celebration  
of the fiftieth anniversary of his book

### *Milton's Grand Style*

\*

*“When a language creates as it does a community  
within the present, it does so only by courtesy of a community  
between the present and the past.”*

CBR, in his *Preface to The State of the Language* 1980

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## *A note from the editor*

**I**n 2014, specialization is the norm. The Renaissance Man and Woman are romanticized figures, regarded only as ideals of the past. But these figures are not dead! In fact, they are of perennial importance, and their interdisciplinary spirit lives on in this anthology you hold.

In this issue of the Core Journal, you will find examples of all the various kinds of writing and thinking undertaken by those of us in the Core community. We grapple with arguments and foreign ideas, seek understanding of new discoveries, and marvel at enduring works of art.

I became involved with the Journal because I believe our greatest chance for intellectual improvement can be found at the convergence of multiple disciplines. The Core is founded on this principle. At the end of the year, the Journal is our way to show our commitment to the ongoing work of discussion and discovery.

In that spirit, let the Journal serve as your guidebook to the Core.

*Madeline Auuffa*  
Core '13, CAS '15

## *About the contributors*

☪ **Katie Angelica** (CAS '16) is a history major. In Summer 2013, she visited Greece as one of the first recipients of the Summer Study Opportunity Grant sponsored jointly by Core and Classics with support from the Boston University Philhellenes. ☪ **Madeleine Aruffo** (CAS '15) is a psychology and philosophy double major from Texas. In her spare time, she enjoys writing, editing, music, yoga, art, fashion, tea, and convincing people to take Core because it is the best. ☪ **Zachary Bos** (GRS '14) is completing an MFA in BU's graduate creative writing program. He lives with his wife and family in Lunenburg, MA, in a house surrounded by beaver ponds and fox trails. ☪ **Daniel Brubaker** (CAS '16) was born at an early age. As a child in Los Angeles, he enjoyed climbing trees, basketball, and photography. Though he has not tree-climbed in quite a while, he believes he would enjoy it still if he were to try. ☪ **Annalisa Dias-Mandoly** (CAS '10) is a proud Core alum who now lives and works in Washington, DC. A playwright, director, and performer, she has worked with Theater Alliance, The American Century Theatre, the Inkwell, and Folger Shakespeare Theater. In June 2014, she'll be directing 10-minute plays for the Source Festival. Her plays have been produced in New York, DC, and London. Annalisa also teaches Theatre of the Oppressed and is Director of an international documentary film entitled *The Salima Project*, dealing with theatre and community health in rural Africa. More information available at [www.salimaproject.org](http://www.salimaproject.org). ☪ **Catherine Enwright** (CAS '16) hails from Leominster, MA, and is studying English Education in SED. This academic year, she served as a Science Mentor for first-year Core students. Her hobbies include checking books out of the Boston Public Library and sometimes reading them, playing the violin, singing with the BU Choral Society, and sketching. ☪ **Lydia Erickson** (CAS '17) is from Palo Alto, CA. She was an editor and contributor to her high school lit mag, *Pandora's Box*, and current works as a reader with BU's *Coup d'Etat* journal. She is excited be starting her



first webcomic this summer, about a girl who gets an unpaid internship working for Death. ☞ **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 collects elephants from around the world; there are hundreds of them in her room back home. ☞ **Jesslane Fantauzzi** is a graduate student in CFA, focusing on Theatre and Costume Production. In her study of cultural and ethnic identity, she blends approaches from anthropology, sociology, and the historical study of costume so as to gain a deeper understanding of how humanity expresses itself through the adornment of the self and the material world. She is especially interested in gender studies and in examining how the female form is portrayed as an object of desire; her thesis explores how the feminine silhouette is sculpted by societal sensibilities with the aid of restrictive modificatory garments—such as corsets and cage crinolines—which serve to 'build' an imposed feminine ideal. ☞ **Frances Gossen** (CAS '15), originally from Louisville, KY, in a somewhat misguided attempt to define herself, has continued her Core studies by immersing herself in literature as an English major. She is also a co-editor of *Clarion* magazine. In her spare time, she writes, predominately for classes, but also for her own purposes. ☞ **Stefanie Grossano** (CAS '16), in keeping with the interdisciplinary nature of Core, designed her own independent concentration utilizing methods from neuroscience, sociology, and political science to study developmental, societal, and political factors contributing to the achievement gap. When she is not hitting the books, she loves listening to NPR, performing community service, baking cupcakes, and running on the Esplanade. She hails from a small town in New Jersey. ☞ **Eric Hamel** (CAS '02) is originally from Methuen, MA. After finishing a BA in international relations, he attending graduate school for history at Providence College. He still lives and works in the Boston area, and keeps up his Core connection by attending the monthly EnCore book club. ☞ **Kyna Hamill** teaches first- and second-year Core Humanities. Her photos in this year's issue come from a research trip she took to Russia in the summer of 2013. ☞ **Nisa Ibrahim** (CAS '15) is majoring in political science with a minor in visual arts. She loves travel; her favorite recent destination was Santorini, Greece. ☞ **Brian Jorgensen** was the founding Dean of the Core Curriculum. He performs in the Fish Worship band with professors James Jackson (Astronomy, present

in spirit this year from Australia), Jay Samons (Classics), Wayne Snyder (Computer Science), David Mann (Psychiatry, Harvard), and Core alumnus Edmund Jorgensen. The band's special 2014 guest was Prof. James Uden of Classics. ☞ **Nicolas Kostelecky** (CAS '14) graduated magna cum laude this past January with his degree in biology. He is a 2011 winner of the James Devlin Award. ☞ **Alison LaFrance** (CAS '16) comes to BU from Connecticut. In addition to her work as an illustrator for Core projects, she enjoys knitting and learning more about international relations. ☞ **Zoe Laventhol** (CAS '15) is studying international relations and Arabic. ☞ **Justin Lievano** (CAS '16) is double majoring in English and Linguistics. He was born in Florida, but calls Connecticut home. In his free time, Justin reads literature, crochets, and keeps a weather eye open for single men in possession of good fortunes. ☞ **Benjamin Masters** (CAS '15) is from Hershey, PA. He plays soccer for the BU men's varsity team; is studying advertising and history; and enjoys horseback riding and vacations in Wyoming. ☞ **Michael Neminski** (CAS '15) is majoring in political science. Originally from East Brunswick, NJ, here at BU he is Vice-President of the College Republicans, and was a participant in Boston University's Great Debate. This past year he interned with Congressman Scott Garrett the BU Washington program. He is Treasurer of the Massachusetts Alliance of College Republicans. ☞ **Colin Pang** is a graduate student in the Department of Classical Studies. He is currently at work on translations of Greek and Latin poetry. His scholarly interests include Homer, Plato, and Latin Republican prose. A fun fact: he is at present working on a paper comparing Catullus and Eminem. ☞ **Natallya Pereira** (CAS '15) is a double major in economics and classical civilization. Originally from Brazil, she is interested in Greek history, literature, and the life of Alexander the Great. If you asked her to name her favorite Core book, it'd be a toss-up between *Don Quixote* and *Crime & Punishment*. ☞ **Jason Porter** (CAS '15) is majoring in biomedical engineering; he completed the Core Humanities in Spring 2013. He enjoys going to the symphony, visiting museums, and hiking mountains. ☞ **Veronica Priest** (CAS '16), when not in the Core office at the student staff desk, can be found: doing tech for campus theatre productions; pretending to be a biology major; actually being a dog; and failing at being an artist. Her favorite book is Hesse's *Narcissus and Goldmund*. Her favorite Pokémon is Charmander. ☞ **Rachel Quillen** (CAS '17) hails from Madison, AL. Her favorite non-

Core book is *A Swiftly Tilting Planet* by Madeleine L'Engle. She is more or less gainfully employed by the good folks at Student Production Services in the Student Union. ☞ **Sviatlana Rose** (CAS '15) came to the United States ten years ago from Belarus. Between raising five children, keeping up with the coursework for her major in biochemistry and molecular biology, and taking the humanities electives she loves, she finds time to volunteer at Boston Medical Center. She plans on earning a graduate degree in biotechnology once she has finished her current program. ☞ **Gabrielle Sims** is an Australian teaching first-year Core Humanities for the first time. Her research focus is in 18<sup>th</sup> and 19<sup>th</sup> century Italian studies. She is a lover of yoga and has a passion for cooking. Her translation in this issue is an abridged excerpt from Leopardi's 1818 *Discourse on Romantic Poetry* (original: *Discorso di un italiano intorno alla poesia romantica*) published in 2013 in London with Pickering & Chatto. NB: Giacomo Leopardi (1798-1837, born in Recanati, died in Naples of cholera) was a poet, philosopher, scholar and translator of works from across all fields of the humanities and natural sciences, and was, in fact, often inconsolable at the newly-created division of knowledge into separate disciplines. The *Discorso* was unpublished until after Leopardi's death because, like many of his critical works, they were considered far too polemical and were often subject to censorship by the Austrian authorities. Ironically, the *Discourse* belongs to a youthful phase in Leopardi's work when he tries to protect poetry from contamination from the new, exact sciences taking hold of his culture in the early nineteenth century. ☞ **Victoria Slater** (CAS '16) comes to BU from southern California. She is majoring in modern Greek studies. In Summer 2013, she spent six weeks studying Greek language and culture, along with other recipients of the Summer Study Opportunity Grant sponsored jointly by Core and Classics with support from the Boston University Philhellenes. ☞ **Sassan Tabatabai** teaches at Boston University and Boston College. This is his eleventh year as advisor to the Journal. ☞ **Rachel Thomas** (CAS '16), from Cape Cod, MA, is majoring in English and minoring in visual art. She runs the BU Creative Writing Club, trains in kung fu, and techs for BU On Broadway. Her hobbies include arts-and-crafts, writing, baking, and singing show tunes. ☞ **Alexander Vera** (CAS '11) studied neuroscience and music composition during his time at BU. Originally from North Andover, MA, he now lives and works in Framingham. He continues to write original classical and experimental electronic music. ☞



Natalya Pereira

## *What is the Quest?*

**G**ilgamesh crosses the river of death and swims to its depths in the vain hope of gaining immortality. In *The Odyssey*, Odysseus journeys tirelessly for ten years, fighting off monsters and temptations, in the hopes of returning home. These protagonists have always been on the move, eagerly crossing gardens, deserts, seas, gates, streets, etc. But, with each new journey there is a new discovery. The physical journeys that Gilgamesh and Odysseus undertake serve as a vehicle for a journey of introspection, in which the characters learn a moral lesson and attain self-knowledge.

In the epic of *Gilgamesh*, Gilgamesh takes more than one epic journey. The first journey is with Enkidu in which they leave Uruk to defeat Huwawa, guardian of the Cedar Forest. Gilgamesh proclaims, “The journey I will undergo has never been undergone before” (III: 17). Here, Gilgamesh’s words have a double meaning. The journey that he embarks on has never been performed by any man, but it also implies that he himself has never gone on a journey of self-discovery. This statement serves as an indicator of the more meaningful journey that is to come. In *How to Read Literature Like a Professor*, Thomas Foster explains the real meaning behind a hero’s journey. Foster contends, “the real reason for a quest *never* involves the stated reason” (3). This methodology clearly applies here to Gilgamesh’s first journey. The journey is not important because the men are off to kill Huwawa, but it is important because it concretizes the friendship between Enkidu and Gilgamesh. The strength of this friendship and the love that Gilgamesh has for Enkidu serve as the motives for Gilgamesh’s second and most meaningful journey.

Enkidu's death is the decoy motive for Gilgamesh's second journey. The death of Enkidu greatly upsets Gilgamesh, and while grieving for his loss Gilgamesh proclaims, "Enkidu has died. Must I die too? Must Gilgamesh be like that?" (IX: 48). As a result of Enkidu's death, Gilgamesh becomes afraid of dying. His fear leads him to search for immortality. This search becomes the "stated task" for Gilgamesh's second journey: "He said to himself that he would seek the son of Ubartutu, Utnapishtim, he, the only one of men by means of whom he might find out how death could be avoided" (IX: 48). Gilgamesh's determination to find immortality does not falter at the prospect of a difficult journey; on the contrary, Gilgamesh proclaims, "that he would hasten to him [Utnapishtim], the dangers of the journey notwithstanding" (IX: 48). Gilgamesh's proclamation serves as instance of foreshadowing. Gilgamesh is aware that the journey will be arduous but despite the dangers, he is still determined to face whatever may come his way. Because of the knowledge that Gilgamesh's journey will be difficult, the reader can deduce that Gilgamesh will have to face many trials in order to achieve his goal of immortality.

Foster explains, "more often than not, the quester fails at the stated task" (3). This failure is ultimately because the "stated quest" is a decoy and it is not what the author wants the hero to learn. Nevertheless, Foster's statement puzzles the reader; if the hero is doomed to fail on that specific quest, why then does the author make him go in the first place? To this question Foster's answer is clear: "They go because of the stated task, mistakenly believing that it is their real mission. We know, however, that their quest is educational. They don't know enough about the only subject that really matters: themselves" (3). Foster's prediction for the hero's quest is seen in *Gilgamesh*. Just as Foster predicts, Gilgamesh does not accomplish what he set out to do in going to see Utnapishtim. Gilgamesh fails at attaining immortality; instead, Utnapishtim teaches

him a moral lesson and as a result, Gilgamesh learns more about himself than when he began.

After a weary voyage, Gilgamesh finally reaches Utnapishtim, whose identity is concealed. He then addresses Gilgamesh: “Your face is bitten by hunger or by sorrow. Why do you look like one who has undergone a terrible journey?” (X: 62). Gilgamesh then retells his story, explains the death of Enkidu, and the reason he embarks on the “terrible journey.” After hearing him out, Utnapishtim explains to Gilgamesh the cycle of nature, most importantly, he states that “the day of death is set, though not made known” (X: 64). This explanation of the cycle of nature and the acceptance of things that humans cannot control is what the author wants Gilgamesh to learn. But, of course the hero is not content with Utnapishtim’s reply because he still believes immortality is the goal of his quest. Utnapishtim then devises two trials that Gilgamesh will have to pass in order to reach immortality. Gilgamesh is only ready to learn his real lesson after he fails Utnapishtim’s tests. Out of pity, Utnapishtim contends that Gilgamesh should be given a prize for at least accomplishing the journey: “Gilgamesh, you who have made the terrible journey, what shall I give you for your return to your city?” (XI: 79). As a gift, Utnapishtim decides to tell Gilgamesh about the “How-the-Old-Man-Once-Again-Becomes-a-Young-Man plant” (XI: 79).

In Ronald Veenker’s article, “Gilgamesh and the Magic Plant,” Veenker clarifies the history and meaning behind the magic plant in the *Gilgamesh* epic. Veenker contends that “the episode of the magic plant . . . dramatize[s] the ultimate failure of Gilgamesh’s quest” (200). Utnapishtim tells Gilgamesh that the plant “grows under the waters [and is] thorny to seize” (XI: 79). Gilgamesh’s final trial is to swim down to the depths of the water and retrieve the plant. With great strength and resilient determination, Gilgamesh achieves this task

only to lose the plant to a snake that steals it, eats it and sheds its skin. Here the reader can see Veenker's point that the magic plant is Gilgamesh's "ultimate failure." Gilgamesh has failed in all the other trials, but this one signifies his "ultimate failure" because it shows that the snake, or nature, is victorious, not man who wishes to cheat nature and the cycle of life. By grasping immortality only to lose it shortly afterwards Gilgamesh learns the lesson that Utnapishtim tries to teach him.

Since he has learned his lesson, there is nothing left for Gilgamesh to do but to return to Uruk. Distraught, he contends, "I descended into the waters to find the plant and what I found was a sign telling me to abandon the journey and what it was I sought for" (XI: 81). Here Gilgamesh acknowledges that the real lesson he needed to learn was to not strive for immortality because one cannot alter the cycle of life. As a result of the lesson learned, Gilgamesh gains self-knowledge and returns to Uruk a different person. This transition is witnessed when comparing the opening and ending lines of the epic. The epic begins with a marvelous, but superficial description of the city of Uruk that is given by the narrator, and not by its king. After undergoing his journey of introspection, Gilgamesh returns and has a greater value for his city and his own accomplishments. Now the descriptive words come from Gilgamesh's own voice, which portrays his higher sense of belief of the things around him, specifically nature, which showcases his newly acquired level of self-knowledge.

The story of Gilgamesh serves to also teach the reader to respect the cycle of nature. Because of this lesson, in the epic of *Gilgamesh* the role of thematic aspect is more important than the fictional aspect. In his essay, "Anatomy of Criticism," Northrop Frye discusses the two aspects of literature, the fictional and the thematic. Gilgamesh's story is universal and the readers retain a moral lesson from it. Gilgamesh's lesson does not solely apply to fictional characters,



but to real people as well. Frye explains that “when a work of fiction is written or interpreted thematically, it becomes a parable or illustrative fable” (53). *Gilgamesh* fits this description perfectly because his story is a parable, which teaches the reader to accept the laws and inner workings of nature. Likewise, Homer’s *Odyssey* also has a more prominent thematic aspect. Frye explains that “the main emphasis of Homeric criticism . . . has been overwhelmingly thematic, concerned with the *dianoia* or ideal of leadership” (53). But, *The Odyssey’s* thematic aspect is not limited to its “ideal of leadership.” On the contrary, *The Odyssey* can also serve as an illustrative fable. Although the many adventures of Odysseus showcase a character with supernatural qualities, the focus of the epic poem is in the numerous obstacles he overcomes in order to get back home. The emphasis is on the thematic aspect because like Odysseus, real people overcome trials and temptations in order to achieve their objectives.

The “stated task” of Odysseus’ journey is to get back home to Penelope, but his journey stands for much more than that. His real task is to learn lessons from his actions and mistakes. The many obstacles and temptations Odysseus overcomes are only part of his learning experience. Odysseus’ trip down to the underworld is the crowning moment in his journey of introspection. The underworld is where Odysseus meets with Teirêsias, the prophet who has knowledge of how Odysseus will return to Ithaka. It is talking to Teirêsias and learning not only the mistakes Odysseus committed in the past, but also the obstacles that he will face that will teach Odysseus his lesson. Teirêsias explains:

Great Captain,  
A fair wind and the honey lights of home  
Are all you seek. But anguish lies ahead;  
The god who thunders on the land prepares it,

Not to be shaken from your track, implacable,  
In rancor for the son whose eye you blinded. (XI: 112-117)

Odysseus realizes that it is because of his brash action and haughty nature that his voyage is being punished by the gods. Odysseus recalls that early in his journey he wounds and steals the sheep of the Kyklops, Polyphêmos, who asks his father to curse Odysseus' voyage. After all this becomes clear to Odysseus, he realizes that in order to arrive to Ithaka he has to change his behavior.

As a result of this lesson, Odysseus's ten-year journey in *The Odyssey* is most likely one of the most introspective journeys of all time. The changes that occur in Odysseus' character are seen throughout the poem in each new island that he lands. Upon leaving Troy, Odysseus first lands on the island of the Kikonês where he claims to have "stormed that place and killed the men who fought. Plunder we took, and we enslaved the women to make division, equal shares to all" (IX: lines 47-49). In the beginning of his journey, Odysseus is a disrespectful brute who is fresh out of war and has little to no respect for anything. Throughout the course of his journey and with every obstacle that he overcomes, Odysseus learns to control his impulses and to heed warnings. His newfound respect is witnessed in Hêlios' island. Before arriving at the island, Odysseus is instructed to not meddle with Hêlios' cattle and when he lands he informs his men: "Old shipmates, our stores are in the ship's hold, food and drink; the cattle here are not for our provision, or we pay dearly for it" (XII: 407-410). Because Odysseus does not meddle with the cattle, it proves that he has learned Teirêsias' lesson. Odysseus is now ready to return home.

In Nanno Marinatos' article "The Cosmic Journey of Odysseus," Marinatos attempts to understand the logistics of Odysseus' journey. Marinatos offers the view that "Odysseus' journey spans the two cosmic junctures of the universe:

East, where Circe resides, and West, where Calypso lives” (381). By placing Circe in the east and Calypso in the west, Marinatos concludes that Odysseus moves in a circular motion like the path of the sun. With this conclusion, Marinatos states that “reaching Helios signifies the end of the journey; one cannot go much further. It is also the place where all men perish except Odysseus” (401). Marinatos’ believes that Odysseus cannot go any further because he has completed the cycle of the sun. For Marinatos, the island of the sun symbolizes the west where the sun sets. Coincidentally, it is in the island of the sun where Odysseus proves that he has learned his lesson. Here, Odysseus does not defy any god or boast of his cunning tricks. He humbly accepts that he is unable to meddle with the cattle. He passes the test and as a reward is spared, unlike his men who kill the cattle and lose their life.

The circular depiction of Odysseus’ physical journey serves also to illustrate his metaphorical journey. Marinatos contends that “it is difficult to imagine Odysseus’ journey as anything but a circular one” (400). This is so because he travels in a circular motion to arrive back where he started. Odysseus’ true starting point is Ithaca because he left Ithaca, sailed to Troy and then he leaves Troy homebound to Ithaca. In this respect, Odysseus is very similar to Gilgamesh. Both heroes leave their cities in search of glory and fame, but return with something more: self-knowledge. Marinatos explains that:

The Phaeacian ship, which conveys Odysseus to the world of men, must be destroyed (it is turned into stone). The journey is irreversible. The raft, which brought Odysseus to Scherie, is also destroyed: all vehicles to and from the Phaeacians must be annihilated for the cosmic journey cannot be undertaken twice . . . neither Odysseus nor anyone else can ever re-enter the cosmic circle. (402)

This statement not only suggests that Odysseus will not be able to retake the physical journey, but also the metaphorical journey. If he were to retake the journey he would not learn the same lessons he learned this time around because he would not be the same person. Ultimately, this exact journey can never be duplicated.

Gilgamesh and Odysseus undergo incredible journeys in order to learn moral lessons and attain self-knowledge. The two protagonists manage to return back from where they left in the beginning of their journey. The question then arises, why must they go back to the same place? T.S. Eliot writes in “Little Gidding”: “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.” Eliot’s quote perfectly explains why the protagonists need to return to their original place. With their newly gained self-knowledge the characters are able to fully appreciate their respective places and realize that they will never cease from learning something entirely new. €

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## First Year: Humanities & Natural Sciences

### *Analects of the Core Part i*

**S**ophocles: “One must wait until the evening to see how splendid the day has been.” || Euripides: “I would rather die on my feet than live on my knees.” || Laozi: “The flame that burns Twice as bright burns half as long.” || Bhagavad-Gita: “Good is the Intellect which comprehends / The coming forth and going back of life, / What must be done, and what must not be done, / What should be feared, and what should not be feared, / What binds and what emancipates the soul” Plato: “Only the dead have seen the end of war.” || Confucius: “Life is really simple, but we insist on making it complicated.” || Dante: “So bitter is it, death is little more...” || Virgil: “Let me rage before I die.” || Aristotle: “One swallow does not make a summer, / neither does one fine day; / similarly one day or brief time of happiness does not make a person entirely happy.” || Kepler: “I used to measure the skies, now I measure the shadows of Earth. / Although my mind was sky-bound, the shadow of my body lies here.” [Epitaph he composed for himself a few months before he died] Dante: “Consider your origin; you were not born to live like brutes, but to follow virtue and knowledge.” || Bhagavad-Gita: “The soul that with a strong and constant calm / Takes sorrow and takes joy indifferently, / Lives in the life undying!” || Euripides: “No one can confidently say that he will still be living tomorrow.” || Virgil: “Death twitches my ear; / ‘Live,’ he says... / ‘I’m coming.’” || Bhagavad-Gita: “Birthless and deathless and changeless remaineth the spirit for ever; / Death hath not touched it at all, dead though the house of it seems!” ☪

## *Language in the Satirical Journey*

As Lemuel Gulliver and Candide traverse their respective worlds, each finds himself haunted by linguistic failure. In her article “After Eden: Gulliver’s (Linguistic) Travels,” Ann Cline Kelly argues that *Gulliver’s Travels* presents a journey in search of “Edenic linguistic purity” (48). Kelly explains that, following the English Civil War, prominent thinkers proposed that “unified, purified language” could provide partial assurance of “future peace or prosperity” (33–4). Swift rejects this notion, writing Gulliver on to islands that, like English society, mobilize language as a “barrier against reality,” and implicating speakers in the corruption of language, as opposed to finding fault in the words themselves (48). The characters in *Candide* commit similar linguistic folly; literary critic English Showalter, Jr. describes the tendencies of Candide and his companions to convey their circumstances using “ludicrously inappropriate language” in his article “The Theme of Language in Voltaire’s Tales” (24). Showalter labels *Candide* a “comedy of euphemism” implying not only that the characters within the narrative speak too gently of their situations, but that the attitude which *Candide* satirizes, optimism, suffers the same liabilities (24).

As a tool of satire, the usage of language within these novels satisfies Northrop Frye’s rendering of the satirical mode in his *Anatomy of Criticism*. Both Swift and Voltaire utilize the humorous incongruity of their characters’ communicative shortcomings to censure those who would misappropriate language. Swift targets the misplaced aims of language reformers, and Voltaire targets *pansophes*, philosophers who claim to know all, and support their ideologies with empty rhetoric.

According to Ann Cline Kelly, the “psychological impact of the English Civil War” inculcates a “linkage of language and governance on a grand scale” in the works of Milton, Hobbes, Locke, and Clarendon (33). Thomas Sprat and John Dryden advocated “the establishment of an English Academy” in order “to patch the tattered fabric of English” with the hopes of achieving “cultural glories” through rescinded language (34-5). Kelly observes that, despite Gulliver’s remarkable abilities to acquire languages, language continuously flouts and binds Gulliver. The Lilliputian natives use language to “obfuscate” Gulliver, who finds himself “manipulated into serving the Lilliputians’ military aims” and eventually “condemned to be blinded” (40). During Gulliver’s time in Brobdingnag, the natives view him “more and more as an animal as he progresses in Linguistic knowledge,” a trend that culminates in the King of Brobdingnag’s evaluation of humans as “the most pernicious Race of odious little vermin that Nature ever suffered to crawl upon the surface of the earth” (Kelly 42, Swift 123). Kelly notes as well that while the Houyhnhnms’ language lacks expressions for “false representation,” the erasure of an item from the societal lexicon does not erase its existence, thus “false representation is fundamentally inherent in [the Houyhnhnm language]” (Kelly 46, Swift 221).

One could read this preponderance of linguistic hindrances as an assertion by Swift against the notion that language reform could ameliorate national goings on. Throughout *Gulliver’s Travels*, the contention emerges that dissent and conflict occur in the minds of people, not in their language. The war between Lilliput and Blefuscu arises from the *interpretation* of the maxim that “true believers shall crack their eggs on the convenient end” not simply from the words themselves (Swift 48). Gulliver, as well, offers his opinion that understanding of the mandate ought “to be left to every Man’s Conscience” rather than levied upon the society as a whole (48). Moreover, the “exhortation” that com-







pels Gulliver to leave the land of the Houyhnhnms comes because “the rest of the horses *cannot comprehend* the etymologically paradoxical description of Gulliver as a ‘wonderful yahoo’” (Kelly 47, Swift 250). Swift crafts a world marred by the errors of speakers, not of language; a world with the potential for repair if only prominent thinkers address the proper concern, vice rather than language.

Voltaire characterizes abuses of language not in terms of dialectical differences, but by diction. English Showalter Junior identifies Pangloss as “the worst offender” of unsuitable description for his summary of *Candide*’s misadventures: “All events form a chain in this, the best of all possible worlds. After all, had you not been expelled from a beautiful castle... you would not be sitting here now eating candied citron and pistachios” (Showalter 24, Voltaire 93 – 94). Showalter elaborates that “there are, to be sure, voices on the other side,” indicating Martin who “has seen evil just as con-

sistently as Pangloss has seen good” (24-5). Martin reveals his perspective in discourses with Candide, summarized by Martin’s declaration that “when [he] looks around at this globe... [Martin] thinks that God has indeed abandoned it all to some malign being” (Voltaire 56). Showalter synthesizes the problem with the attitudes expressed in *Candide*, writing that “Just as Pangloss, Cunégonde, and Candide express a comically excessive version of [optimism], Martin and the old woman express a comically excessive negative version. Candide has no character . . . who *speaks* for a reasonable middle position” (Showalter 25). Showalter addresses the ending of *Candide* by proffering that tale must conclude with Candide’s famous “gesture of silencing,” “That is well said... but we must cultivate our garden,” because language has fallen before these characters it has “utterly failed to give a satisfactory account of the world” (Showalter 25, Voltaire 94).

Though Voltaire presents most of *Candide* in quotation, Voltaire’s chosen narrator, Dr. Ralph, interjects from time to time with reasonable statements. Ralph’s description of the Baroness “who weighed approximately three hundred and fifty pounds” establishes that at least one voice in the narrative has the capacity to forthrightly depict the state of things (Voltaire 3). Ralph finally comments on the organization of Candide’s farm, calling it a “laudable plan” as “everyone made himself useful” (93). Whether one accepts this pronouncement at face value, the remark is important, for it signifies that even among the endless, circuitous debates of moral and philosophical thought, there persists a voice of reason, capable of making sound judgments. Showalter cites Ralph as evidence that Voltaire “never [abandons] the vision of universal reason that he had held all along” rather, Voltaire loses faith that reason “could be realized in practical terms” (26). It stands to reason then, that *Candide* critiques those who would try to capture the reason that motivates the world in practical terms

i.e. human language.

A question then arises: could one encapsulate the stylized critiques of both Swift and Voltaire in the literary mode satire? By Northrop Frye's definition of satire, *Gulliver's Travels* and *Candide* embody what Frye calls "humor of pure fantasy" (Frye 224). Frye posits two inherent qualities of satire, "wit or humor founded on fantasy or sense of the grotesque or absurd" and an "object of attack" (224). He then subdivides satire into two further categories, "Attack without humor, or pure denunciation" and "humor of pure fantasy." Both Swift and Voltaire's writings dwell assuredly in the second category (224). Frye goes on to reorganize satire into a number of phases; however, his second phase captures the lives of Gulliver and Candide. Frye designates his second phase of satire the "ingenu form, named for Voltaire's dialogue" wherein "an outsider... a pastoral figure, and like the pastoral, a form congenial to satire, contrasts a simple set of standards with the complex rationalizations of society" (232). Frye makes explicit mention of Gulliver, writing "the Houyhnhnms live the life of reason and nature better than we, but Gulliver finds that he is born a Yahoo, and that such a life would be nearer the capacities of gifted animals than of humans" (232). This concept of "the other world" in satire, which "appears as an ironic counterpart to our own, a reversal of accepted social standards" applies just as well to Candide, especially when he reaches Eldorado. The denizens thereof regard great volumes of gold as "pebbles from the roadside," and affirm with ostensible irreverence that they "do not pray to [God] at all" for they have "nothing to ask of him" (Voltaire 45, 47).

Swift and Voltaire both thrust their protagonists into worlds where language cannot carry out its intended purpose. Lemuel Gulliver encounters island after island whose languages comically lack something, noting that

the parochial Lilliputians have a geographical vocabulary comprising only two countries: their own and Blefescu; in voyage two, absence of political vocabulary is remarked upon, and yet politics is not absent from Brobdingnag . . . in the last voyage, the omission of words for false representation proves to be a symptom of the Houyhnhnms' urge for self-deception. (Kelly 50)

Through this series of linguistic deficiencies, Swift communicates the impossibility of creating or locating a perfect language, thereby debasing the claims of language reformers, contemporaries of Swift and otherwise. Inability to speak a certain language literally blocks Candide from full access to Eldorado, which must be gained through his translator, Cacambo. But, on a larger scale, Candide's companions are humorously incapable of expressing their experiences even handedly. The debasement of language in Candide works in tandem with Voltaire's larger disapproval of optimism by mocking the exaggerated rhetoric of optimists. In short, both tales enact the faults of language to focus the need for reform; Swift points to mechanisms of governance within society, and Voltaire points to philosophical dilemmas. ❁

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**Lydia Erickson**

*Oda a la miel: "Ode to Honey"*

1  
*Como una cascada de oro  
te caes, perezosamente...  
Te estiras y te conviertes en  
brillante cadena de las Moiras.  
Y aunque tú,  
hija bastarda de abeja y ambrosia  
has robado la inmortalidad de los  
dioses,  
el hilo se rompe.  
Allí la gota de ámbar brilla  
y la sutil tentadora  
me espera.  
Revuelvo en el té esta alegría  
líquida,  
y mi sonrisa da testimonio al  
mundo:  
sí, estos placeres mundanos  
nos atan al mundo mortal.  
(Es tan pecaminoso desear vivir?)  
Por estos pecaditos dulces,  
tomarías mi paraíso sin saber  
lo que tomas.*

1  
Like a waterfall of gold  
you fall, lazily.  
You stretch and become a  
brilliant string of the Fates.  
And although you,  
bastard child of bee and ambrosia  
have robbed the immortality of the gods  
the thread breaks.  
There the drop of amber shines  
and the subtle temptress  
waits for me.  
I stir in my tea this liquid happiness  
and my smile gives testament to the  
world:  
yes, these worldly pleasures  
tie us to the mortal world.  
  
(Is it so sinful to want to live?)  
For these sweet little sins,  
you would take my paradise  
without knowing  
that which you took.

*Imagina.*

*Te aleva cuando mueres  
y te trae a su palacio con los otros  
sacerdotes.*

*El trono quema  
como una cascada de oro.*

*Te sientas en la mesa bruñida.  
¡Qué gloria sería en el hogar de  
Dios!*

¡Qué comida tan rica!

Y al fin de esta cena sagrada,  
santos curiosos te preguntan:

-¿Y cómo te gustaba el mundo  
mortal?-

-¿Cómo era tu vida?-

-¿Qué amaste?-

Silencio.

Te sientas mudo.  
como un adolescente en la mesa  
con sus padres  
hijo de Dios  
siempre un hijo  
-Nada.-

Y según tú, voy al otro lugar;  
entonces, solo con los santos,

Imagine.

He lifts you up when you die  
and brings you to his palace with the  
other priests.

The throne burns  
like a waterfall of gold.

You sit at the burnished table.  
What glory there would be in the home  
of God!

What delicious food!

And at the end of this sacred dinner,  
curious saints ask you:

And how did you like the mortal  
world?

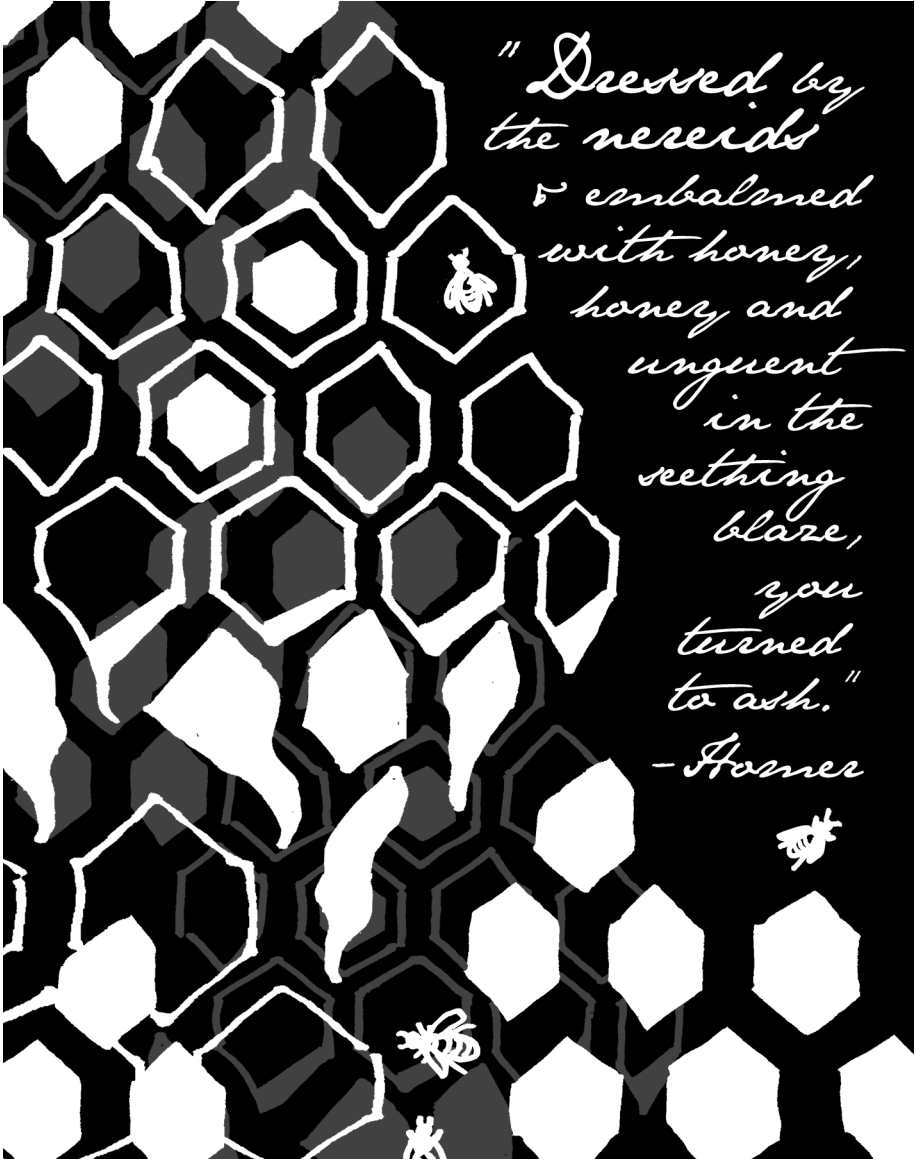
How was your life?

What did you love?

Silence.

You sit, mute,  
like an adolescent at the table with his  
parents  
child of God  
always a child.  
Nothing.

And according to you,  
I go to the other place;



"Dressed by  
the nereids  
& embalmed  
with honey,  
honey, and  
unguent  
in the  
seething  
blaze,  
you  
turned  
to ash."

-Homer

me hablará  
a través de los agujeros ondulando  
en su jardín.

-¿Porque hay un infierno?- te  
pregunto.

-Para castigar los perversos.-

-¿Porque ha creado perversos, si  
no le gustan?-

-El diablo ha creado perversos.-

-¿Porque hay un diablo?- te  
pregunto.

-Para tentarnos,- respondes.

-¿Y tu Dios nos amas?-

-Como un padre,- dices, lleno de  
orgullo.

-Qué sádico padre. Quiero hablar  
con este creador.-

Entonces voy al diablo, quien está  
reclinando en una Lay-Z Boy,

leyendo una copia de

“Economist”,

y fumando un cigarrillo

con la olor de jasmín

que grita con muchas voces.

-Quiero hablar con Dios.-

-Ponte en fila.-

then, speak to me  
through one of the  
undulating holes  
in your garden.

“Why is there a hell?” I ask you.

“To punish the perverted.”

“Why did He make perverts,  
if he doesn’t like them?”

“The devil has made perverts.”

“Why is there a devil?”  
you ask.

“To tempt us.”

“And your God loves us?”

“Like a father,” you say,  
full of pride.

“What a sadistic father. I want to speak  
to this creator.”

Then I go to the devil  
who is reclining in a Lay-Z Boy chair

reading a copy of

the *Economist*

and smoking a cigarette

with the smell of jasmine

that screams with many voices.

“I want to speak with God.”

“Get in line.”



-El nivel con la fila interminable  
está dos pisos bajo de mí.-  
(Han sido expansiones desde  
Dante; ahora hay niveles con  
nada más que  
impresoras rotas.)  
-Estoy leyendo.-  
-Soy más interesante.-  
-Lo dudo. He vivido desde  
concepción.-  
-¿Desde concepción, y no has  
aprendido cortesía?-  
Asoman de la revista  
sus ojos de fuego; en ellos  
vio cuásares violetas.

-Lo siento,- yo digo.  
-Buenos días.-  
-¿Qué quieres?-  
-Quiero salir, Señor.-  
-Entonces,- él replica.  
-¡Vámonos!-  
El diablo se pone de pie  
y me abre la puerta con un gran  
gesto de la mano;  
trato de evitar su sombra  
pero como una cola gris de un

“The level with the unending line  
is two floors under me.”  
(There have been expansions since  
Dante; now there are levels with  
nothing but broken printers.)  
“I’m reading.”  
“I’m more interesting.”  
“I doubt it. I have lived  
since creation.”  
“Since creation,  
and you haven’t learned  
courtesy?”  
His eyes of fire rise from the  
magazine; in them  
I see violet quasars.

“I’m sorry,” I say,  
“Good day.”  
“What do you want?”  
“I want to get out, Sir.”  
“Then,” he replies.  
“Let’s go!”  
The devil stands  
and opens the door for me with a grand  
gesture of his hand;  
I try to avoid his shadow  
but like a grey wedding train

vestido de boda  
se arrastra para llenar el suelo.  
Los que dicen -Get thee behind  
me, Satan,-  
no saben lo que preguntan.

Descendemos.

Pierdo los gritos claros;  
nadie grita aqui, solo  
suspiran.

Descendemos

hasta que no hay nada  
-No,- él dice.  
-¿Qué?-  
-No puedes ver nada.-  
-Oh.-

-¿Has trabajado aquí por un  
tiempo largo?-  
-¿Te gusta tu trabajo mucho?-  
-¿Qué haces en tus vacaciones?-  
El diablo no me da misericordia,

y descendo.

it stretches  
to fill the floor.  
Those who say “Get thee behind  
me, Satan,”  
don’t know what they’re asking.

We descend.

I miss the clear screams;  
no one screams here, they only  
whisper.

We descend

until there is nothing  
“No,” he says.  
“What?”  
“You can’t see anything.”  
“Oh.”

“You’ve worked here  
a long time?”  
“How do you like your work?”  
“What do you do on vacation?”  
The devil doesn’t answer me,

and I descend.

Veo a una luz y la sigo  
hasta oigo una voz demasiado  
familiar.

El silbato.  
Espera en el camino,  
y un sudario gris cubre sus ojos  
y no puede verme.  
El tren grita  
y un sudario gris cubre sus oídos,  
y no puede oirme.  
El tren chilla.

-Ve.-  
-No me tormentas.-  
-Nunca era mi intención.  
Esta no es mi invención.  
Ve al cuerpo.  
Ve a su cara.-  
-No tiene cara.-  
-Ve con tus ojos.-  
-Es el pasado.-  
-Ve con tu corazón.  
Que lástima, una hija  
que niega tu padre.-  
-No estamos en el nivel de

I see a light and follow it  
until I hear a voice too  
familiar.

The whistle.  
He waits in the street  
and a grey shroud covers his eyes  
and he cannot see me.  
The train yells.  
and a grey shroud covers his ears,  
and he cannot hear me.  
The train shrieks.

“Look.”  
“Don’t torment me.”  
“It never was my intention.  
This is not my invention.  
Look at the body.  
Look at the face.”  
“It has no face.”  
“Look with your eyes.”  
“It’s in the past.”  
“Look with your heart.  
What shame, a child  
that denies her father.”  
“We aren’t in the level

hipócritas.-

-¡Ja! Qué pequeña eres.

Cuando viviste,

ellos admiraban tu fuerza.

Te llaman indomitable.

No me digas que tienes

miedo de un hombre gris.

No me digas que tienes

miedo del hombre sin una cara.-

-Es mórbido.-

-Bienvenidos al infierno.-

-Quiero estar sola

con el cuerpo.-

-Todos están solos aquí.-

-Quiero estar sola

con mi padre.-

La figura oscura,

sembrada de polvo y humo,

cara de espejos fracturadas

como un Picasso

chispas artificiales muriendo

en ojos planos.

El silbato.

Espero en un banco carbonizado.

El tren de limbo,

of hypocrites.”

“Ha! How small you are.

When you lived,

they admired your force.

They called you indomitable.

Don’t tell me you are

afraid of a grey man

Don’t tell me you are

scared of a man without a face.”

“It’s morbid.”

“Welcome to hell.”

“I want to be alone

with the body.”

“All are alone here.”

“I want to be alone

with my father.”

The dark figure

sewn of dust and smoke

face of fractured mirrors

like a Picasso

artificial sparks dying

in flat eyes.

The whistle.

I wait on the charred bench.

The waiting room for

la sala de espera.  
Espero mientras cruzo  
un camino de ladrillos amarillos  
pavado con buenas intenciones.  
Mi entrada quema suavemente  
en mis dedos.  
Paso sobre el río Lethe,  
asqueada por los olores  
    combinados,  
azufre amargo  
y algo dulce.

El tren surge a través de  
un agujero en el jardín,  
la pupila de Dios entre  
mares de miel.

the train through limbo.  
I wait while I cross  
a road of yellow brick  
paved with good intentions.  
My ticket burns gently  
in my fingers.  
I pass over the river Lethe,  
disgusted by  
    the mingled smells  
bitter sulfur  
and something sweet.

The train surges through  
a hole in the garden  
the pupil of God amidst  
oceans of honey.



Jesslane Fantauzzi

## *Race, Disparity & Wealth Accumulation*

In order to understand racial inequality in the United States, it is important to understand the complexities inherent in it. It is not just a matter of the eradication of slavery, the implementation of civil rights, and the advent of affirmative action to ameliorate previously egregious life circumstances of African Americans; if that were the case, then the United States would be a fully integrated country whose citizens begin life with an equal chance for adequate education, employment, public services and products, and equal play in economic markets. Instead, the US is at its most segregated, and severe disparities in wealth and life circumstances can be found between whites and blacks. As such it is important to have a historical perspective on American New Deal policies after World War II. While it is true that this set of government legislation has improved life circumstances for a substantial number of the population—and in the process created a stable middle-class—it is also true that the eligibility requirements established were formulated to exclude the majority of African Americans. The resultant Civil Rights Movement of the 1950s-70s and the attempted subversion of racial discrimination has been instrumental in improving the life chances of not just African Americans, but other people of color as well. However, it has had the un-intended result of creating a type of insidious color-blind racism that is just as harmful as overt racism; the racial stratification that has characterized American life has institutionalized the legacy of Jim Crow in ostensibly color-blind legislation today.

The current fixation on affirmative action for African Americans and other minorities—and its subsequent tenuous standing—makes understanding

President Roosevelt's New Deal more important than ever. The Great Depression of the 1930s devastated most Americans, but public aid in the form of welfare programs and social security helped many people in straitened circumstances. However, eligibility guidelines were fashioned in such a way that most African Americans—who needed the economic help more than their white counterparts—were excluded and unable to benefit from the Social Security Act of 1935. Later, the passing of the Selective Service Readjustment Act (better known as the GI Bill), came to the aid of soldiers returning home from World War II:

With the help of the GI Bill, millions bought homes, attended college, started business ventures, and found jobs commensurate with their skills. Through these opportunities, and by advancing the momentum toward suburban living, mass consumption, and the creation of wealth and economic security, this legislation created middle-class America. No other instrument was nearly as important. (Katznelson 113)

Here again, the majority of those to benefit from the GI Bill were white. Roosevelt's New Deal was well-intentioned, but his seat of power was firmly based on...

an alliance between northern workers, East Coast liberals, western progressives, and, most critically, southern populists... southerners occupied virtually all key committee posts in the House and Senate and had the final say on all federal legislation during the period. As a result, the institutions bequeathed to postwar America by the New Deal were systematically and quite intentionally 'racialized' to exclude African Americans. (Massey 60)



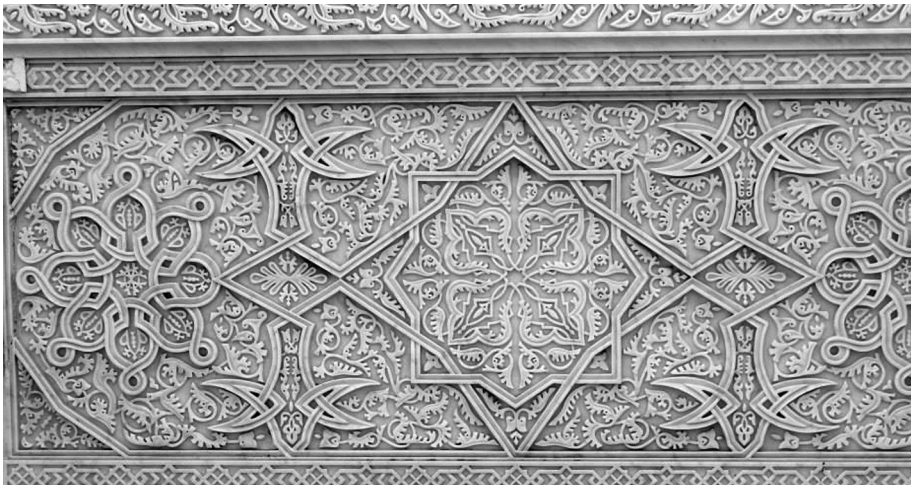
Hence, Katznelson's assertion that affirmative action was not innovated in the 1970s, but in the 1930s under Roosevelt's administration to benefit whites. A closer look at the benefits distributed to the population in the New Deal era reveals a disparity that is based on the preferential treatment given to one group over another—in this instance, the preferential treatment favored the white population over the black population. This is just the kind of preferential treatment that draws the censure of affirmative action opponents.

The advent of the Civil Rights Movement, marked in the 1950s by the overturning of *Brown v. Board of Education*, helped to change the African American's impoverished circumstances. Legislation was mandated to eradicate discrimination in education, services and employment, enforce voting rights, and eliminate discrimination in home lending. Overtly racist Jim Crow views became unpopular, and so people (and institutions) took pains to repress and subvert them. Life circumstances for blacks were certainly ameliorated; unfortunately, it is a fallacy to think that legal change equates social progress, as it is also true that “cognitive structures built up over the centuries do not change overnight, and despite waning support for segregation and discrimination in the abstract, in practice whites retain negative beliefs about and feelings of aversion toward African Americans” (Massey 74). This is evident in the phenomenon of ‘white flight’, where blacks’ moving into a pre-dominantly white neighborhood is seen as an incursion which devalues neighborhoods and galvanizes whites to move. So while people of color are not outwardly discriminated against, it is apparent that fixed racial notions inhibit whites from being comfortable in the presence of blacks.

Disparities in income and wealth accumulation between blacks and whites remain, despite an ostensible leveling of the playing field wherein blacks have opportunities for education and employment hitherto unknown. Wealth accu-

mulation in the US takes the shape of homeownership, and due to the exclusion of African Americans from the New Deal policies of the 1930s-40s, blacks have been falling behind whites for decades. As such, they do not have access to benefits such as inherited wealth, which can function as transformative assets. These assets are incalculably important to people's life chances. Parents are able to pass benefits to children, such as freedom from debt in the form of college tuition, deposits to new homes and therefore a stake in homeownership wealth, freedom from having to enter the job market, freedom to pursue education and take risks, security against emergencies, psychological peace of mind. Simply put, there is a fully identifiable reason for unequal incomes or wealth between blacks and whites despite similar education and experience (Shapiro 51).

It is difficult for Americans to see this disparity; overtly racist behavior is discouraged, and so it is more difficult to pinpoint. As such...



discriminatory practices have gone underground . . . since Americans no longer see open discrimination . . . they believe it has been eliminated . . . and that state efforts to improve the welfare of African Americans violate the principle of race neutrality. Hence, they oppose most federal programs . . . that have been proposed to close the gap between race-blind principles and racially stratified outcomes . . . audit studies indicate that because of discrimination, blacks and whites do not achieve equal access to homes, credit, jobs, earnings, services, and consumer products. (Massey 109)

In other words, racial categorization is embedded in all facets of American life, and the cost of changing this is not only expensive, it is done while working with whites who want to maintain their privileges and who are unwilling to give blacks the kind of help that would put them on a par in terms of opportunity; “... when pushed by the federal government to end overt discriminatory practices, they are likely to innovate new and more subtle ways to maintain their privileged position in society” (Massey 54). Whites do not tend to consider the benefits they’ve inherited as part of the New Deal legacy a right granted to all citizens (but denied to a large portion of the population during a crucial formative period); rather, they consider this legacy as a privilege to which they are entitled and which they will not give up easily, if at all.

The American Civil Rights movement, nascent in the 1950s and culminating in the 70s with the implementation of antidiscrimination legislation, brought about the end of Jim Crow and racially motivated legislation. As such, it is reasonable to expect that the plight of people of color in this country would have been demonstrably ameliorated—after all, social security and the GI Bill are now available to all, along with a host of other government-based aid. In fact, life circumstances have been improved in many areas of life, from educa-

tion, public services, to employment. With that said, it is also important to note that though African Americans enjoy a better standard of living than they have in the United States, there are disparities in income earnings and wealth accumulation that cannot be explained away by a lack of education, motivation, or the inability to be frugal. The task of extricating embedded notions of racial discrimination is a delicate process, a systemic overhaul that involves many intersectional aspects of public life: the educational system, the labor market, housing markets, as well as the politics of race and ethnicity, class, and gender. Policy shifts are subtle and may not always be beneficial to all. It is important to scrutinize institutional changes while understanding historical legislation, as well as their impact on the lives and well-being of the population in the US as a whole. ☾

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Catherine Enwright

*Digitus Paternae Dexteræ*

**T**he ancient Latin Hymn the *Veni Creator Spiritus* invokes the “Creator Spirit,” the Spirit of God to come into the heart so that the soul may partake in the life of God. In Michelangelo’s “Creation of Adam,” as in the hymn, God as Creator, in a great wind, the symbol of the life-giving Spirit, comes to give man the touch of life, which will make him in the image of God. The image’s characters surround and spring from this central life-giving touch, and with this touch, salvation history will begin. The picture holds all of this in promise and yet, frozen in the moment, God and Adam’s hands have not yet met, an incompleteness which drives a reflection on how a work of art, a creation, conveys meaning.

The subject matter of this picture, as told by the title, is “The Creation of Adam.” It represents the moment in Genesis when God created man in the person of Adam, the first human. However, Michelangelo does not show the creation of Adam *ex nihilo* or out of nothing. Instead, Adam is portrayed already physically created, a naked man lying on the earth, not yet animated. In a profound comment on the nature of art as well as the nature of man, Michelangelo implies that what is being created is invisible and yet is the very essence of man’s being and of the work of art itself. The channels of creation are in the invisible lines in the composition of this work—the eyes and the hands, which are the tools of the artist. God and man meet in the invisible line of their gaze, and creation is found in the empty space between the fingers in the center of the picture.

The empty space between the index fingers of Adam and God, the stillness

and imminent consummation in the heart of the picture is the fulcrum from which the images of God and Adam are flung out in mirror composition. This mirroring composition is already a comment on the relation between man and God, but the differences between the two parallel compositions complicates and gives deeper insight into this relation. Adam is slightly below God. The curve of Adam's body is concave, passively mirroring the convex outline of God's drapery. Adam is of and on the Earth, God's creation, while God, creator, is coming out of drapery billowing with wind, a symbol of the invisible *creator spiritus*, creator spirit. Adam and God are equal in size, a beautiful reflection of the Renaissance's emphasis on the glory and dignity of the human body as truly in the image of God, a dignity renewed from Classical sculpture in which the human body is the incarnate ideal of beauty. This revival of a classical approach towards the body is shown in the slight twist in Adam's torso and the harmony between the lengthening lines of the outstretched left arm and right leg balanced with the bent left leg and right arm. The rebirth of classical artistic principles in Adam's body highlights that although equal in size, Adam is in fact a nascent creation of God, that his beauty is a gift derived from his Creator.

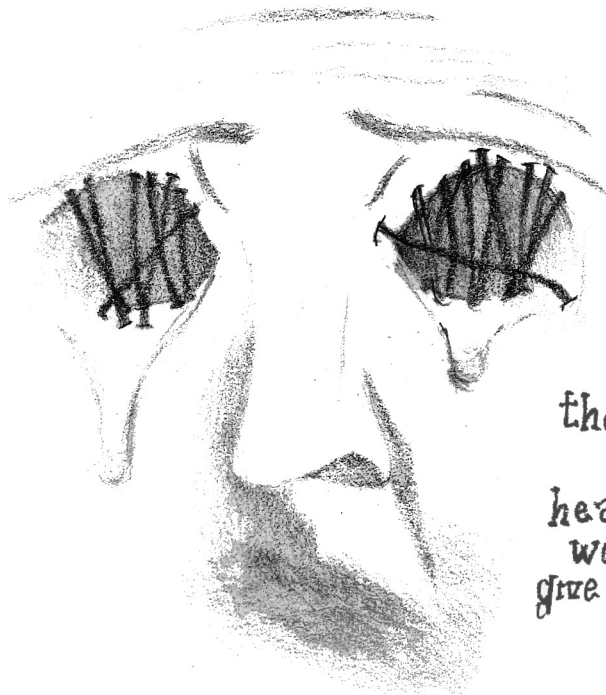
The contrast between Adam's passivity and God's activity is shown in the position of the heads and the famous hands of the two figures. Adam's head is languidly back while God's head pushes forward, its movement accentuated by the hair blown back from his forehead. God's arm and finger reach out tensely, unsupported, while Adam's bent arm rests on his knee and his hand and finger droop. The wind puffing out God's drapery emphasizes not only God's spiritual nature, but His rush to reach into His Creation, the urgency of His touch of life. With his near touch of Adam's finger God reaches into Creation, while man with his gaze sees into God's realm. Adam's hand may droop, but he looks straight at God, perhaps not as an equal, but at least as a creature with the abil-

ity to encounter and contemplate his Creator. This gaze hints that, according to the classical idea that man's highest part is his immaterial reason, God's touch of life will enable man to meet God through his reason and contemplation.

"The Creation of Adam" also shows man meeting God and God touching His Creation in the larger context of salvation history. With his right hand, God reaches out to touch Adam, with his left arm, God encircles a woman and his left hand rests on the shoulder of an infant boy. These two figures, the boy and the woman, emerge from the dark, turbulent background of God's cloak because of the light that falls on them. Of all the other figures in the drapery, these two alone "are assigned settled positions, like Adam . . . they alone exert gravity, as befits them who will know body and weight of body" (Steinberg 557). Like Adam, however, the identity of the woman and the child is given away by the line of their gazes and by the touch of God. The woman, looking from beneath God's arm, gazes straight at Adam. She is Eve, the mother of all the living and the line of God's arm encompasses her and reaches on to a child. The child, the only figure looking out of the picture at the viewer, is Christ, the Redeemer of the human race. God touches his shoulder with his thumb and forefinger, "the consecrated two fingers with which alone the celebrant at the Mass touches the *corpus verum*, the Host" (Steinberg 558). These fingers on the Christ Child signify another future touch of life, through the transubstantiation of the Host into the body of Christ—a source of eternal life, which, as the Child's eyes suggest, will be for all of Adam's descendants.

Across the painting then, there are in a sense, two mirror images- Adam and God, and then Adam and Christ. Again, the inconsistencies between these mirror images point to their meaning. God's left arm points out the future, Adam's mirroring right arm is bent—he is a creature of time. The infant Christ, the new Adam, imitates Adam in his pose—he lays on his right side and his

The sin of envy is scourged within



the light  
of  
heaven  
would not  
give itself

through their eyes, sewn so atrociously,  
those spirits forced the tears  
that bathed their cheeks.



left leg is bent. Yet his left arm is not outstretched like Adam's to be touched by God; like Adam he has been touched by God but unlike Adam, the touch is completed, God's hand rests on Christ, pointing to his dual nature as God and man.

These repetitions and variations all literally point to a paradox, which is that in the same visual moment God's right arm is creating while God's left arm is shown already planning a re-making of his creation. Christ as the Host looks out at us, suggesting we will be made in God's likeness, even though man, in the likeness of God, is already shown created. The answer to the need for re-creation is found in the darkness beneath the creating arm of God. There, two angels avert their eyes from Adam, hinting that perhaps with God's life giving touch evil is also born as "the rebel angels' first sin was resentment of the creation of man and of God's humanation" (Steinberg 563). Man's rational powers and ability to choose, which make him more than a mere body and most like God, are also the means by which death touches Creation. On a second examination, God's arm around Eve is a gesture of fatherly love and destiny—"the Lord possessed me in the beginning of his ways . . . I was set up from eternity and of old before the earth was made"—but also yoke-like, a burden which Eve supports with her left arm (*Prov.* 8:22-23). At the end of this arm that Eve supports, however, is Christ, who is diametrically across from the dark angels. With Christ, the theme of the work returns to Creation. He is incarnate as the new Adam; he signifies the rebirth of the Christian soul as another Christ through the sacrament of the Eucharist. And finally, the Christ Child in "the Creation of Adam" portends the resurrected Christ who will ultimately raise the dead for heaven or hell in the "Last Judgment."

Finally, the "Creation of Adam" is an image of promise, a meditation on what is set in motion when God gives of Himself life and reason gratuitously to

his Creation. It is an image of a moment of fashioning on many levels; Adam as a unique person is created, and in him is the first human soul, the beginning of salvation history, and the promise of his descendants: ourselves. Michelangelo implies this complex fulfillment and yet, to return to the image, at the center, the act has not yet been completed, the touch of life is always about to be given. In the incompleteness, as in the variations between what appear to be mirror images, “we behold the imminence of perfection”(Barolsky 8). In the silence of this perpetual suspense, the ultimate message of the “Creation of Adam” is intangible and unseen, and the perfect fulfillment enters into the future of actual history, seen in the light of God’s plan as a realm of mystery as well as imagination. ❁

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Frances Gossen

*'This unkindness may defeat my life,  
But never taint my love':*

### ☉ Ophelia & Desdemona as Emblems of Innocence

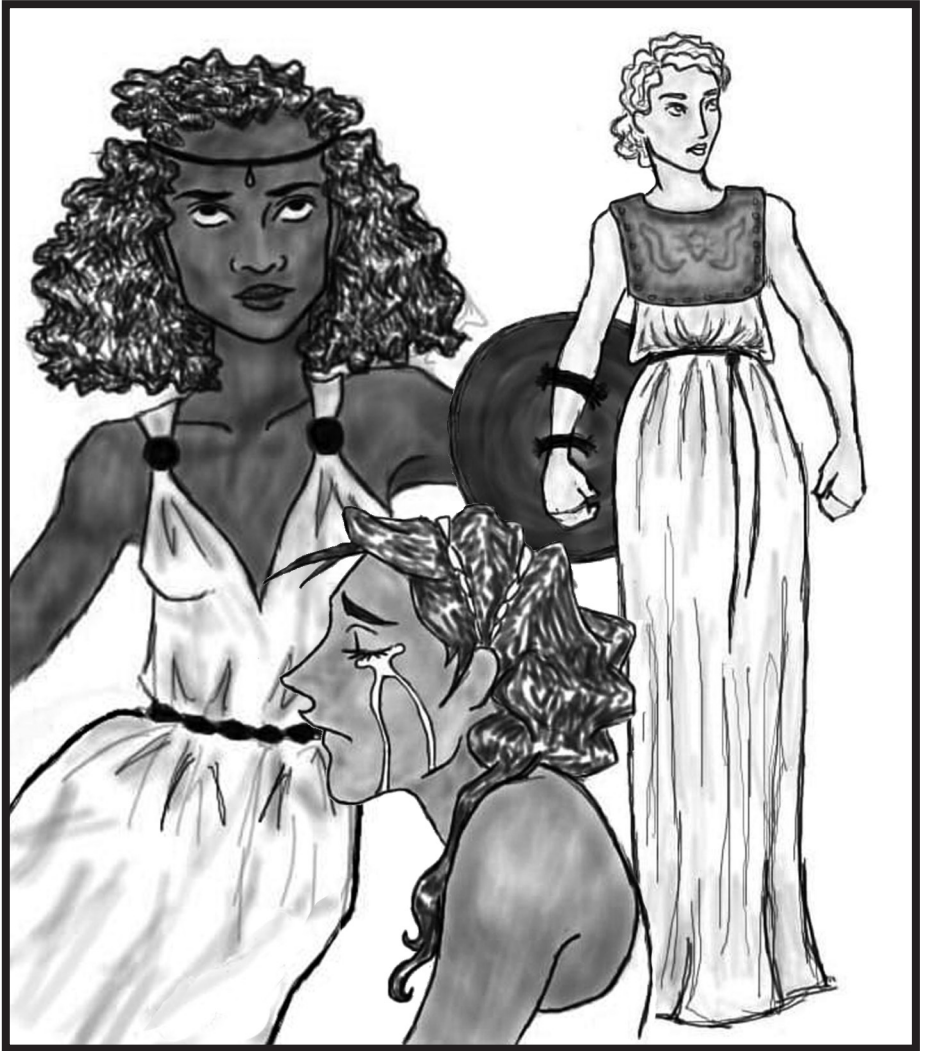
Shakespeare's protagonists are some of the richest and most complex characters ever written. Hamlet, Lear, Lady Macbeth: each considered a Holy Grail sought after by actors among all other rôles. Yet Shakespeare's greatness is in also creating depth in his more marginal characters. Hero in *Much Ado About Nothing* finds herself accused of adultery by the man she loves on her wedding day; Isabella of *Measure for Measure* must choose the death of her brother or the loss of her chastity; Hermione of *The Winter's Tale* is emotionally devastated by her husband's unkind treatment. Ophelia in *Hamlet* and Desdemona in *Othello* are model examples of this class of innocents—never the main figure of the plot—who are brought to harm not through their own actions or failings, but by the vanity or vice of others.

Othello, the hardened warrior, has black skin, in juxtaposition to his pure white wife. He marries loyal Desdemona when she tires of being kept in captivity by her father. Desdemona is perhaps one of the most widely disliked female roles from Shakespeare's repertoire any actress can undertake. Widely condemned for allowing her husband to falsely accuse her and even eventually kill her (an action many find weak), she often pales next to her friend Emilia who disobeys and defies her husband Iago, in order to expose his evil. Yet Desdemona can be, when properly viewed, a wonderful example of helplessness, responsibility, and strength in the face of irrational hatred. She, more than any

other character, represents complete chastity and guiltlessness in the face of the war-torn world in which Othello draws her. Shakespeare makes a point of interrupting her and Othello every time they go off to consummate their marriage and Othello, at the end after her death says “Cold, cold, my girl? / Even like thy chastity” (5.2).

Yet Desdemona has her strengths as well. Othello says of her, “She wish’d she had had not heard it; yet she wish’d / That heaven had made her such a man . . . She lov’d me for the dangers I had passed” (1.3, 162-7), recounting the tale of how he won her heart. Desdemona craves the world of passion and sensuality that she’s been locked away from. Yet when she is exposed to that world, in her first encounter with a man, she falls—not due to her own error, or as a tragic result of her longing for new experiences, but because of Othello’s lack of trust.

Othello and Desdemona serve as foils for each other, with Othello representing corruption and Desdemona representing innocence. The most obvious distinction—the colors of their skin— is commented on throughout the play. Othello, often seen as one of the earliest empowering black roles, is in fact a moor only so his skin color can be associated with evil: “you the blacker devil” (5.2); “Your son-in-law is far more fair than black” (1.3). Othello even compares his color to evil himself: “Her name . . . / is now begrimed and black / As mine own face” (3.3). The whiteness, fairness, and angelic qualities of Desdemona, by contrast, are constantly referred to as part of her goodness and purity: “Nor scar that whiter skin of hers than snow” (5.2); called “my fair warrior” (2.1). Their experiences also separate them. Whereas Desdemona has stayed safely in her father’s house her whole life, Othello has known the world—he has been a slave, and has met cannibals and “men whose heads do grow beneath their shoulders” (1.3). Othello may not match Iago as the evil villain, but his worldly experiences have changed him and made him doubt the angel he married.



Women of the Odyssey: Circe, Penelope, Athena

Yet, for all the references to Othello's darkness and blackness, he is not the villain of the plot. Iago holds the true root of evil; he is the corrupting influence of the play. He whispers evils in Othello's ear, and in his soliloquies to the audience reveals a fair description of the man: "The Moor is of a free and open nature / That thinks men honest that but seem to be so; / And will as tenderly be led by th' nose / As asses are" (1.3).

Iago describes Othello as a man still relatively untouched by the world-weariness that surrounds him, despite all the battles he has fought and men he has killed. In this sense, Othello and Desdemona are similar, but Iago robs Othello of this. Othello dies disgraced, whereas Desdemona dies pure and sweet, an angel still.

The juxtaposition between Ophelia and Hamlet, better known and considered by many to be more complex and noteworthy, subverts the clearly distinguished roles established in *Othello*, allowing Shakespeare to set forth an even darker, more fragmented setting. Ophelia shows many similarities to Desdemona—both are young girls on the cusp of womanhood, both provide the romantic interest for the title character of the play, both die innocent and largely ignorant of the conflict around them—yet Ophelia does not die the dignified death Desdemona is granted. After Othello realizes his crimes, Othello says of himself "oh one whose hand / ... threw a pearl away / Richer than all his tribe" (5.2). Ophelia's death leaves her no such dignity the way Desdemona's does. In *Hamlet*, Shakespeare focuses on the relationship between insanity and reality—the deep introspection that can drive a person to toe that line between obsession and inevitability, feigned and actual insanity, honor and disgrace, and innocence and culpability. Each character toes one or many of these lines in a number of ways. Hamlet bridges the gaps between these absolutes, turning from a great man into a questionably cruel one in his actions to revenge



**Women of Pride & Prejudice: Elizabeth, Charlotte, Jane**

his father, yet he maintains a sense of innocence. Like Othello, he is generally considered a good man prior to the events of the play—he has done well at school, would have been easily made king if not for Claudius, is respected by all outsiders who come to court—but he is ensnared by the machinations of Claudius’ urge for power. He murders Polonius, and his treatment of Ophelia and Gertrude is, despite his father’s express intentions, cruel. He is a good man caught in the evil-doing of someone else.

However, Ophelia is uninvolved in the actions that send Hamlet toward his grim end. She preserves her innocence, but is unable to keep her sanity. Unlike Desdemona, she succumbs to the pressures put upon her: Hamlet’s inconstancy, the death of her father, the turmoil at court. Though her song seems to indicate some awareness of the fate before her, she seems unable to act in any way to prevent it. Trapped as she is by Hamlet’s destructive gravity, there is a tragic inevitability to her polluted death: “Who is this they follow? / And with such maimed rites? This doth betoken / The course they follow did with desperate hand / Foredo it own life” (5.1).

Ophelia does not receive the dignities she is due because her death might not have been accidental. To add even more shame, Hamlet, the lover who drove her to this death, speaks not a word for her after the funeral. Nor does he give any sign of knowing himself to be the cause of her demise, even when confronting Laertes over her body. Instead he simply affirms his affection for her: “Forty thousand brothers / Could not with all their quantity of love / Make up my sum” (5.1).

Like Desdemona, Ophelia’s innocence and chastity are preserved through death. Death, for these women, is a preservative, keeping them ever away from the corrupting influence of the world. “Her clothes spread wide, / And mermaid-like awhile they bore her up...” (4.3). In death, her purity is likened to





**Women of the Divine Comedy: Francesca, Beatrice, Mary**

the legendary mermaid, a creature which (being a fish) has no genitalia, and is therefore alluring but non-sexual. Neither maiden was made for this world of male treachery; neither realizes a mature and complex sexuality autonomy. Their purity marks them for early death.

However: for all the similarity of their circumstances, Ophelia and Desdemona differ in the matter of sanity. Ophelia's melancholy madness robs her of the dignity that might otherwise be afforded to her victimhood. No one pushes the knife into Ophelia's chest, or holds a pillow over her face, the way the women of *Othello* die. Both women may be powerless to avert the harm that befalls them, but of Desdemona it can be said that these affronts were inflicted *upon* her; in the case of Ophelia, there is an ambiguity. Is Hamlet's indifferent toward her the cause of irreparable emotional injury? Or is Ophelia's character somehow at fault, being too weak to bear up under the conditions? Each is a woman tormented by love and her lover, but the causes of their respective pain are not identical.

Returning to our exploration of the likeness of Desdemona and Ophelia, let us observe how Shakespeare placed in each play another woman to act as a foil for the tragic figure of the maiden: Gertrude in *Hamlet*, and Emilia in *Othello*. These bolder, more experienced characters are models of the jaded, worldly woman. Although both are more or less guiltless, at least of the major crimes of conspiracy and outright murder at the core of the plot of their respective plays, neither is really unsullied. Emilia provides Iago with the handkerchief that convinces Othello of Desdemona's guilt, an action she must die for; Gertrude marries the murderer of her husband, helping him to the throne turning a blind eye to the turmoil this causes in her household. Although both women die for their deeds, their deaths are not tragic, do not keep them innocent, or absolve them of earlier wickedness. Gertrude and Emilia die to as a result of

their choice to participate in evil-doing. Death, for Ophelia and Desdemona, keeps them out of reach of guilt; for Gertrude and Emilia, death is a result of their guilt.

Desdemona, often deplored for failing to escape, does seem to know what is coming, insofar as we may detect a sort of insight in the words of her song “Willow.” But then, where is she to go? Her marriage has failed. She is disowned after she married the Moor against her father’s wishes. She knows that life without a husband means either death or dishonor, the choice between destitution or prostitution (the latter being Bianca’s choice). She *must* stay with Othello. The same inescapability holds sway in *Hamlet*. “Oh that this too, too solid flesh would melt,” Hamlet says (1.2),

... this most excellent canopy, the air, look you, this brave o’erhanging firmament, this majestical roof fretted with golden fire, why, it appeareth nothing to me but a foul and pestilent congregation of vapors... (2.2).

The same trap that has snared our unfortunate heroines as well as all mankind, and it is not their particular situation, but the condition of the whole world: a vale of tears which will break the greatest of men and sour the sweetest of women, in time. To be alive is to be dying, that is, and caught up in the unceasing processes of corruption: “To what base uses we may return, Horatio. Why may not imagination trace the noble dust of Alexander till he find it stopping a bung-hole?” (*Hamlet*, V.1) These women, though they seem peripheral, and in their ancillary deaths may seem expendable, are more properly thought of as some of the most undiluted symbols of the major themes in their respective plays. What life and death do to us all, it does most and worst to these innocents. €



Sviatlana Rose

## *A Jesuit Voltaire Wishes Not to Be*

**T**he works of François-Marie Arouet, also known as Voltaire, are known for their wit, philosophical playfulness, and mockery of contemporary religious, governmental, and civil matters. In *Candide*, Voltaire satirically skewers representatives of *many* different religions, but the creeds he criticizes most are those of his own religion, Christianity. Voltaire acquired his education in a Jesuit college—that education gave him the means not only to succeed in writing, but also to understand the particulars of politics and economics; as well as the minutiae of Jesuit postulates. Thus, one would not expect him to harbor such enduring animosity toward this particular Christian aggregation. On the contrary, Voltaire later claimed that at his college, aside from Latin, all he learned was stupidities (Morley). In *Candide*, Voltaire criticizes the transgressions of the members of the Jesuit society, first, by aiming directly at their pedophilia and hedonistic way of living, and then by expressing the public’s critical outlook on the Jesuits of the time.

Voltaire condemns the Jesuit contravention of sexual promiscuity because it contradicts a core vow of the Jesuit dogma. Ignatius of Loyola, the founder of the society, established chastity as one of the most important postulates of Jesuits (Loyola). As a social critic, Voltaire notes the prevalence of sexual relationships among the Jesuits. In *Candide*, Voltaire describes how Pangloss, Candide’s tutor, contracts what appears to be syphilis. After tracing his sickness to a “very learned Franciscan,” the tutor says:

... [the Franciscan] had been given it by an old countess, who in turn had

it from a cavalry captain, who caught it from a page-boy, who contracted it from a Jesuit, who, while a novice, had inherited it in a direct line from one of the shipmates of Cristopher Columbus. (11)

This passage not only illustrates the disorderly sexual relationships of the Jesuits, but also inferences the homosexual and pedophilic tendencies of the Jesuitical priesthood. Moreover, as the satire proceeds, Voltaire gives a clue as to how young men are recruited to the Jesuit army when the young Baron von Thunder-ten-tronkh tells his story. The Baron gives insight into the process by suggesting that his meteoric rise in the Jesuit ranks was based solely on his good looks:

You recall, my dear Candide, how pretty I was: well I became even more so, to the point that the Reverent Father Croust, who was a Superior of the community, conceived the most tender affection for me; he initiated me as a novice; shortly afterwards I was sent to Rome. Our superior General needed to recruit some young German Jesuits. The rulers of Paraguay try to admit as few Spanish Jesuits as they can; they prefer foreigners whom they think they can control more easily. I was judged more suitable by the Reverent Father General to go and labor in this particular vineyard. ... On arrival I was honored with the post of sub-deacon and lieutenant; I am now colonel and a priest. (37)

Voltaire alludes to a homosexual relationship between the Baron and the Reverend by suggesting that the Baron needed only to be found attractive by a Jesuit Superior to become a Jesuit apprentice. As it turns out, the Reverent Father Croust was not merely Voltaire's creation. At the time when Voltaire

wrote *Candide*, Father Croust was a Rector of a Jesuit College in France and despised him for his free-thinking and outspoken philosophical attitude (Voltaire/Cuffe). Thus, these two passages are Voltaire's direct strikes at homosexual relationships in this particularly religious, male society of the time.

Voltaire also attacks the lavish lifestyle of the Jesuit commanding officers, whose troops subsist on very Spartan circumstances. When *Candide* and *Cacambo*, *Candide's* valet, are caught in Paraguay by Jesuit soldiers and led to see the commanding officer, the main character is mesmerized by the extravagancies he observes:

Candide was led into a leafy summer house, decorated with a very pretty colonnade of green marble and gold, and with a trellis-work enclosing parakeets, colibris, humming-birds, guinea fowls and all manner of rare birds. An excellent lunch had been laid out in gold vessels. (Voltaire 35)

*Candide* also notices that Paraguayan Jesuit officers “were eating maize out of wooden bowls in the open fields, under a blazing sun” (36). These short few phrases point out not only the immoderate existence of the commanding Jesuit officers but also the segregation of the eighteenth-century Jesuit army, which is supposed to “approve the religious vows of chastity, poverty, perpetual obedience, as well as ... the other works of perfection,” as Ignatius of Loyola had postulated. Thus, Voltaire directs his readers' attention to the disparity between the way the Jesuit commanders and their subordinates live and stresses the postulates of the Jesuit priesthood which are supposed to govern their lives.

In the middle of the eighteenth-century in France, the above-mentioned discrepancies between Jesuit behavior and the rules of Christian living lead to growing public animosity toward representatives of the Jesuit society. Indica-

tive of these sentiments is the phrase *Mangeons du Jésuite!* (“Let’s eat a Jesuit!”) which became very popular, almost proverbial, among the French of the time (Cuffe 139). Voltaire also expresses his disillusionment by describing how Candide, disguised as a Jesuit, is treated by the Oreillons:

When they awoke, they found out that they were unable to move their limbs . . . They were now surrounded by fifty or so stark-naked Oreillons, armed with arrows, clubs and flint axes: some were bringing a large cauldron to boil; others were preparing spits, and all of them were chanting: ‘It’s a Jesuit! It’s a Jesuit! We will be avenged! And we’ll eat our fill! Let’s eat Jesuit! Let’s eat Jesuit!’ (Voltaire 41)

This excerpt does not explain to readers why the Oreillons dislike Candide to the point that the tribesmen are ready to eat him and Cacambo. The events preceding their capture only imply that they were apprehended because Candide killed two apes that turned out to be the lovers of the Oreillon women. However, the animosity they encounter is likely due to Candide’s Jesuit attire. Furthermore, Candide and Cacambo are set free when they are able to prove that they are not in fact Jesuits. “After all, it seems that the state of nature is a good thing,” says Candide, “since these people, instead of eating me, showed me a thousand civilities just as soon as they knew I was not a Jesuit” (42). Even though Voltaire does not clarify why the natives have such an aversion toward the Jesuits, the author’s own contempt for the Jesuit order is clear.

At the first glance, *Candide* appears to be a lighthearted and amusing read. However, under that veil, Voltaire not only conceals his own disparagement of the Jesuits but also eloquently expresses the public’s general discontent toward them. Throughout the Eighteenth century in Europe, the antipathy toward the



Jesuits grew steadily. The immoralities they were accused of led to the order's expulsion from Portugal, France, and Spain (Saint-Priest). Instead of directly accusing the Jesuits of pedophilia or hedonism, he lets his characters tell their life stories and express their own observations. Thus, the author allows the reader to make his or her own conclusions about the Jesuits. At its core, *Candide* is certainly not a concerted effort by Voltaire to discredit them because he scarcely mentions the order throughout the satire. Nevertheless, in those rare instances, he paints a clear picture of the Jesuits' depravity. ❁

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Rachel Thomas

## *Reality vs. Rhetoric in Candide*

**T**he nature and function of narrative and rhetoric have long remained a critical target in literature. The great satire *Candide* is no exception. Voltaire's witty and biting pen often points at rhetoric and literature, tearing down accepted norms, and, depending on one's interpretation of the text, offering an alternative. Voltaire's critique of rhetoric becomes particularly evident in the character of Pococuranté, and the scene detailing Candide and Martin's visit to his opulent palace, overflowing with famous works of art, none of which seems to please their owner. With the protagonist in shocked disagreement with (and then satirically in naive awe of) Pococuranté, Voltaire sets the audience on the defensive against such a harsh critique of beloved literature. However, as the novel concludes, one can see evidence of Candide and his little group espousing a similar mindset to that of Pococuranté, turning away from rhetoric in their attempt to find happiness, or at least contentment. Though they seem ridiculous at first glance, each of these absurdities is supported by a rational and approachable argument for the "real" over the rhetorical, an argument Voltaire appears to support throughout the novel.

Described by translator Theo Cuffe (in his notes to the 2005 Penguin edition) as being "severe to the point of caricature," Pococuranté's criticisms appear to be outlandish (151). In five pages, he manages to denounce the entire Western Canon. Honest readers, he believes, would admit that Homer "dropped from their hands every time" they read it (76). Virgil is "frigid and disagreeable" Horace is read "only with extreme disgust" Milton is a "sad extravaganza" (76, 78). In fine art too, "there are no such pictures" that will please

him (75). In Pococuranté's view, music "bores everyone" and opera has become a "monstrosity" (75). Such a scathing review of the arts shocks Candide, and he, as an audience surrogate, continues to list great classical works in a vain search for one that Pococuranté finds appealing. This is not surprising considering Candide's still hopeful disposition (despite his having given up on the doctrine of Optimism). More telling is Martin's position, who, though having "found Pococuranté's way of thinking perfectly reasonable," feels the need to join Candide in a search for a work that pleases their host (77). Their agreement draws on the reader's own emotional attachment to, and respect for, the classics and places him in defensive opposition to Pococuranté. Voltaire reinforces the norm that he is simultaneously critiquing through his satire. Candide, Voltaire suggests, reveres these works only because he "had been brought up never to judge anything for himself" (77). By forcing the reader to identify with Candide and take a defensive position, he illustrates that the reader too is favoring these works because someone else—Candide—thinks they are good.

Throughout his novel, underneath the absurdity of his satire, Voltaire makes a thoughtful and pointed critique. In this scene, his focus is on the role of art, literature and rhetoric, and the way people judge and react to it. Pococuranté views literature in a similar manner to the way in which he greets his guests: "correctly, but with little enthusiasm." "Correctly," in the context of literary analysis, can be taken to mean not faultless, but attentive (74). This attentiveness is key to Voltaire's message. Pococuranté's reviews are widespread throughout the field of the arts, but not all encompassing. There are "one or two maxims" from Horace from which "a man of the world can draw profit," and "the second, fourth and sixth books of the *Aeneid* are rather fine," according to Pococuranté (76). Pococuranté is competent to analyze even that which he criticizes, as evident in his scathing critique of *Paradise Lost*, which shows

his knowledge of the text despite his distaste for it. These few “worthwhile” snippets, along with his knowledgeable if not favorable reviews of all the rest, allow Voltaire to caricature a popular Enlightenment belief in Pococuranté’s behavior: the idea of a skeptical attitude, in thinking for oneself. Pococurante says to himself, “I read for myself alone; I only like what I have a use for” (77). What Pococuranté has a use for, it seems, is nature. He does not like his Raphael paintings because “I do not find them a true imitation of nature. I shall only like a picture when I can believe I am looking at nature itself” (75). And, he concludes, “there are no such pictures” (75). Art and rhetoric, it seems, not only *do not*, but also *cannot* imitate nature or reality. Voltaire uses Pococuranté to espouse two interconnected Enlightenment beliefs: a skeptical, self-driven analysis of rhetoric and the rejection of rhetoric in favor of reality.

The importance of this idea of reality over rhetoric in *Candide* is illustrated in the “Conclusion,” where a similar doctrine comes into play as Candide and his little family contemplate the extreme boredom of their life in Constantinople. Even though Candide has given up on Optimism, Pangloss maintains his doctrine “while believing nothing of the kind” and Martin is convinced “that people are equally miserable wherever they are,” they continued to philosophize (91, 90). The sights outside their window “gave renewed heat to their discussions” and contemplation of their boredom and misery “gave rise to new speculations” (90, 91). Even three pages from the end of the novel, the arrival of the final members of their group “set them to philosophizing more than ever” (91). Despite this continued exchange of rhetoric, they find no answers and no reprieve from their misery. The dervish suggests the opposite approach to that which Candide and his fellows have been following: “keep your mouth shut” (92). The encounter with the dervish, combined with the encounter with the old man, leads to a dramatic shift in the characters, which have spent the

entire novel up until that point completely engrossed by philosophy. Rather suddenly, all Candide knows “is that we must cultivate our garden” (93). Pangloss agrees, and Martin adds, “let us set to work and stop proving things . . . for that is the only way to make life bearable” (93). After all their misfortunes, all their optimism and pessimism and explaining, the three main philosophical figures, who before had not often agreed with one another, come to the shared conclusion that they must stop their discussion in order to make life tolerable. Whereas before each new development set them philosophizing once again, after this shift when Pangloss slips back into his doctrine of the best possible world, all Candide can reply is “that is well said . . . but we must cultivate our garden” (94). They have made a collective shift away from rhetoric and toward what is “real,” the garden, the earth, the work they must do in the present.

Though the two scenes have many notable differences, their shared illustration of a turn away from rhetoric in favor of reality cannot be overlooked. Through careful maneuvering of his text, Voltaire has taken a viewpoint at first formulated to unnerve both Candide and the reader and turned it into one that Candide and his companions accept, as does the audience, at least within the context of the novel. So why does Voltaire execute this flip, and imbed this Enlightenment teaching in *Candide*? In one reading, it is because he believes a version of Martin’s statement, that one must “work and stop proving things” in order for life to be tolerable (93). Pococuranté’s existence is by no means a happy one, with his critical distaste for all of the ordinary pleasures of life forbidding him from enjoyment of them. And yet his life is certainly bearable, especially in comparison to the horrible misfortunes of almost every other character in the narrative. He lives in a palace where he has luxuries like hot chocolate, and the company of “good creatures” (75). Passed over quickly to get to Pococuranté’s peculiarities, Voltaire notes that his guests are served

“an excellent dinner” (76). In this way, though Pococuranté is not happy, he does not want for basic necessities. Pococuranté also has a garden, which he describes as “in the worst possible taste.” He intends to have “another laid out on a nobler plan,” not in the distant future but “tomorrow” (78). In this way, Pococuranté intends to cultivate his *own* garden. This idea is strikingly similar to the fate shared by Candide and his companions. While they do not live in a palace, they do have a stable life on their farm. They get to eat “candied citron and pistachios,” the sweets of the region, and thanks to their garden have food and income (94). The little group is even richer in company than Pococuranté. Before the shift away from rhetoric, the characters are described as “shrewish,” “insufferable,” “ill-tempered,” “worn out,” and “in despair” (90). After the shift, Voltaire mirrors this catalogue with another detailing, not of each character’s faults and misery, but his or her occupation within their “little society” (93). Even Brother Girofleo “became good company” (93). Though neither Pococuranté nor Candide and his “society” are happy, they share striking similarities in terms of the small privilege Voltaire awards to them.

Could Voltaire be suggesting that embracing the Enlightenment turn from rhetoric to reality will make existence “bearable”? Such a prescription seems highly unlikely. Perhaps he is suggesting that a focus on reality provides freedom from one *kind* of misery, that brought on by constant philosophizing. In this view, *Candide* can be read as a *corrective* satire that points out a flaw with the goal of fixing it. At the same time, however, *Candide* is just that, a satire, a piece of rhetoric asking the audience to believe in a world that is not real. The ambiguity and multitude of interpretations available in the novel, particularly at the ending, perhaps circumvent this contradiction by asking the reader to employ part of the Enlightenment idea Voltaire is promoting, that is, to read his rhetoric with a critical eye, and decide its meaning for his or herself. €

Alexander Vera

*Noteпад*

Blankness full of empty  
you take away the wins of my world.

Falling into your page  
I open the keys and loose my mind

in the inhuman space  
filled with the screams of time and other

kinds of transparency.  
Page! I covet you as I cover

my earnings, the vivid  
white like fire, scorched earth couldn't eat up

this milk of galaxies'  
finest silk, spun invisibly thin.

**Annalisa Dias-Mandoly**

## *Remembering My Grandfather*

white pickets around the house I imagine  
my grandfather lived in,  
though it was more likely broken  
chain links, kept everybody in—  
my mother, her sisters, their mother—  
held them in, and set them apart.  
separated them from the rest of the world:  
our fences make us sacred.

cracked walls, a tabernacle with asbestos siding,  
in the smoky hills of Pittsburgh  
contained recollections of my family's history—  
the house holding in beatific visions they created  
of who they were, captured now only in sepia stills,  
locked away, sacrosanct memories that my sister  
and I used as building blocks when we were little.

door to my grandfather's room  
closed tight, him inside, clinging  
to stories of himself, his wife, their daughters.  
enclosed space a place to hold in  
his salvaged narrative.



relegated to dusty photo albums in my mother's chest,  
taken out when stories resurface to be told:  
a 1940s postman and his young wife, three  
laughing daughters.

he couldn't make his brain a camera, couldn't  
sort through the same old pictures, couldn't  
find the storyline, so they buried him.  
forgotten hole in a family's history,  
lying in a box molding in the starved ground.

Nicolas Kostelecky

## *Together in Death*

**A** warm slosh of water poured over my head wakes me. In turning, the fluid fingers its way into the fibers of my shirt. A young woman holding a chamber pot stares down from an open window for a brief moment, and then withdraws with the snapping of shutters. A brief apology may have blessed her lips, but I make no further thought of it. Propping against the wall, I stumble out of the alley, rubbing scabbed and welted hands into my eyes to scrub away ash and sleep. The mulling morning crowds huddle aside to let me pass with tottering steps. The sun is stretching its legs and making its way towards its noontime post, and I hasten to make it in time. I could not be late for the hearing.

Making my way into the heart of the city, passing grave, weathered faces, I see a reflection of myself. Not a second glance. They've lost it all. Others in their crisp linens and clean faces blame us for our troubles. I reach the square just as the first noose tightens. The densely packed crowd won't part for someone like me. I must see them before they drop. Can't have them thinking I'm gone. Circling around, I find an opening and crawl between the legs of the watchers feeding their eyes on the choking brothers, sisters, fathers, and mothers. A few trip and fall on me in my passing, screaming in fright as they touch my skin, hair or clothes. At the front, I stand on the tips of my toes. My mother's eyes are closed. She's mumbling. My father is scanning the crowd, proudly smirking as a man struggles to place the rope around his neck, stretching as far as he can but unable to reach his tremendous height. I pray he can't reach. I hope they'll postpone it if they can't get it around. The man knees my father in the groin.

He buckles over and the noose slips on. He sees me and calls to my mother. She smiles and blows me a kiss. I catch it, placing it against my cheek like she always did. A short man reads a list of charges, then walks over to the lever and slowly brings it down. The lever moves a finger's breadth at a time and then stops. My eyes widen and then he yanks it down. Click, flap, and tighten, snap. Neither of them thrash or wail. Knees hit the stone. I do not weep. The men beside me clap.

They put my parents on a wagon to take them away. The crowd parts before it but does not fill the gap left by it. The avenue is flanked by viewers, treaded by me and the other lonely, blackened souls. A breeze carries ash and soot against us as we follow our dear ones. The gulls and ravens begin to circle. A sprinkling of salt mixes with the ashy scent. The wind is cool and cruel, carrying stinging droplets into my cracking skin. The stones become slick and grimy with the city's runoff and the remains and droppings of birds and alley stalkers. The wagon rolls to the Rotting Piers. I watch from the stony harbor. They strip off my mother's clothes, tossing her limp form between them, laughing, before throwing her into the small skiff with my father. They launch into the forest of posts. I walk to the end of the pier. They drive nails into their stiffening hands, hanging them out in the waves. More posts every day. The men return and drive the wagon to gather the next load.

My mother sways in the wind. I hear her joints popping as waves crash against her. My father's hands tear, and he falls into the foam. A pillar of my life, that awesome strength, washes slowly out to sea. The rolling waves mock his once great, heaving chest. The other sentinels look on. Some are but a few days old. Their skin is dry, flaking, and drawn back. Their hair is cloaked in a thin film of salt. As they get older they bloat, their skin becomes raw and recedes, exposing teeth and nails and eyes. Soon the eyes get pecked out and the brine

forms thin branching veins across the faces and limbs.

A gull lands on my mother. I pick up a scrap of wood off the pier and throw it. It goes wide and joins my father. The gull gawks at me, cocking its head to the side. It draws back and pecks down. The second pillar crumbles. Her wells of compassion are taken to the sky and sanguine mud bubbles.

My family's church is the only thing left. I stagger to the entrance, wrapping my arms tightly around me. One of the doors is burst apart. Splinters and a broken ax head litter the steps. I slip inside. My toes squelch in the sticky goo that blankets the entrance hall. The wind continues to howl and nip at my heels. I walk between the pews looking for a cavity to squeeze into. Looking under a makeshift shelter of broken benches, I hear rubble shifting. The altar. A large ceiling block has burst it apart and then settled at the top of the stairs. Scree and dust shift by its sides. Approaching warily, I step over the bricks and between the distributaries of dried blood lacing the aisle. Curled up in a stained bundle, with smooth skin stained black with soot and singed hair, is a little girl. I ease towards her.

She's asleep, twitching lightly as her dreams stir the depth of her imagination. Her parents must have been posted by the sea. I sit myself beside her, facing the altar, and lean against the block. The wind does not whip around, and the air is still. I pick her up and hold her close. A little girl only a few years beyond her first words. She ceases shifting as I wrap my arms around her, and a slight smile creases her faint lips. I stroke her hair as we warm one another. My head leans back and I close my eyes.

Thrashing wakes me. I whisper words my mother had used to soothe me. I sing her a song of happier times, of flowers in vibrant fields, of singing birds between leaves and needles, and golden rays pouring over her skin. The fields are razed and barren. The birds are craven and weak. Rays do not penetrate

the blanketing clouds. She calms, and I return to sleep, leaving my lies to float away.

She sneezes harshly. She rubs her face. Dust and crumbs of rock coat her body. She opens her eyes. They're a deep brown, almost black in the dim light of the moon shining through the shattered stained glass windows. She holds my gaze in silence. A smile nudges its way across her slightly agape mouth, twisting it slowly and sealing her lips. She wiggles deeper into my lap and drifts to sleep. An alcove to our right collapses. The beams were rotten or damaged by the fire that engulfed the streets and buildings. The rubble doesn't faze her. The air vibrates as the building shudders. Dust showers down like summer rain. More chunks fall. A piece above the doorway cracks and falls away, crushing the makeshift house in a deafening explosion of wood and brick. Setting her down ahead of me, I lean forward to get up. Her hand touches my knee. A gentle sting lights my sense. She's not smiling. She shakes her head.

My eyes narrow. I don't understand. She crawls into my lap. She points to her heart and then to mine. The little hands clasp together into an intricate net of interlaced fingers. The rumble continues. More of the ceiling collapses. I look. The entrance is gone. I reach forward with a hand, and she winds her fingers between mine. Nodding, I draw her close to me. She curls up and stretches my shirt around her. I cradle her and stroke her hair. Her breathing slows. A brick falls a few steps away from us, spraying dust. She is still.

Death brushes my shoulder. I look up and smile. ❄️

**Brian Jorgensen**

## *Don't Blame the Young*

This song was written by Prof. Jorgensen and performed by the Fish Worship blues band as a prelude to the Spring 2014 Classics & Core co-production of Plautus' *Mostellaria*, a.k.a. "The Haunted House."

(Walking bass, kickdrum on the offbeat)

Goodbye Mom and goodbye Dad  
Now off you go, on your long vacation  
Just don't be worried, and don't be sad  
House sitting is my new vocation

Come on in, everybody, jump and shout  
I sure do like my new friend Roy  
He's teaching me what life is all about  
And I used to be such a good boy

Can't blame the young (*That's what Roy says*)  
Can't blame the young (*He's wise and knows a lot of people*)  
Can't blame the young  
For having fun

Think there ever was a party that lasted two weeks?  
A month still to go, got more time to play

Naked girls going by in streaks  
But who's that standing in the doorway?

Dad, Dad, how—unexpected  
Dad, Dad, it's not what you think  
Dad, Dad, Dad, don't be apoplectic  
You've told me some stories, come on, give me a wink

Don't blame the young    (*So harsh*)  
Don't blame the young    (*This is Roy, Dad, I think you'll like him*)  
Don't blame the young  
For things that you have done

Dad, I'm in love right up to my ears  
Exotic dancer, but she wants that to end  
Just needed money for her singing career  
I borrowed it for her from a friend of a friend

Don't blame the young    (*She has a great voice, Dad*)  
Don't blame the young    (*Those loan guys were very friendly*)  
Don't blame the young  
For trying to help someone

Hey, Dad, just send me off to college  
Pay you back double once I'm degreed  
I'll be pursuing that get-ahead knowledge  
In today's global world, that's how you succeed

Support the young (*You love me, Dad, right?*)  
Support the young (*It's an investment*)  
Support the young (*We are the future*)  
Their time has come

Goodbye Dad, Goodbye Mom  
Now head back home, I'll sure be missing you  
Please don't try to check up on me  
The College won't tell unless I tell them to

No spying on the young (*So gross*)  
No spying on the young (*It's confidential*)  
No spying on the young (*It's none of your business*)  
Independence bell has rung

This old story was once told by Plautus  
It's kind of irrelevant today  
Nonetheless, we hope you will applaud us  
Classics and Core, putting on the play

And soon it comes (*Thank you, Professor Klein's class*)  
And soon it comes (*Thank you, Professor Sophie Klein, Professor Nelson*)  
And soon it comes (*Thank you, actors*)  
For its one-night run

**To view a gallery of photos from this performance of the Mostellaria,  
please visit <https://www.facebook.com/classicalstudiesatbu>.**



Michael Neminski

*The Professionalization of Crime:  
How Prisons Create More Criminals*

**T**he United States currently has about seven million people incarcerated or under probation (Johnson 1). In view of certain factors, like the fact that the US is a developed country and a world power, one might expect the nation to have a low crime rate, but these statistics prove to be one of the highest rates in the world. Therefore, one must ask why the high incarceration rate does not seem to have an impact on crime rate. A theory developed to explain this unexpected outcome identifies the problem as ‘the professionalization of crime’. As stated in a blog post from *The Nation*, this theory states that criminals actually leave prison with abilities that allow them to become better criminals, rather than being reformed (1). Experts believe that typical aspects of prison life such as violence and the need for protection, or even things such as simply allowing prisoners to mingle can contribute to the professionalization of crime. With all of these things considered, there are serious problems within the correctional system in the United States, which are making criminals smarter, and thus making the system less effective.

The professionalization of crime does not occur in all criminal cases, but there is no doubt that it is taking place within the US prison system. Due to the fact that there is no way to measure how skilled a criminal is before or after they have left prison, specialists who have attempted to study this topic have always found mixed results. In addition, even if a social scientist were to quantify the level of skill, it would still be nearly impossible to select a potential criminal, and study him before, during, and after incarceration. Yet there are



some people who have come up with quantifiable ways to measure this, such as Daniel T. Hutcherson II, a sociology professor from Ohio University. Hutcherson conducted a survey of criminals who had been to prison, focusing on how much illegal money they made before and after going to prison. He found that most criminals were actually making more money after they had left prison: “Spending time in prison leads to increased criminal earnings,” Hutcherson says. Additionally, “on average, a person can make roughly \$11,000 more [illegally] from spending time in prison versus a person who does not spend time in prison” (Vendatam 1). Many criminals return to their old way of life after leaving prison, continuing their old criminal lifestyle rather than adopting a legal route to financial success. This situation can create a huge problem for the correctional system in the United States.

The fact that criminals only seem to get better at illegal activity after leaving prison leads to the potential continuation of committing crime, in turn creating problems within the correctional system. The main goal of the correctional system is to reform prisoners, to help them realize what they did was wrong and that to do it again would be a mistake. Yet by allowing criminals to make connections and learn valuable skills the correctional system is not meeting this goal. The statistics also prove it, criminals continue to commit crimes, and therefore continue to be arrested. In the United States, an astounding four out of every ten prisoners released return to jail in their lifetimes. While that number may seem low, it is extremely high compared to other countries (Johnson 1). Therefore it is clear the prisons are not meeting their goal, and by setting up criminals to return to prison, prisons become overcrowded and assume an extra financial burden. In addition, a question that must be addressed deals with those who are not career criminals and those who commit non-violent offenses. These people are only serving a short term, and most do not likely

have a crime filled past. A study by Amy Lerman indicates that amongst those who did not have a serious criminal background, those who returned to prison were on average more likely to return for a graver offense (164). Since the prisons in the US are typically overpopulated, and since more criminals continue to commit crimes once they leave prison, there seems to be no way to solve this perpetuating problem.

Prison conditions prove to be a major determinant of whether one is more likely to become a professionalized criminal, since they provide an environment in which prisoners can socialize with each other. With prisoners being stuck inside such a small space for years, there is plenty to talk about and there is no doubt that crime and techniques will come up in conversation amongst the prisoners. The worst part of this is that it yields the creation of gangs within prisons. Gangs have established a serious presence within prisons across the United States, and because of this the social structure is now changing. In his article, Loïc Wacquant claims that, “ethnically based street gangs and “super gangs” such as the Disciples, El Rukn, Vice Lords... have taken over the illicit prison economy and destabilized the entire social system of inmates, forcing a shift from “doing your own time” to “doing gang time” (307). Gangs now almost seem to force people to interact with them in prisons, and as one interacts with gangs, one can learn more about illegal activity. In addition, allowing gangs to intermingle with each other may increase violence within a prison, but there is no doubt they will learn more from each other. Obviously prohibiting prisoner interaction is inhumane; therefore, prisons must create another way to slow the spreading of criminal material. What can be worked on though is limiting the influence of prison gangs.

Prison gangs have become a huge problem throughout the correctional system, especially when it comes to the sharing of criminal techniques. Gangs

have a huge impact in prisons due to the apparent violent life within America's prisons. A prisoner beginning to serve his first sentence only knows a few people, if any, and is likely to be a loner in prison. This can lead him to be the target of prison violence or even rape, with no one to come to his aid. Studies on the effects of gangs on prison life note: "In 1983 there were 88 confirmations reported by ten agencies between gang members and non gang members... Thirty-one confrontations between gang [members] were reported" (Camp 51). Therefore, if one were serving a long prison sentence, it would make sense to join a gang. Whether one is in prison for a drug related non-violent crime or murder, a gang offers protection as well as camaraderie. Gang membership may therefore be practically beneficial. It appears also to be unavoidable, now that "[t]he old 'hero' of the prison world—the 'right guy'—has been replaced by outlaws and gang members," who have "raised toughness and mercilessness to the top of prisoners' value systems" (Wacquant 307). Both of Wacquant's quotes demonstrate that one can no longer plan on keeping to themselves and run out their sentence. Gang members will always try to interact with non-gang members, and possibly harm them. By joining a gang, one gains protection, but also begins to interact with hardened career criminals who know a lot about the criminal world. This can easily turn a non-violent offender into a serious criminal when he is released from prison, especially if he has difficulty finding a job (Alexander 6). While it is nearly impossible to regulate the social interaction of prisoners, it is much more feasible to end the influence of gangs in prison. By creating a much smaller presence of gangs within prisons, prisoners would no longer need to join them for protection, thus slowing the flow of criminal information and halting the professionalization of crime.

It is not just prisons themselves that bring criminals into contact with more professional criminal knowledge; *where they live* can have an impact as

well. Statistics indicate that people from lower class, under developed neighborhoods are incarcerated at much higher rates. When these prisoners are released, they need support to begin their new life, and the prison system tends to send them right back to the conditions they were previously in, those “ghetto” neighborhoods dominated by adverse socioeconomic circumstances. According to Loïc Wacquant these ghettos “now store a surplus population devoid of market utility, in which respect it also increasingly resembles the prison system” (304). The areas where prisoners might live are mostly empty of jobs, and in order to make a decent living, their only possibility is often gang involvement, especially the sale of drugs. Drugs in turn entail more violence, as gangs clash in turf war conflicts which could cause many convicts to return to prison (Skolnick 1). Not only may this be criminal’s only option in a search for income, but also it may be his best, as connections established in prison can lead to easy money, especially after being released from prison.

In addition to the lack of work in the ghettos, released convicts will also find it much harder to function in society, due to the stigma that is associated with being an ex-con. This stigma accompanies the convict wherever he goes; it appears when they go to take a loan, or when they want to apply for a job. As one prisoner put it:

[W]hen I leave here it will be very difficult for me in the sense that I’m a felon. That I will always be a felon . . . it will affect my job, it will affect my education . . . the custody [of my children] . . . [and] it can effect housing. (Manza 152)

As Alexander points out, “people that are convicted of drug crimes can’t even get housing anymore” (6). The correctional system now wants these peo-

ple to integrate themselves *back* into society, but there does not seem to be a way to. If they apply for a job, they will most likely be turned down because of their criminal past. They cannot do their civic duty and go vote (6). There are currently twelve states which reserve the right to completely deny any felon the right to vote, even if they have served their whole term. There are nineteen states that do still require convicts to serve out all of the probation and parole, a policy which could leave released prisoners in public for years without the right to vote (Felon Voting 1). When they apply for housing, they are denied because of their felon status. How are ex-convicts supposed to reintegrate into society when they cannot find a job, or even a place to live? They may have family to turn to, but that cannot last forever. What other options do these people have, other than using the connections they have made in prison to find some place to live, or to earn a living? This can only lead them to a situation where they can return to prison, or where they can become even more involved with the gang outside of prison, as they have learned skills in prison. If they become more involved, they are likely to commit even worse crimes than they were originally in prison for—leading to a second prison term longer than the first one.

There are a few studies that provide evidence for the professionalization of crime that should be mentioned. The first study, done by Francis T. Cullen, Cheryl Lero Jonson and Daniel S. Nagin, analyzed the effects that prisons had on recidivism. Their study found some shocking statistics. “Within 3 years of release, 67.5% of the prisoners were rearrested for a new offense, 46.9% were reconvicted for a new crime, and 25.4% were resentenced to prison” (Cullen 53-54). One could then make the argument that these rates had previously been higher, and the prison system is working effectively to bring these rates down. However, there seems to be evidence against that theory. Jonson and Nagin cite a study within their own which claims that in multiple comparisons, sending

people to prison raised recidivism rates by seven percent as opposed to options like probation or monitored home arrest (57). Another study, conducted by researchers at the University of California Berkeley, explains why so many people were in prison. They found that one of the contributing facts was the large number of people who returned to prison after they had already committed a crime. In agreement with what is discussed throughout this paper, the researchers found that criminals, especially young men, found it easier and more profitable to commit illegal activities once released than to seek a job (Raphael 59).

In view of data suggesting that harsher prisons are not helping to reduce crime, and in fact they may actually be producing it, why not consider relaxing prison conditions? A change that makes life behind bars less stressful and more secure for prisoners could mitigate conditions that breed violence and gang activity. Studies have found that harsher prisons (as measured by murder rates) lead to increased recidivism (Drago 3). There is of course a humanitarian aspect to this problem: prisoners should not be subjected to the threat of violence in their environment.

The argument against improving quality of life for prisoners tends to be that such changes would reduce the deterrent effect of incarceration, thus increasing crime. However, this notion is not supported by statistical data (5). Obviously prisoners could use the relaxed conditions to their advantage, and this could possibly lead to more violence within the prisons, but with a lack of stress and a better environment it would not make sense to become violent. This solution will not remove gangs from prisons, but it can reduce the need for people to seek out help *from* gangs.

Studies have also shown that the negative effects of prisons tend to have an even bigger impact on nonviolent criminals. Therefore, it may be possible



to slow down the professionalization of crime by reforming prison sentence for nonviolent offenders. A study referenced earlier in the paper by Amy Lerman found significant evidence that those who have no prior convictions or had committed non-violent offenses were much more likely to return to prison due to the experiences in prison (164). According to the American Civil Liberties Union, states like New York that have passed sentencing reform for non-violent criminals have seen a reduction in both their prison population and their crime rates. What is perhaps even more surprising is that these totals consistently stayed lower, providing more evidence that this policy is working (Myers 1). These people who are convicted of using a banned substance or even minor forms of theft could be subjected to lighter penalties, keeping them out of harsh prisons. Alternatives can range from home arrest, probation, or perhaps a very light jail sentence which would not bring the offender to a maximum-security prison. Studies have already proven that these alternatives can help to reduce recidivism rates; as mentioned above, prisons tended to increase recidivism seven percent when compared to non-custodial community sentencing instead of a prison term (Cullen 57). These people cannot necessarily be let free, but the justice system must consider new methods of dealing with them. These could include specific courts to try substance abusers or mandatory rehab, which states could consider investing in. This also can have additional benefits besides stopping the spreading and professionalization of crime. Prison populations can be reduced, preventing them from becoming overcrowded and mitigating stress and therefore the threat of violence among prisoners. The money that can be saved by reducing prison population can then be invested in expansion of drug courts or mandatory rehab (Myers 1), which in turn can be expected to have a positive effect on recidivism.

There is no doubt that reforming legislation to allow non-violent criminals

lighter sentences is not an easy task. An easier alternative to this would be to separate violent and non-violent criminals within prisons. This would simply require division or reorganization of the prison system. While it could cost money, it would have to be less than the expense of expanding drug courts or rehab programs. Multiple studies clearly demonstrate the effects that a violent prison culture has on those who are not violent in nature. Creating this separation could create a massive roadblock for the professionalization of crime, considering that those who have already committed violent crime would not be able to intimidate or pass on criminal techniques to those who have not (Lozoff 2). There also seems to be evidence the counter argument that prison culture is based on violence, and that creating this separation would only create two violent areas within the prison. An article from *New Renaissance* magazine reports that only ten percent of the prisoner population is responsible for determining the relative violence of the prison atmosphere. The other ninety percent are simply looking to finish their sentences and do not receive enough support from the prison administration to avoid the violent life (2). It is not easy to keep the prison populations completely separated throughout the day, but the less intermingling of violent and nonviolent offenders the better. Even if violent and non-violent prisoners were forced to be in the same section of the prison for a short amount of time, keeping it secure could prevent violence. This seems a small and simple solution that could directly decrease the likelihood that criminals will become more violent and will learn better techniques.

The US correctional system is flawed. Prisons breed violence, as studies show that inmates tend to leave prison with more violent attitudes than they entered with. It also seems that this is unavoidable as gangs promote violence within in prison, attacking those who just wish to serve their time and move on with their life. By promoting this violence prisoners are forced to join gangs

where they will learn how to become a better criminal. After they are released from prison they will most likely find it hard to get a job with a felony on their record. This can be even worse in areas of poor economic development, where their newfound skills from prison can seem like the only way to make a living. They cannot even fulfill their civic duty and vote for politicians who may help reform the exact system that damaged them. The best way to deal with this is to reform our prison and justice system. The reforms can be as extreme as revising laws to keep non-violent criminals out of jail, or as simple as providing counseling to prisoners to promote non-violent conflict resolution. Crime is a serious problem within America, but it appears that one of the major challenges in stopping crime is America's prison system. In order to reduce crime in America policy makers need to consider a serious reevaluation of the prison system. €

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Eric Hamel

## *Early Experiences in the Development of Mao Zedong's Philosophy*

In crossing twenty-four rivers and eighteen mountain ranges, in tropical heat and freezing hail and snow, over the 6,000 desperate miles of the Long March<sup>1</sup>, Mao Zedong's actions and those of the Communist Red Army were the expression of his thought and philosophy. Mao arrived in Yanan in north-western China with only ten percent of the troops who had begun the journey with him one year earlier<sup>2</sup>, but along the way he experienced what he had been piecing together in his mind for many years. Mao had studied the teachings of classical China and modern Western philosophy. Throughout the Long March, Mao never lost sight of his revolutionary mission. He had his army confiscate the property of landlords and militarists and redistribute it among the people, hold mass meetings, write slogans, hand out copies of the Soviet constitution, and teach peasants to read and write.<sup>3</sup> Yet, over the course of that year, only one book made it the whole way in Mao's pack, *The Story of the Marshes*<sup>4</sup>, an ancient Chinese novel about the exploits of a group of quasi-revolutionary bandits roaming the hills.<sup>5</sup> Mao and the Red Army were confronted every step of the way by the modern forces of Chiang Kai-shek's Kuomintang, yet the war that Mao fought was the flowing war of Sun Tzu. Mao had seen Taoist paintings showing gigantic, jagged mountains and raging rivers with tiny, insignificant men dwarfed by nature, but Mao's band of tiny men conquered those mountains and rivers and became a force of nature.

The power of Mao's philosophies to inspire and motivate came from this ability to combine the East with the West, the old with the new, nature with

man, and the individual with the masses. Within Mao's philosophies, several main factors stand out as vital to understanding his thinking and his ability to draw from different sources. The influence of classical Chinese ideas and a stress on education can be found in Mao's thought from very early in his life. The ideas of Will and man's power to overcome played a large role along with the concepts of contradiction, action, and the use of guerrilla warfare. Finally, Mao's nationalism was a major factor in bringing all of these together and combining them into a force that was strong enough to bring Mao and the Communists to power and to unify China.

## **Classical Influences**

As a small child, Mao was raised and educated in the traditional Chinese way. Children were expected to learn by memorizing what they were given and not to question the authority of their elders. The subjects for their memorization were the five Confucian classics that formed the basis of Chinese primary education at the time. Mao would have had to study these constantly between the ages of eight and thirteen.<sup>6</sup> As Ross Terrill writes in his biography of Mao, Mao's school "was indeed a traditional one in which no non-Chinese breeze blew. The 'five books' of Classics ruled as the Bible rules in a Protestant Sunday school." This "cult of obedience" turned Mao against blindly following the traditional ways at an early age. As he would say later in life, "I hated Confucius from the age of eight."<sup>7</sup>

This hatred of Confucius and blind obedience, however, did not turn Mao against learning all together. Mao rounded out his education by reading orthodox historical chronicles and works of Chinese philosophers, mainly from the 17<sup>th</sup> century. Mao also studied Taoist works of philosophy and later in his life often used Taoist images in his writings.<sup>8</sup> This early influence of the classical

writings can be seen in Mao's first public writing at the age of 23 for an issue of *New Youth*, the magazine of the New Culture movement which questioned the old ways and began to look to the West for the solutions to China's problems.<sup>9</sup> Stuart Schram mentions in his book, *The Thought of Mao Tse-tung*, that in this article, "A Study of Physical Education,"

Of the twenty-odd textual quotations, or explicit allusions to particular passages from classical writings contained in the article, there are a dozen [quotes or allusions] to the Confucian canon; one to the Confucian 'realist' Hsun-tzu, a precursor of the Legalists, and two to the Sung idealist interpreter of Confucianism, Chu Hsi...There are also three references to Mao's favourite Taoist classic, the *Chuang-tzu*. The range of his knowledge at this time was clearly very wide, for he refers in passing to obscure biographical details regarding a number of minor writers of various periods.<sup>10</sup>

In addition to the Confucian and Taoist classics and works of history and philosophy, there were a few other writings from China's past that had a strong affect on the young, impressionable Mao. These were vernacular novels and historical romances that were banned from his traditional school. However, Mao and his boyhood friends found and read them anyway, such as *The Story of the Marshes* (also known as *Water Margin* or *All Men Are Brothers*), *Monkey*, *Romance of the Three Kingdoms*, and *Dream of the Red Chamber*. These sharpened Mao's ideas of "military values, theories of dynastic change, the stereotyping of characters into villainous and heroic roles, even a certain populism."<sup>11</sup>

Through all his schooling and reading, Mao was introduced to the ideas of the traditional Chinese worldview. Several important factors defined this way of understanding the world. The forces of nature, including *ch'i*, a life force

that permeates all things, appear in Taoism and much of Confucianism, always behind the scenes, guiding the world according to Heaven's way. From his reading of history, philosophy, and Confucianism, Mao learned of a past Golden Age, the period of Great Harmony, in which men lived in peace with each other. He also saw in Confucian teachings and his novels the theories of dynastic change in which a dynasty that came to power with the Mandate of Heaven may deteriorate over time and eventually lose the Mandate, only to be replaced by another dynasty that was at the beginning of the process. This made history a collection of endless cycles of growth and decline, rise and fall.

One thing that each of these aspects of classical Chinese thought had in common was that each was described as the natural way of things. Forces of nature and the course of history, in traditional Chinese thought, were the way they were according to the will of Heaven or the Tao. In this view, the wisest men were those who learned to live with the world the way it was, rather than try senselessly to change it. Mao, influenced by the writings of such men as Chu Hsi and Wang Fu-chih<sup>12</sup>, did not see the world that way. His classical education was only a foundation on which to build. Mao began to question the ways of his world early on, using his knowledge of the classics as a weapon against things he saw as unjust. He would "shoot classical quotes like arrows at his father during their quarrels." In the words of Ross Terrill, "In the China of the early 1900s, to be soaked in the Four Books was no longer a guarantee of docility."<sup>13</sup> By the age of thirteen, Mao was already turning knowledge into power and the result was an emphasis on education that would drive him through the formative years of his life.

## **Education**

While Mao's need for education may have initially had something to do



with his rebellion against his father, it did not go against what he had learned in his traditional Chinese schooling. In Confucianism, there was great stress on education as a means of improving oneself and society as a whole. The Confucian focus on humanity rather than on abstract philosophies appealed to Mao because it meant that learning was not simply an end in itself.

The emphasis on moral force found in Confucianism also affected Mao in his early development and even more so once he moved beyond his village to further his education. Mao's life under his father and his distaste for the blind obedience that was encouraged in the classical school he attended made him feel more strongly for people when he felt something to be unjust. Even before he left his village Mao was known to give money to beggars, which infuriated his miserly father.<sup>14</sup> The hatred of his father's greedy ways was compounded by Mao's sense of injustice and his idolization of the populism found in the novels he read. Yet, the populism, morality, and immature outrage that loosely defined Mao's thinking by the time he left his village for higher education in 1910 were only strands that had not yet been tied together.

At the Tung-shan Higher Primary School in Hsiang-Hsiang, Mao was able to study not only the Confucian classics that had dominated his education prior to this, but also natural sciences and the "new learning" of the West. Tung-shan was a modern primary school with some teachers who had studied overseas. As Li Jui states, "Mao Tse-tung learned a great many new things, and his horizons were widened considerably."<sup>15</sup> He was introduced to the history, geography, and historical figures of the rest of the world. After a year, Mao moved on to the Hsiang-Hsiang Middle School in Changsha where he began to read political newspapers and write on his own about his views on political activity and revolution.

Mao was not the only one becoming involved in this type of activity. Li

writes, “The Hunan of this time was a place marked by the ardent activities of the ‘revolutionary party’, a place where a new atmosphere prevailed.”<sup>16</sup> Mao began to find himself in this “new atmosphere” mobilizing his comrades to show their determination to stand up to the Manchus by cutting off their queues. Mao joined the revolutionary army and, because he was only required to perform some minor duties in the town, was able to make his education current by reading up on contemporary political criticism and newspapers that covered political events and social problems.<sup>17</sup>

When the 1911 Revolution failed to live up to Mao’s expectations and power fell into the hands of the feudal, warlord forces represented by Yuan Shih-k’ai, Mao tried out several schools in the area, but was unsatisfied with them, electing eventually to spend a period of self-study, teaching himself what he felt was important. During this period, Mao studied Chinese translations of much of the great works of Western thinking in all areas. He studied science by reading Darwin, economics by reading Adam Smith, ethics in evolution by reading Thomas Huxley, logic and ethics by reading J.S. Mill, sociology by reading Spencer, and law theory and social thought by reading Montesquieu and Rousseau.<sup>18</sup>

This period of self-study, Mao’s love of learning, and his lack of interest in trade led Mao to enter the First Teachers Training School in 1913. At the Teachers School Mao found one of the most important influences in his life, Yang Changji. Yang revered Confucianism and learning, but had also studied overseas and brought back to China, and to Mao, an interest in European philosophy. He supplemented traditional Chinese thinking with a belief in the Mind and Will.<sup>19</sup> Yang helped Mao begin to tie together the loose strands of his thoughts. With Yang, Mao learned about Western Liberalism, self-reliance, and responsibility with duty to society.<sup>20</sup> In these teachings Mao saw a way to

effectively use education. The concepts of Mind and Will could help men to know themselves and therefore to better themselves. If more people could be educated in this way, then society as a whole would benefit. China as Mao and Yang saw it was disorganized. If China was to be renewed and strengthened, this must be changed, but not at the level of the government, as shown in the recently failed 1911 Revolution. Stuart Schram writes that Mao's thinking in these years developed along these lines:

In order to get things moving, it was necessary to move people's hearts. The first requirement for this was to have some great basic principles. At present the reformers were beginning with details, such as assemblies, constitutions, presidents, cabinets, military affairs, industry, education and so on. The value of all this should not be underestimated, but all these partial measures would be ineffectual if they were not founded in principle...The place to start was with philosophy and ethics, and with changing the thinking of the whole country. China's thinking, he [Mao] wrote, was extremely old, and her morals extremely bad. Thought ruled men's hearts, and morals ruled their actions; thus both must be changed.<sup>21</sup>

By 1918 Mao felt that education was the only way to begin bringing about change in China. It was necessary to give the people of the country a sense of morals and a basic knowledge of the world around them. Throughout Mao's life and all of his revolutionary activity, education of the people played a huge role. Very early on he started night schools for workers in the city and never gave up this drive even in the most difficult times, teaching peasants to read and think about their problems along the route of the Long March. These ideas were the ideas of the May 4<sup>th</sup> generation that would spring into action in 1919. However,

within his own mind, Mao was still working out how exactly to transform this knowledge, once it was given to the people, into real power.

## Will

The concept of Will, which Mao first started to comprehend under Yang, had extremely important ramifications for Mao's view of the world and his later life. Up until his time with Yang, Mao's ideas of freedom and justice had had more to do with individualism than with mass movements. He saw the individual as primary and the group as secondary.<sup>22</sup> This allowed the concept of Will to enter into Mao's ideas for strengthening China. This concept followed the course of his own life; self-realization came as the result of education and was what made true Will possible. Will was what connected mind, body, and abstract thought with the physical world. Yang's classroom was the perfect atmosphere for this kind of learning because he constantly compared Chinese philosophers with Western thinkers. In his lectures, Yang attacked what he saw as the useless rules of Confucianism while teaching the *Analects* according to his reading. For example, Confucius as interpreted by Yang said, "Those who are strong of will can control the deviant lusts of their own desires, and oppose the social oppression of authority...[For those who] possess a will which cannot be taken away, there is nothing which cannot be realized."<sup>23</sup> Yang was not a neo-Confucianist, since they tended to stress tranquility over action. Yang and Mao wanted change, and the slow, gradual change of Mao's earlier hero, K'ang Yu-wei, was no longer possible in a China run by warlords.

The concept of Will appealed to Mao because it was logically natural. It was a force of nature found within man. Reading German idealists in Yang's class convinced Mao that Will and egoism were not irrational or selfish, but "free, rational, and universal." This last point, the universality of the power of

Will, must have been a breakthrough for Mao. In Mao's copy of Paulsen's book about Will, the margins are full of scribbled notes comparing his theories with historical figures from China's past.<sup>24</sup> The aversion to the unchangeable forces of nature found in classical thought that Mao had felt all his life could now be justified in his mind. If Will is natural, if it is a force of nature within man, and if it is universal, then Will could be a force of nature *as* man. Self-aware and educated men, understanding their Will and in control of it, could overcome any obstacle.

Mao had read some Marx in 1917, but at that point he did not have a great understanding of his theories. As Terrill writes, "Mao knew better what he was against than what he was for."<sup>25</sup> When Mao read the *Communist Manifesto* in 1919, Marx made more sense. The success of the Bolsheviks in Russia added weight to Marxism and Mao finally felt that he understood the Marxist idea of a process of history that would lead to a Bolshevik style revolution in China. It may have been the experience of Yang's class that encouraged Mao to compare Marxist ideas with ideas from China's classical thinking, and it fit into them well. The Marxist theory of historical progress could be compared to the classical Chinese idea of the cycles of history. The current government of China had replaced another regime whose greatness had fallen. In turn, this government too had become bad and must now be replaced. Marxism seemed to offer a way to do it and a theory to back it up.

Also, the Marxist idea of a Golden Age in the future could be compared to another idea from Chinese view. The Kung-Yang school of thought was based on an elaboration of Confucian writings. K'ang Yu-wei identified with certain aspects of this philosophy and used it to come to certain conclusions about Confucius' teachings. Confucius wrote about an ancient time of Great Harmony, which, for unknown reasons, gave way to the cycles of history that had been

known for thousands of years. K'ang saw that if history was based on cycles and it began with a period of Great Harmony, then there must be another period of Great Harmony that would appear at the end of history. K'ang also felt that this did not contradict the modern theory of evolution which he knew to be true.<sup>26</sup> This fit in perfectly with Mao's understanding of Marx's theory of history.

Mao found in his understanding of the philosophy of Will the driving force behind these processes of history and evolution. This understanding of Will was very similar to the idea of *ch'i*, which is the vital force that flows through all things. Will was no longer simply men acting in their own interest, it was a force of nature that drove all of history and could not be denied. Mao eagerly became a member of the Chinese Communist Party when it was founded in 1921 and started forming the beginnings of Communist cells in Changsha at the request of the Comintern.<sup>27</sup>

Despite all this, Mao still did not fully understand all the aspects of Marx's theories, but that did not matter to him. He saw China as the patient and Marxism as the medicine.<sup>28</sup> For this reason he was able to be flexible and look for whatever solutions made sense in different circumstances. His idea of Will made class identification more subjective. He understood the term proletariat to mean property-less. This meant that all poor and oppressed people, along with anyone who was willing to identify with them, could consider themselves on the side of the proletariat. The urban working class, the most accessible and most able to be educated, would still lead the revolution in China, but the peasants would make up the vast body of its forces. Other members of the CCP, such as Lin Biao and Li Lisan, did not agree on this view of the revolution with Mao, and Mao himself did not pursue it as the only correct course until after Chiang Kai-shek's rise to power in the KMT and Mao's retreat from Changsha in 1930.<sup>29</sup>

This way of using Marxism provided the bricks with which Mao could begin building his revolution, but a different aspect of Marxist theory also gave him the ability to understand and explain the abstract meanings behind real events. This allowed him to present his philosophies and arguments in such a way that they could be clearly understood, and he gained a credibility in Marxist circles that proved important to Mao as his importance in the CCP grew.

## **Contradiction**

One of the main propositions of Marxism was that everything could be understood as the results of a synthesis of two sides of a contradiction. In Marxism the study of this phenomenon and its use in understanding problems is known as dialectics. In his work, *On Contradiction*, Mao explains that within each thing can be found the seed of its opposite. We cannot have light without the concept of dark and we cannot have life without the concept of death. Without these opposite concepts, the world would lose all meaning. This synthesis of opposites, of which the world and history are the results, is not only true for all things, but at all levels. There is contradiction between the essences that make up matter, the matter that makes men, the men that make classes, and the classes that make history. The way to understand truly and change the world is to grasp the importance of contradictions at different levels and manipulate the essential ones.<sup>30</sup>

This understanding of the world was good Marxism, but it also had support in the classical teachings of Mao's early development. The idea of the Yin-Yang in Taoism, which "described a regular progression of constantly shifting [male/female, weak/strong] relationships which could be ignored only at dire risk to the individual"<sup>31</sup> was a good starting point for studying contradiction. In the Taoist worldview things were generated by a combination of opposites.

故有無相生，  
難易相成，  
長短相較，  
高下相傾，  
音聲相和，  
前後相隨。

老子



According to the *Tao Te Ching*, “All things originate from being. Being originates from non-being,” and

Is and Isn't produce each other.  
Hard depends on easy,  
Long is tested by short,  
High is determined by low,  
Sound is harmonized by voice,  
After is followed by before.<sup>32</sup>

The only difference between the Taoist view and that of Marxism is that in Taoism the opposites are complementary while in Marxism it is a struggle between them that brings about the synthesis. One can see both of these in Mao's thinking. His ideas of China's situation from the 1920s on were filled with struggle, Communists and Nationalists within the United Front<sup>33</sup>, man against nature on the Long March, Chinese against Japanese, then classes and parties against each other after the war. At the same time, the contradictions in his ideas of education and development were often in practice complementary, finding a balance between old and new, East and West, or learning and experience. However Mao may have envisioned the structure of the laws of nature at any certain point, it was still only philosophy until it was acted upon. Practice was needed to bring philosophy into the real world. Years of education and experience meant nothing if it was not used.

## **Practice**

Through action, a man who understands himself and the world can make his thought reality. In fact, much of the knowledge of the world that man can

acquire comes from action as well. For Mao, practice was the final and highest step in true knowledge. Knowledge began with perception (learning about or experiencing the outer world), moved on to conceptual understanding (coming to grips with the inner contradictions of things by considering them in one's mind), and finally culminated in practice (acting on one's conclusions, testing hypotheses).<sup>34</sup>

This view fit with Marxist dialectics and also with what Mao had learned earlier, since he had been exposed to Wang Yang-ming and his theory of the unity of thought and action.<sup>35</sup> Through this unity one action could accomplish two tasks. For example, working with peasants would allow the Communists to learn from them, becoming acquainted with their lives and problems. This would allow the Communists to then present the knowledge, which had always existed within the peasants, back to the people in such a way that would assist in their self-realization. Thus, practice becomes “the primary and basic standpoint in the dialectical-materialist theory of knowledge.”<sup>36</sup> Concrete action is philosophy in the world.

Mao even saw war in terms of philosophy. According to Terrill, “Mao made the gun an expression of a humanistic world view...people count more than weapons...the gun is useless if the trigger puller is not the missionary of an appealing cause.”<sup>37</sup> In this way war was an argument with the enemy. Guns and bombs were only important as far as they could be used to prove points and win hearts and minds. This focus on the people as the critical objectives to be won in battle made land positions, front lines, and many of the other ideas familiar in the traditional concept of war close to meaningless. Land is only taken when the people that live on it agree with you. As long as you believe in a cause you do not have to hold a hill or a line or a machine gun nest.

Mao's idea of war was fluid and was supported by the teachings of Sun Tzu,

the legendary general of ancient China, who wrote, “The Way means inducing the people to have the same aim as the leadership, so that they will share death and share life, without fear of danger.” and “To unfailingly take what you attack, attack where there is no defense. For unfailingly secure defense, defend where there is no attack.”<sup>38</sup> For Mao, who had no real military experience aside from doing errands for officers in the revolutionary army of 1911, his military ideas became most effective once he was joined by a brilliant soldier named Zhu De on Well Mountain in April 1928. Together, Mao and Zhu made an excellent team, complementing each other to the point that many people who did not know them thought that there was a single person named Zhu-Mao.<sup>39</sup> With Zhu’s help, Mao was able to perfect his idea of guerrilla warfare, synthesizing the contradiction of strength and weakness into flexibility, speed, and power; the ultimate example of philosophy in practice.

## **Conclusion**

These examples of the evolution of Mao’s early thought show that Mao himself was a contradiction in the same way that he would have thought of everything as a contradiction. His thinking contained old ideas and new ideas. It contained ideas from both East and West. He saw himself as part of a natural process of history, but also as a force of nature. He fought when he felt it was necessary, but only as an accompaniment to his philosophy. He was able to bring together these contradictory factors through his nationalism. He believed in Marxism, but only as a medicine for a sick China. He believed in learning from education and experience. Western and modern philosophies were the subjects, but China was always the context. His thought could be very philosophical, but it was never completely abstract. He always required the proof of practice, and he only saw theories in action in China. The Western

philosophies he was exposed to were made Chinese as he found examples of them in Chinese history and thought, and when he came to conclusions about this synthesis, they were tested in the Chinese people.

The Chinese people and Mao's sense of justice were the only factors in Mao's thinking that were never changed or modified in his early development. He was always interested in what was best for China, even in his earliest writings.<sup>40</sup> With this nationalism as a starting point, Mao's thinking was not only interesting intellectually, but persuasive in the real world. It gave Mao both a beginning and a framework with which to tie together all of the loose strands of knowledge that he picked up from one source or another. It allowed him to see through and define the contradictions of man and nature, individual and masses, parties with each other, old and new, East and West, and to act on them to make his vision of a united and strong China a reality. ❀

## Endnotes

1. Terrill, p.137
2. Ibid., p.137
3. Howard, p.118
4. Terrill, p.128
5. Rexroth, "The Chinese Classic Novel in Translation"
6. Wakeman, p.97
7. Terrill, p.8
8. Wakeman, p.98
9. Li, p.11
10. Schram, p.15
11. Wakeman, p.98
12. Ibid., p.83
13. Terrill, p.10. At points Terrill and other sources refer to the Four Books of Confucian classics or the Five Books. John King Fairbank and Merle Goldman list (p.98) four classical books in *China: A New History*. These are the *Analects* by Confucius; the work of Confucius' successor Mencius; *The Doctrine of the Mean*; and *The Great Learning*.
14. Terrill, p.10
15. Li, p.6
16. Ibid., p.7

17. Ibid., p.7
18. Ibid., p.8
19. Terrill, p.29
20. Schram, p.17
21. Ibid., p.18
22. Ibid., p.26
23. Wakeman, p.158
24. Ibid., p.201
25. Terrill, p.40
26. Wakeman, p.130
27. Terrill, p.52
28. Ibid., p.145
29. Womack, p.100
30. Mao, "On Contradiction" August 1937, in *Four Essays On Philosophy*
31. Wakeman, p.75
32. Lao-Tzu, *Tao Te Ching*, Sect. 2 and 40
33. During the First United Front of the 1920s the struggle between the contradictory parties was still mainly ideological. Mao enthusiastically worked with the KMT, judging that the contradiction between the parties was not yet the essential contradiction of Chinese society.
34. Wakeman, p.231
35. Ibid, p.238
36. Mao, "On Practice" July 1937, in *Four Essays On Philosophy*
37. Terrill, p.95
38. Sun Tzu, *The Art of War*
39. Terrill, p.99
40. Mao, "A Study of Physical Education"

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Stesichorus & Catullus tr. Colin Pang

*Ewa Poems from Florilegium*

1.

**Stesichorus: from “The Song of Geryon,” frag. S15**

... two ...

... decided in his mind ...

he thought it] far better  
to fight the powerful [man  
all unawares;  
standing to] one side, he planned  
his enemy’s bitter end.

But while he held his shield before [his chest,  
[Herakles] [nailed him in the ear with a rock.  
The horsetail plume of his helm whipped back  
as it flew off his head [in a crash  
and came to rest beside him] on the turf.

...

the hated [day of his end in sight,  
bearing about his head [the mark of death,  
crusted in blood... and gall,  
poisoned by the snake-necked man-slaying Hydra.  
In silence, [Herakles] artfully drove the point

between his eyes: it cut through the skin  
and cracked] the skull, as the god would have it;  
the arrow drove to the back of his head,  
staining red his breastplate  
and [limbs] with blood and gore.  
Then leaning to one side of his neck  
Geryon went limp, like a poppy  
at the moment when it betrays its tender form  
shedding away its petals...

## 2.

### **Catullus: 11**

Furius and Aurelius, two comrades of Catullus—  
if he will penetrate the distant Indians,  
where far and away the Ocean's loud resounding eastern waves  
pound at the shoreline,

or if he'll meet with the dainty Arabs and the Hyrcani,  
the arrow-bearing Parthians or the Sagae,  
or if he'll ever see the black silt of Nile's seven mouths  
color the floodplains,

or if he'll dare the steep ascent and step across the Alps  
while visiting the sites of Caesar's greatness—

the River Rhine in Gaul, the freezing and the very last  
lands of the Britons—

you two, prepared as always to attempt whatever challenge  
the will of heaven has in store for you,  
dispatch for me this message to my girl, a few words, but  
not very nice ones:

tell her goodbye, enjoy her life canoodling with adulterers,  
spreading herself wide for three hundred lovers,  
in truth not loving any one, yet each and every time  
crushing his manhood;

and tell her not to look back, as she once did, for my love:  
it's her fault it has fallen dead, as when  
a flower somewhere, touched in the farthest meadow droops its head and  
bows to the plowshare.

*1 by Stesichorus: (c.640–555 BCE), translated from the Greek; 2 by Gaius Valerius Catullus (c.84–54 BCE), translated from the Latin. CP writes: “These poems are part of a larger anthology project, called Florilegium, for which I am translating poems that contain flower similes each of which alludes back to an original simile in Homer.”*

## *Plato as a Social Theorist*

The origins of and appropriate response to social inequality have been the subject of debate since antiquity. From this continuous narrative, two frameworks for analyzing stratification have emerged: the conservative thesis and the radical antithesis. In his book *Power and Privilege: A Theory of Social Stratification*, Gerhard Lenski draws a distinction between these perspectives. The conservative thesis supports the existing allocation of resources, believing the current system to be fair and inevitable. Contrastingly, the radical antithesis seeks to reform the existing social structure because it is unfair and unnatural. These two larger frameworks spawned further theories about the origins of inequity. Namely, the functionalist and the conflict arguments. The former theory states that inequality is an immutable characteristic of any human society, whereas the latter theory posits that inequality is the result of scarcity and competition. Using these dimensions, other societal structure and resource distribution theories can be analyzed. For example, Plato's construction of a city in the *Republic* represents a combination of the aforementioned conceptual frameworks. Broadly, Plato can be characterized as a radical elitist, because he seeks to replace the current structure with a different system of greater inequality. He derives this new system from the composition of the soul and wants it to be just. Although primarily radical in nature, Plato's city incorporates aspects of many other viewpoints. Tracing inequality back to something as fundamental as the soul resembles the inevitable argument of the conservative thesis. Functionalism is apparent in Plato's mechanisms for putting each individual in his rightful societal role. Aspects of radical egalitari-

anism can be found in his ideas regarding communitarian living and the role of money. Plato's beliefs as outlined in the *Republic* are most appropriately regarded as radically elitist, but also integrate aspects of conservatism, functionalism, and egalitarianism.

As Plato builds his conception of justice in the *Republic*, he looks to the connection between the city and the soul. In this connection, his fusion of conservative and radical elitist viewpoints becomes apparent. Plato believes that the soul has three components: the rational part, which possesses wisdom and seeks the good; the spirited part, which possesses courage and seeks honor; and the appetitive part, which is responsible for lust and desire. Justice in the soul is realized when "he does not allow the elements in him each to do the job of some other" (Plato 132). These three parts of the soul are the basis for the structure of the city and are analogous to the three classes in society. The dominant part of an individual's soul determines which class he will occupy. The guardians are the ruling class and represent the rational part of the soul. The auxiliaries are the military class and represent the spirited part of the soul. The craftsmen are the producing class and represent the appetitive part of the soul. Justice in the city requires that, "each of the three natural classes . . . [does] its own job," (121) and are not, "meddling with what is not one's own" (119). In this way, Plato's society is highly circumscribed, with stratification stemming from the essence of the individual. Consequently, mobility is virtually non-existent for it would require the alteration of one's very nature and run counter to justice. In this sense, Plato's system takes on some elements of conservatism and some elements of radical elitism. Insofar as inequality stems from something as fundamental as the soul, the inevitability of inequity posited by the conservative thesis is confirmed. Radicalism can be seen in this systems implicit criticism of the status quo, which is not necessarily based on inherent



characteristics and allows for some degree of self-determination.

Furthermore, it is elitist because it calls for a greater degree of inequality. In the city/soul analogy, Plato combines the iconoclastic aspects of radical elitism, with the inevitability argument of conservatism.

The city/soul analogy provides the basic class structure, to which Plato adds the reinforcing mechanisms of the “noble lie” and philosopher king. These mechanisms represent the functionalist aspects of Plato’s attitude toward inequality. The noble lie states that the gods mixed a type of metal—gold, silver, or bronze—into each person in order to denote which class they should occupy. The gods have proclaimed that “there is nothing they [the people] must guard better or watch more carefully than the mixture of metals in the souls of their offspring” (100). This fable will ensure that people perform their duty and bring about a just society, but there is still one factor that is preventing the society from functioning properly. This factor is the philosopher king. Plato explain: “Until philosophers rule as kings . . . cities will have no rest from evils” (166). Each of these components—the myth and the philosopher kings—create stratification and ensure that individuals perform their correct function. These components represent the functionalist framework where “[s]ocial inequality is an unconsciously evolved device by which societies insure that the most important positions are conscientiously filled by the most qualified persons” (Lanski 15). In this way, functionalists believe that inequality arises from the needs of society as a whole. Plato’s society needs a ruler. With guardians, auxiliaries, and producers convinced of their immovable rank, the philosopher is free to assume his rightful role.

As Plato explains more of the specifics of his city, radical egalitarian components emerge. After defining the structure of the city that is most conducive to justice, he tries to imagine the factors that could inhibit its justice (i.e. con-

ditions that do not allow individuals to perform their proper function). First, Plato cites that if a craftsman becomes rich he will not longer be compelled to perform his craft. Likewise, if the craftsman becomes poor and cannot afford tools and materials, he will be unable to fulfill his role. This leads Plato to the conclusion that the guardians must prevent “wealth and poverty” from entering the city, “[f]or the former makes for luxury, idleness, and revolution; and the latter for illiberality, bad work, and revolution as well” (105). In this way, there will be no economic inequality in Plato’s city. This sharply contrasts with the existing society where classes are defined by their wealth. Next, Plato creates another principle to ensure that each individual can carry out his natural role. It is a principle of communitarian living that states: “All women should be shared among all the men, that no individual woman and man should live together, and that children, too, should be shared, with no parent knowing its own offspring, and no child its parent” (147). Implicit in carrying out one’s designated role is a loyalty to the city and an investment in its proper functioning. Familial ties can be divisive and isolating, ultimately taking priority over one’s obligations to community. Plato wants to avoid these pitfalls in his city. Thus, he institutes a rule that significantly levels the playing field, even if this equal standing is destined to be parsed into “natural” classes. The stratum that one occupies reflects the composition one’s soul and correlates to a specific societal function. When each member does his job and stays in his stratum, society is just; functionalist and egalitarian mechanisms are incorporated into the city’s structure and serve to reinforce class and role-playing. Plato has synthesized the prevailing inequality frameworks. ☺



**Rania Ezzo**

## *Critical Comments on Three Core Authors*

*In the comments below, I set out brief criticisms of Descartes, Hume, and Kant. These are not extensive analyses that would encompass all of my problems with the writings of these authors, but do suffice to give a sort of introductory reading into specific problems among them. – RE*

### **I. Rene Descartes: Meditations on First Philosophy**

**D**escartes' *Meditations on First Philosophy* proves to be problematic under his proposed methods of both hyperbolic doubt and objective deduction. Although Descartes initially states that he “had to raze everything to the ground and begin again from the original foundations . . . to establish anything firm and lasting in the sciences” (59), he accedes from these methods that he undertakes by (a) assuming that the truth involves a hierarchy of “realness” (b), by linking certain attributes that have no objective association, and (c) by posing reliability as an attribute of thought and not the senses, although thought is often contingent upon the senses.

Descartes presupposes different degrees of realness and perfection in the *Meditations*, and he assigns certain entities to have a higher value of truth than others in reference to their formal reality. This violates his method of hyperbolic doubt and objective deduction because this presupposition has no foundation from which it was deduced. He argues that an *effect* can only be the result of something equal or superior to it, and thus, concludes that one could not invent the idea of something more perfect than the self. Interestingly, he

does strengthen this argument by pointing out that our conceptualization of limitation cannot precede the idea of perfection and thus, we would not be able to conjure up an idea of God's existence merely from the negation or opposite of *what is*. However, he does not consider the mind's ability to build a single concept (e.g. of infinite perfection) by collaging several qualities that it has been previously exposed to. For example, a person can understand the concept of being "more perfect" or "more powerful" by everyday comparisons of beauty, or strength; a person can also conjure up the notion of "eternity" or "continuousness" by attaching regularity to any simple consistency such as the sun rising every morning. The human mind is perfectly capable of combining qualities of adventitious phenomena and creating a unified, abstract construct—such as the idea of God, identicalness, perfection, or infinity. Instead of merely reproducing the physical qualities in one's mind, the abstract qualities can form something that *seems* entirely new.

Furthermore, Descartes associates the trait of benevolence with perfection and malevolence with deception. However, they are not necessarily associated by definition—especially under the consideration that our judgment (e.g. of perfection) is fallible and inferior to the judgment of any hypothetical "God." He also falsely deduces that God's perfection involves "unity" and "simplicity" (79). This demonstrates that Descartes is using a subjective definition of perfection, by fallible judgment, to aid in deducing truth in his desired manner.

Another issue with his philosophy stems from his rigid categorization of the senses and thought. He insists that not only is thought more reliable, but also serves as evidence that he exists. However, most thoughts—both adventitious and fictitious—are products of/instigated by external phenomena. His assumption that innate ideas exist does not save this theory simply because he does not argue that all ideas are innate. Consequently, the type of thought that

depends on the external environment is equally dubitable as the senses and is part of an insolvable contingent cycle, as long as external reality is in doubt.

## II. David Hume: Enquiry Concerning Human Understanding

**H**ume's *Enquiry* poses certain issues in contemporary philosophy, especially concerning his rigid categorization of impressions and ideas, his identification of all *relations of ideas* as necessities, and lastly, his renowned theory of custom and habit. The first two issues are simple calls for redefinition and clarifications within his theory, but the latter issue is one calling for more serious modification.

In Hume's defense, the distinction between impressions and ideas is extremely *useful* but the two categories do not have the rigid distinction that he intended them to have. The discoveries of kinesthetic sensation and proprioception specifically have altered the conception of sensation from being merely "five senses," to being more complex. This sense, of knowing one's relative position and strength in relation to other body parts, seems to fall under what Hume refers to as impressions—but this would require a redefinition of sensations, which are intimately connected to the conceptualization of impressions and ultimately cause ideas. This redefinition of sensation is necessary to maintain a solid structure of the entire theory of ideas being contingent upon impressions. The second problem in need of redefinition is Hume's assertion that the *relations of ideas* are absolute necessities. Logic, arithmetic and geometry *mostly* fit this description of necessarily valid deductions; however, there are exceptions. Set theory paradoxes, for instance, deny the assertion that designates a valid *relation of ideas*. Thus, purely abstract logic can form a sort of contradiction. Interestingly, this necessitates a redefinition of the relations

of ideas, where they are not all indeed necessities, though they may be *mostly* necessities.

I will put these simple points aside now to address the Popperian objection to Hume's notion that custom and habit are the primal cause of the belief in laws in nature. Popper demonstrates in his work *Conjectures and Refutations* that after puppies are exposed to cigarette smoke one time, they later "react to the mere sight of a cigarette or even a rolled piece of white paper, by bounding away, and sneezing" (44). The point is sound; cases of "habit" are *not* formed in conditions of exact sameness but rather of similarity, entailing a point of view with assumptions, expectations, interests and interpretations (Hume 45). In this case, the criteria of interpretation precede the manner of repeating the action. Hume's strict empiricism is no longer on sturdy grounds after this demonstration, for this threatens the notion that all impressions and ideas are a result of experience. In fact, Hume's notion of "type" versus "token" only increases the severity of this problem because it highlights the fact that one is making a generalization of something that has been experienced (where multiple tokens are resembling a type). Even if these generalizations were made about an experience, Popper would note that an assumption or interpretation must be preliminary to the habit for it to form, or even the repetition to take place. Since this is the case, there is no necessity for innate ideas to exist but there would be a necessity for *innate reactions* (47) at the slightest.

### III. Immanuel Kant: Prolegoma to Any Future Metaphysics

**K**ant's *Prolegoma* addresses the central problem of empiricism, formulated by Leibniz as *Nihil in intellectu nisi prius fuerit in sensu, nisi intellectus ipsi*: "Nothing in the intellect without first being in the

senses, except the intellect itself.” It seems necessary that the intellect or understanding must be a precondition of any *a posteriori* knowledge or experience. Kant builds a theory of knowledge that, at first, seems to outstand Hume’s theory regarding relations of ideas and matters of fact. However, when looking at Kant’s proposition in detail it becomes clear that he does not provide a theory with greater explanatory power, but instead, he mends the one weakness of Hume’s theory: the account of mathematics. Kant does address the issue, but only with the clear notion of *what* was necessary to explain beforehand. He gives mathematics a clear position within the category of sensibility and intuition, but his explanation of *phenomena*—unlike Hume’s—lacks objectivity. In accordance with Leibniz’s claim, Kant makes the assumption that human beings have an inherent faculty that underlies any experience, but he further regards the components within this faculty (the notion of time and space) as necessary and universal. This is the heart of the problem. Kant *induces* a sort of constancy and certainty to what he terms “pure intuitions.” Hume more critically understands the impossibility to characterize these faculties as objective, universal, *a priori* judgments through an inductive method. Since these forms of “knowledge” are merely obtained by experience, their constancy and universality are provisional *corroborations* rather than deduced infallible *verifications*.

Interestingly, Kant’s consideration of there being an inherent capacity that underlies any experience *does* bring forth a very critical issue. A human being *does* have a capacity to understand (the intellect), but this does not contradict Hume’s theory of knowledge. The theory explains the ability to causally reason and infer matters of fact by being an inherent ability of the mind. Thus the mind can remain a *tabula rasa* with no necessary prior knowledge but with a necessary ability to synthesize.

Certain faults are found in Kant’s characterization of pure sensibility since

it presupposes certain universals by an inductive process. He assumes space to be fixed, since non-Euclidian geometry was unknown at his time; and he assumes time to be fixed as well, before Einstein's theory of relativity was founded. However, present-day alternatives demonstrate how Kant's notion of pure, *a priori* judgments of sensibility cannot possibly exist. If we hypothetically travel to a vacuum of space and time or a solar system of lesser/greater gravitational force, our minds would adopt metaphysical judgments based on that system differing from our present-day notion of time and space. Kant's notion of a priori intuition would be void, especially since he considers time an "inner" metaphysical judgment. Hume's distinction between relations of ideas and matters of fact does not bring forth this problem, although his philosophy points to the implausibility of mathematics portraying any real truth. This may be disturbing, but it is not contradictory or inconsistent. ❀

Veronica Priest

*'Willy Shakes Dzed a Papyst':  
Exploring Shakespeare's Catholic Mind*

**D**espite being the best-known playwright of the English language, Shakespeare's personal life is shrouded in mystery. In the absence of information, debates have ranged without conclusion about matters ranging from the Bard's authorship of certain plays to his sexuality and romantic life. Shakespeare did not leave behind personal diaries detailing his beliefs and the everyday matters in his life, so to learn about the man, we must dive into his thirty-six plays, one hundred fifty-four sonnets, and various poems that were his gift to English literature. One matter that remains particularly elusive, and perhaps more than any other, requires such digging into the works, is Shakespeare's religious beliefs.

Shakespeare was born into an England ruled by Queen Elizabeth I, a woman whose first initiative upon taking the throne was to put an end to decades of religious flip-flopping during the reigns of her half-siblings by declaring the Church of England a Protestant entity unattached to the Vatican. In continental Europe, Protestantism tended to appeal to the lower and middle classes, but, ever since Henry VIII made the initial break with Rome, many English commoners were reluctant to embrace the new ideas of Martin Luther and John Calvin (Beauregard 160). During Elizabeth's rule however, recusant Catholics were treated the same way Protestants were during Bloody Mary's, and were forbidden by the Act of Uniformity from expressing their dissident beliefs. Publicly pronouncing oneself as a Catholic could result in hefty fines, imprisonment, and even execution, like in the case of the priest Cuthbert Mayne

(Raffel 38). These circumstances meant that if a Catholic Shakespeare wished to be a successful playwright, he would not be able to practice or express his beliefs openly. Any hints or suggestions in his works that his religious inclination drifted from the Church of England would have to be subtle or well masked.

Before turning to the evidence for a Catholic Shakespeare in his plays, it is necessary to review the historical evidence. Stratford-upon-Avon in the second half of the sixteenth century was situated in a particularly Catholic region and the Bard's mother, Mary Shakespeare *née* Arden, came from a particularly recusant family (Beauregard 943). A number of teachers at his grammar school were known Catholics and his first biographer, an Anglican, reported that Shakespeare "dyed a Papyst," a seventeenth-century term for a Catholic (Colston 60). Most significant, however, is the last testament that his father, John Shakespeare, left behind:

I, John Shakspear, do here protest that I do render infinite thanks to His divine majesty for all the benefits that I have received as well secret and manifest, and in particular, for the benefit of my creation, redemption, sanctification, conservation, and vocation to the holy knowledge of Him and His true Catholic faith... (Raffel 35)

While it is impossible to prove the authenticity of this document, the "Spiritual Testament" is supported by the fact that the elder Shakespeare married into a Catholic family, was affiliated with many recusants and, in later life, saw his prosperity decline, which could very well have been due to being a recusant (Raffel 36). While all of this evidence is sparse, and does not outright prove that the younger Shakespeare was a Catholic himself, it does nothing to support the alternative theory of Shakespeare being a conforming Protestant. To see how



plausible it is that Shakespeare may have been a Catholic, we must then look to his writings. For living in a world where expressing oneself as a recusant was a threat to one's life, the number of Catholic references in Shakespeare's work is overwhelming. To discuss all of the evidence would easily fill a large tome but strong evidence can be uncovered in *Hamlet*, *Measure for Measure*, *Macbeth* and *The Tempest*.

*The Tragedy of Hamlet, Prince of Denmark*, published in 1603, is one of Shakespeare's most famous works, if not the most famous. It is in one of the most memorable scenes, the purgatory scene, where Prince Hamlet comes face-to-face with the ghost of his late father, that we find the Catholic writer coming out. Contained in the words of the ghost, who is one of the characters that the Bard is himself believed to have performed on the stage, are distinct references to performing penance:

Cut off even in the blossoms of my sin  
Unhous'led, disappointed, unaneled  
No reck'ning made, but sent to my account  
With all my imperfections on my head. (1.5.83-86)

Allusions to the Eucharist ("unhous'led"), extreme unction ("unaneled"), and the sacrament of penance ("reck'ning") make this purgatory scene distinctly Catholic, something largely absent from Elizabethan drama (Beauregard 946). Although subtle, a conforming Protestant writer would have been unlikely to be inspired to write such lines. That Shakespeare chose to play *this* character, when, as a middle-aged man, he easily could have played Polonius or Claudius, suggests that he may have been able to identify with the Catholic theme of performing penance for one's sins.

One scholar, John E. Curran, goes further with the ideas of Catholicism in *Hamlet* in a recent book, *Hamlet, Protestantism, and the Mourning of Contingency*. He proposes that one of the main metaphors, although quite subtly placed for obvious reasons, is that Hamlet is a Catholic “caught in a strictly Protestant world” (5), where young Danish men like the prince and Horatio study at the University of Wittenberg, known for its Lutheran tendencies. In the “To be or not to be” soliloquy, he argues, Hamlet is caught between the “To Be”—which represents Protestantism—and “Not to Be,” Catholicism. Curran says that Hamlet desperately wants to believe in the Not to Be but finds that “no matter how pleasant we find the Not to Be, with its dreams of an individual human’s capacity to oppose the sea, all must yield to the Be, to the tidal wave of what is” (35). The importance of this argument may be that we are seeing Shakespeare, a man who believes in the old Catholic way, expressing his struggle with coming to terms with the Church of England that he must embrace if he wants to survive.

The lesser-known play, *Measure for Measure*—which was likely written around 1604 despite not being published until 1623, seven years after Shakespeare’s death—is dense with references to Catholicism. In act two, scene three, we again witness the sacrament of penance, when the Duke, disguised as a friar, hears the confession of Juliet, a young woman whose lover and the father of her unborn son, Claudio, has been condemned to death. One of Shakespeare’s sources for the comedy was *Epitia* (1583) by Giraldi Cinthio. In this play, the character Epitia corresponds to Shakespeare’s Isabella, who is a novice nun of the Order of Saint Clare and Claudio’s sister. Epitia, however, is a secular character and, unlike Isabella, she actually sacrifices her virginity to save her brother (Beauregard 948). English Reformed dramatists often attacked monasticism by depicting monks, nuns, and friars going against their vows, but:

with Isabella and the monastic figures in *Measure for Measure*, however, there is no serious transgression of a vow . . . Isabella (like her source figure) could easily have been made to sin against chastity and finally marry, and the drunken Bernardine could easily have been made a friar. Shakespeare declines to exploit these opportunities. (949)

Just as easily, Shakespeare could have left Isabella as a secular character, but by making her a nun; he emphasizes that not only is chastity a virtue, but specifically it is a Catholic virtue. *Measure for Measure* is not the only play where Shakespeare portrays holy Catholics as virtuous. The friars in *Romeo and Juliet* and *The Two Gentlemen of Verona* are portrayed as virtuous, holy men. In contrast, the holy men in the works of Shakespeare's contemporaries such as George Peele's *The Old Wives' Tale* (1595?) and Christopher Marlowe's *Doctor Faustus* (1588-89) are portrayed in a very negative light (Raffel 39-40).

Another one of the Bard's best-known plays, *The Tragedy of Macbeth*, is a treasury of Catholic references. In act four, scene three, Malcolm, the son of the murdered King Duncan, describes how the King of England is able to cure disease like a saint (4.3.146-159). In Catholicism, evil is the "privation of good," which in Catholic Renaissance literature was often affiliated with laughter. Shakespeare represents this with the three witches, who are the opposite of the Trinity (Colston 62-63). Despite being a murderer, Macbeth is very aware of sin and understands that sin is the root of suffering, saying:

But in these cases  
We still have judgment here; that we but teach  
Bloody instructions, which, being taught, return  
To plague th' inventor: this even-handed justice

Commends th' ingredients of our poisoned chalice  
To our own lips. (1.7.7-12)

The treatment of sin in these lines, and throughout the play, is distinctly Catholic. Reformers held that one's fate was predestined since before birth, but the Catholic view is that no matter how great the temptation, sinners have the free will to determine their fate and make the decision to sin or not to sin. Macbeth is acutely aware of this when he says, "we still have judgment." Colston explains,

Shakespeare establishes the freedom of Macbeth's act, while acknowledging the dark influences—his wife, the witches—on his behavior. His hesitations and cold-blooded premeditation make it clear that passion doesn't occlude intellect. If Calvinists and Lutherans ever denied the freedom of the will, Shakespeare shows which side of the theological war he is on. (71)

Finally, there is Shakespeare's last play: *The Tempest*. First performed five and a half years before his death, the epilogue of the play, spoken by the main character Prospero, is often regarded as the Bard's farewell to the theatre (Beauregard 162). It is also teeming with references to Catholic philosophy. It is a speech of a man "appealing for intercessory prayers to relieve his despair at his impending death" (Beauregard 163). To a much greater degree than Catholics, Protestants regarded mortal sins as theologically equivalent: any and all were grounds for damnation. For Catholics, however, there was a distinct separation between venial (or forgivable) sin and mortal sin. Knowing this difference is important to interpreting the epilogue. Prospero pleads:

my ending is despair  
Unless I be relieved by prayer,  
Which pierces so that it assaults  
Mercy itself and frees all faults.  
As you from crimes would pardoned be,  
Let your indulgence set me free. (5.1.15-20)

Prospero's "faults" are his venial sins, "you" refers to the audience that he addresses, and the "crimes" are the sins that the Reformers make no distinction of (Beauregard 165). In essence, this epilogue should be seen as Shakespeare, a Catholic, speaking through Prospero to a mainly Protestant audience and making "an allusive religious plea for prayers," telling them "as you Protestants would be legally pardoned for your public crimes or sins, let me, as a Catholic, be set free from temporal punishment and purgatorial confinement by an indulgence" (Beauregard 171). Other language in the epilogue, such as "mercy" and "indulgence," also suggests a Catholic leaning.

While *Hamlet*, *Measure for Measure*, *Macbeth* and *The Tempest* together provide substantial evidence for the case of a Catholic Shakespeare, they are not the only works where signs of papism may be discerned. In *Cymbeline*, for instance, an oracle on a scroll is sent down by Jupiter and must be interpreted by a soothsayer (5.5.433) "in a figurative not a literal manner. Although Calvin and the Geneva Bible recognized figurative reading, here we have "authorities explain[ing] sacred writing to [a] bewildered laity,' suggesting Catholic practice" (Beauregard 951). Even in the sonnets, we find the Bard leaving marks of Catholicism. For example, in Sonnet 73, he writes, "bare ruined choirs where late the sweet birds sang" (73.4). "Bare ruined choirs" are the monastic houses that were emptied several decades before Shakespeare's birth, when King Hen-

ry VIII enacted the Dissolution of the Monasteries. The words “bare” and “late” leave us with a feeling of intense nostalgia for the now decaying abbeys where men and women came to praise their god.

With all of this evidence that Shakespeare at least sympathized with Catholic beliefs, we are left to ponder why the issue of his religion matters even matters in the first place. Isn't it enough that he left behind so many marvelous plays and poems to be appreciated and enjoyed today? We must remember that Shakespeare was one of many playwrights and poets who wrote during the Elizabethan and Jacobean era yet he is the only one that English society holds in such high regard to this day. Why is it we remember Shakespeare but leave Marlowe, Jonson, Kyd and Middleton to gather dust on the back shelf of libraries? Perhaps it is because the other playwrights of the time, who conformed whole-heartedly to the Church of England, were unable to put to pen anything so unique and memorable as Shakespeare. Often heavy with criticisms of Catholicism and Puritanism in their plays, these poets lost a certain timeless aspect that the works of Shakespeare managed to retain. As someone whose beliefs did not align with what was expected of an English subject, feeling trapped between expressing his religion and meeting the axe or hiding it and becoming a successful playwright, Shakespeare would have been able to see the world from a perspective different to that of his contemporaries. Perhaps this is why we will always cherish and continue to read *Hamlet* but few will even hear of *The Dutch Courtesan*. €

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Zachary Bos

*Noli me tangere*

*Naked, he sags across her cumbered knees*  
*Cecil Day-Lewis, "Pietà"*

As an infant he'd lain in his basket  
quiet and well wrapped in cotton, dry-cheeked,  
happy to be half-forgotten, crying

only when his lily-scented mother  
came in to lift him from the nest and press  
his mouth against her chest to suckle on.

As a boy he was least bereft when left  
to play in the playground in a corner  
empty of the boys more savage than he

who shove and wrestle unbecomingly,  
who would crowd around him taunting till he  
shrieked and struggled like a startled heron.

As a grown man, older but not much more  
adventurous, he kept away from cafés,  
department stores and bars, places where



one faces invitations to the risk  
of cottage parties where happens, he'd heard,  
inadvertent frisking and rubbings on.

When he died his crepe-clad mother wept and  
bravely bade the undertaker let her  
dress the body, that she might embrace him

now tender handling could not distress him  
and in that awful maiden moment kiss  
and weep over and hold a pliant son.

*from Discourse of an Italian on  
Romantic Poetry*

It is already well known that the Romantics strive to divert poetry from its commerce with the senses, though it is that very commerce that gave birth to poetry in the first place and that alone guarantees its survival; instead, they wish to make poetry consort with the intellect, and to drag it from the visible to the invisible, from things to ideas, and to transform it from the material, imaginative, corporeal substance that it was into something metaphysical, reasonable, and spiritual. The Cavaliere<sup>1</sup> states that the poetic fury of the ancients derived above all from ignorance, which led them to marvel ‘foolishly’ at everything and detect a miracle at every turn; they imagined an infinity of supernatural forces, dreams, and phantasms; he adds that, at present, men, having pondered and learned, and being capable of understanding and knowing and individuating things clearly, and convinced of certain truths, find that these two approaches are—as he points out in his artful manner—‘incompatible as far as their reciprocal faculties are concerned, and thus that logical intuition and mythical enchantment are mutually exclusive: the human mind has therefore been disenchanting from the spell of imagination.’ [From] these things, it follows that poetry, being no longer able to deceive, should neither fictionalize nor beguile, but should always follow reason and truth. And note well, dear readers, the explicit and gaudy contradiction that lies at the very heart of this premise. It is

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1. The Cavaliere is Lodovico di Breme, author of “Osservazioni sul *Giaurro*” [*Observations on The Giaour*, a fragment of a Turkish tale by Lord Byron], which appeared in the literary journal *Spettatore italiano* in 1818. In his *Observations*, Breme (“The Cavaliere”) defends Romanticism.

because of this that the Romantics, who were well aware that once they stripped poetry (which they already ill-treated) of its basic capacity to beguile, poetry as such would effectively disappear, and would fuse completely and become one with metaphysics; and once they resolved it into a complex of meditations, not only did they not entirely subjugate poetry to reason and truth, but they rather went looking for poetic arguments among the most bizarre, crazy, ridiculous, vile and superstitious opinions that they could possibly find[.]

[The Romantics] cry out that the poet, while fictionalizing, should adapt his style to today's customs and opinions and to current knowledge, [and] do not take into account that the poet works only on the imagination, does not affect the intellect, nor has he ever done so, except perhaps by chance during those most ancient times. They do not see that we, just as soon as we open a book and notice that it is written in verse, are fully aware that this book is full of fictions, and that by definition when we read poetry we are actively seeking to be beguiled and, almost without perceiving it, we prepare our imaginations to receive and to fully embrace the illusions therein; it is therefore ridiculous to assert that the poet is unable to beguile the reader unless he adapts his mode to present customs and opinions, as though we had placed restrictions upon the imagination that it should not be fooled more than so much, or as though the faculty were incapable of freeing itself—or the poet of forcefully freeing it—from those present customs and habits and opinions and such; they do not see that the intellect, even in the midst of imaginative delirium, is all the while aware of its wandering, and believes as easily in the less false as it does in the more false, as much, for example, in Milton's Angels and the allegorical substances of Voltaire as in Homer's gods as much in Bürger's spectres and the witches of Southey as in Virgil's hell, and is as easily convinced that an Angel armed with a shield 'of the purest diamond' protected Raimondo, as that Apol-

lo with the 'hirsute, fringed' shield defended Hector in battle.

My argument is not against utility, nor do I wish to rival with those philosophers who lament the refashioning of man, the exchange of apples and milk for meat, and the leaves of trees and the skins of animals made into clothes, caves and huts transformed into mansions, and wilderness and forests into cities: it is not the work of the poet but of the philosopher to consider the useful and the true; the poet, instead, occupies himself with the delightful, and specifically with what delights the imagination[.] Nature's beauties, then, having initially conformed to the characteristics of natural observers and ordered for their delight, do not vary in accordance with the variation in their observers; change in the social world has never induced a corresponding change in the natural order, which remains ever the same, a conqueror of every human thing. In order to garner from nature that pure and substantial delight which is the proper office of poetry, and which conforms to the original, primitive condition of humankind, it is necessary not that nature adapt to us, but that we adapt to nature, and therefore that poetry must not continuously change, as the moderns would have it, but rather that, like nature, it be immutable in its principal characteristics. And this adaptation of mankind to nature consists in utilizing the imagination in order to resituate ourselves in the primitive state of our forefathers. Once we do this, a stream of incredible, heavenly delights is set forth; nature, uncorrupted and unchanged, discloses to our minds her immortal power, notwithstanding our civilisation and corruption; and the fact that even nowadays, when we allow ourselves to be enchanted by poetry, these delights are the same ones that we desire naturally and above all others, can be easily understood by paying attention, more than to the fact itself, to our indisputable inclination towards whatever is primitive, natural, simple, and uncontaminated; an inclination that is almost inborn in us and whose effects remain

unnoticed precisely because they are daily. But from which other source could derive [...] the inexpressible sweetness that arises in the soul not only from the sight, but also from the thought and depictions, of rustic life, and from the poetry that represents that life, and from remembrance of early history and the stories of the patriarchs, of Abraham, Isaac, and Jacob, of their vicissitudes in the deserts and of their lives in the tents, amidst their flocks; and of almost everything recounted in Scripture, especially in the Book of Genesis? or the emotions and sense of blessedness that come with reading Homer, Hesiod, Anacreon, and Callimachus? Those two principal dispositions of the soul, the love of naturalness and disdain for affectation, derive equally from our inclination towards the primitive: both are innate, I believe, in all men, but are especially vigorous and decisive in those to whom nature granted a disposition truly adapted to the fine arts. And this inclination makes us such that whenever we encounter objects untainted by the process of civilisation, and indeed every remnant and shadow of the original natural state, we find some sort of rest and joyfully exult with vague desire: because this is a sign that nature is calling to us, inviting us, and if we try to recuse ourselves, nature, intact and pristine, constrains us; for against her force, nothing is effective: not experience, not knowledge, not discoveries, not altered customs, not culture, not artifice or ornament; no human feat, whether splendid, or grand, or ancient, or brave[.] And that what I have said is true, those of us who are not poets, musicians, artists, or of vast and sublime genius, but who are rather the readers of poets, the listeners of music, the spectators of art—whomever is not so broken, dehumanized, and distant from nature—who among these does not know or see or feel the truth of what I have said, and who cannot confirm it with absolute certainty from their own frequent experience? ❀

*by Giacomo Leopardi (1798 – 1837), translated from the Italian*

Katie Angelica

## *On Thucydides' History*

**A**midst the poetry and persuasive rhetoric of Ancient Greece, Thucydides drew upon the new methods of social science when he wrote *The History of the Peloponnesian War*. The *History*, perhaps the first instance of prose literature in Ancient Greece, endeavors to objectively record the events of a war which Thucydides says “was the greatest disturbance in the history of the Hellenes, affecting also a large part of the non-Hellenic world, and indeed . . . the whole of mankind” (1.1). Modern historians debate whether or not Thucydides’ work can be classified as a history, despite the fact that the ancient historian states he “made it a principle . . . [not] to be guided by [his] own general impressions” (1.22). However, it is clear that in many instances Thucydides allowed his own life experiences and opinions to color his interpretation of the war that toppled the supremacy of Athens.

On top of rejecting the contemporary modes through which literature was produced in Ancient Greece, Thucydides also rejects the primary method which ancient Athenians used to preserve history—myth, chronicle, and legend. Thucydides declares, “One cannot rely on every detail which has come down to us by way of tradition” (1.20). He even goes so far as to denounce the poets and prose chroniclers of the time by stating that they “are less interested in telling the truth than in catching the attention of their public” (1.21). It is important to recognize how radically Thucydides’ method of recording historical events differs from the historical literature of the time.

Despite the originality of Thucydides’ prose, the reader must be wary of his work. When discussing his treatment of the speeches found in the *History*,

Thucydides states,

I have found it difficult to remember the precise words used in the speeches . . . so my method has been, while keeping as closely as possible to the general sense of the words that were actually used, to make the speakers say what, in my opinion was called for by each situation. (1.22)

How are we, as the reader, able to differentiate between the work of Thucydides and the work of these great leaders in the text? Unfortunately, as the only text detailing the events of the Peloponnesian War, the modern reader must trust the validity of Thucydides' literature in order to form an impression of the period. The modern reader has no conception of whether Thucydides' sources are Athenian, Spartan, or neutral, and must trust him when he states that he attempted to find the middle ground among his witnesses.

Despite feigning objectivity, the text clearly reveals Thucydides' own opinions. Throughout the text, he highlights various points of debate during the Peloponnesian War. He focuses on the national character of the Spartans and the Athenians. In fact, during his representation of 'The Debate at Sparta and Declaration of War' the speakers spend more time describing each population's nature than they do deciding whether or not to actually go to war. If we are to believe that Thucydides selectively reported the speeches in order to reflect what he believed should have been said, then we can infer that the historian intended to emphasize the national differences of the two warring factions.

In the debate, the Spartans describe the differences between themselves and their enemies. The Corinthians, speaking to the Spartans, state:

An Athenian is always an innovator, quick to form a resolution and quick at

carrying it out. You, on the other hand, are good at keeping things as they are; you never originate an idea, and your action tends to stop short of its aim. (1.70)

The list goes on and on:

While you're hanging back, they never hesitate; while you stay at home, they are always abroad . . . of them alone it may be said that they possess a thing almost as soon as they have begun to desire it, so quickly with them does action follow upon decision. (1.70)

In contrast, the Athenian opinion of the Spartans is quite different. When the Melians state that they are relying upon the Spartans to save them from enslavement, the Athenians scoff that “the Spartans are most conspicuous for believing that what they like doing is honorable and what suits their interests is just” (5.105). The Athenians emphasize the Spartan’s careful decision making as if they are failing their allies. The reader cannot ignore the repeated derision exhibited by the Athenians toward the Spartan strategy. Considering the result of the war, Thucydides may be expressing a frustration with the Athenians rash decisions to engage in battle. Conversely, he shows the strengths of the enemy and the *hamartia* of the Athenians.

The text exposes Thucydides’ negative opinion of the democratic system the Athenians were famous for. For example, the Mytilenian Debate concerns the Athenian decision whether or not to destroy the people of Mytilene, who had revolted against the Athenian empire. After a particularly thrilling speech by Cleon in favor of Mytilene’s complete destruction, the Athenians decide to send a trireme to kill the men and enslave all of the women and children. How-



ever, Thucydides writes that the next day “there was a sudden change of feeling and people began to think how cruel and how unprecedented such a decision was” (3.36). Though trireme was already on its way to Mytilene, the Athenians changed their minds. Cleon, then exclaims in utter frustration “this is the worst thing—to pass measures and then not to abide by them” (3.37) and that the Athenians are “regular speech-goers . . . more like an audience sitting at the feet of a professional lecturer than a parliament discussing matters of the state” (3.38). One can assume from the prevalence of such examples that Thucydides is perturbed by the fickle nature of his fellow citizens.

In another instance, Thucydides recounts the atmosphere of Athens following a forty-day pillage by the Peloponnesians in Attica. Much discouraged by the devastation as well as the outbreak of the plague, the Athenians turn on Pericles, whom they had praised as a master orator at the start of the war. Pericles responds by stating “you took my advice when you were still untouched by misfortune, and repented of your action when things went badly with you; it is because your own resolution is weak that my policy appears to you to be mistaken” (2.61). It is important to remember that Thucydides wrote *The History of the Peloponnesian War* many years after the conclusion of the event itself. The destruction of the Athenian empire as a result must be taken into consideration as a factor that influenced Thucydides in his recollection of these events. Living with the result of the Peloponnesian War, Thucydides is, in retrospect, able to pinpoint what he perceives to be the cause of the Athenian defeat.

For the modern reader, *The History* brings to mind the state of modern politics. Americans are often swayed by non-factual influences in modern politics, like the average Athenian who “[relies] not so much on the facts which [they] see with [their] own eyes as on what [they] have heard about them in some clever piece of verbal criticism” (3.38). In addition, like Thucydides’ *His-*

*tory*, modern political commentary is extremely colored by the personal ideology of the writer. The text encourages the modern American to seek a more active and informed role in their government in order to avoid devastation like that which occurred as the Athenians fought not for their best interests, but for their self-interests.

The Peloponnesian War irreparably changed Thucydides' ideology, opinions and frame of mind, as it did for so many other Athenians; despite this fact, Thucydides achieved the ultimate goal of his *History*. He states in his *Introduction* “[my] work is not a piece of writing designed to meet the taste of an immediate public, but was done to last for ever”(1.22). It is clear by the extent that Thucydides' *History* resonates with modern readers that he reached his goal of impacting—forever—the world's perspective of the Peloponnesian War. Thucydides states that it is not history that repeats itself, but humans (1.22). Perhaps the study of his *History of the Peloponnesian War* will help the modern reader to learn from the vices of the Athenians and Spartans when they engaged in that fateful struggle for power and supremacy in ancient times. Thucydides' words have resonance beyond his lifetime and will continue to impact readers for centuries to come. €

## Second Year: Humanities & Social Sciences

### *Analects of the Core Part ii*

**W**hitman, on life & death: “The two old, simple problems ever intertwined, / Close home, elusive, present, baffled, grappled. / By each successive age insoluble, pass’d on, / To ours to-day—and we pass on the same.” || Shakespeare: “Thou know’st ‘tis common,—all that lives must die, / Passing through nature to eternity.” Machiavelli: “Men sooner forget the death of their father than the loss of their patrimony” || Petrarca: “True, we love life, not because we are used to living, but because we are used to loving. There is always some madness in love, but there is also always some reason in madness.” Shakespeare: “The web of our life is of a mingled yarn, good and ill together: our virtues would be proud, if our faults whipp’d them not; and our crimes would despair, if they were not cherish’d by our virtues” Descartes: “To live without philosophizing is in truth the same as keeping the eyes closed without attempting to open them.” || Locke: “Every man has an immortal soul that is capable of eternal happiness or misery. Its happiness depends on his believing and doing the things that he needs to believe and do if he is to obtain God’s favour—the things that are prescribed by God for that purpose.” || Massey: “Not by appointment do we meet delight. Or joy; they heed not our expectancy; but round some corner of the streets of life. They of a sudden greet us with a smile.” Mead: “Sooner or later I’m going to die, but I’m not going to retire.” Whitman: “What are those of the known but to ascend and enter the Unknown? / And what are those of life but for Death.” ☞

Nisa Ibrahim

## *Do Women Who Pursue Higher Education Face Discrimination?*

**W**hen I first began my research on the topic of discrimination against women in higher education, I was expecting rather clear-cut research defending either side of the discrimination debate. What I found instead was a variety lines of evidence variously indicating either the presence or the absence of such discrimination. Though there may be no consensus view of this topic, the existing body of research does represent a substantial attempt to *define the problem*. In the course of my research I encountered many conceptions of discrimination, but there were three that appeared most frequently, and which I use to structure my discussion below. Firstly, the idea that there is no such discrimination of women in higher education, since women are increasingly represented in all fields of higher education.<sup>1</sup> Secondly, that women face difficulties in balancing work with family and therefore make a conscious choice to avoid more demanding careers. Thirdly, that there is persistent and active discrimination against women that results in gendered experiences and unequal treatment in higher education. Through examination of these three theories, we can understand the current state of the research on the topic of discrimination against women and learn where to move in terms of further research.

Those opposing the idea that discrimination against women persists base their argument on two pieces of evidence: the statistics reflecting equal levels of matriculation rates for men and women from higher education programs, and the idea that women consciously avoid further education in order to devote

more time to their families and personal lives. Also, many believe that there is insufficient support for assertions of discrimination in certain domains which require higher levels of education, such as math and science. More specifically, some suggest that “based on a review of the past 20 years of data . . . some of these claims are no longer valid” and if there is no further research into the genuine causes of women’s underrepresentation, no progress can be made.<sup>2</sup> Statistics support the notion that there has been a significant amount of progress in terms of greater representation of women. Some attribute this to be irrefutable proof of the lack of discrimination. In their 2010 study on the causes of women’s underrepresentation, Stephen J. Ceci and Wendy M. Williams present data that reports that “half of all MD degrees and 52% of PhDs in life sciences are awarded to women, as are 57% of PhDs in social sciences, 71% of PhDs to psychologists, and 77% of DVMs to veterinarians.” This is a considerable change from past levels of women’s representation in higher fields of education.

With such promising statistics of women’s representation in higher academics, there is a high hope of future representation levels surpassing all expectations. The results from the National Center for Education Statistics data for the projected levels of degrees earned by both men and women show just that. The expected numbers of women earning master’s degrees, first-professional degrees, and doctor’s degrees are significantly higher than they are for men. The number of women projected to earn master’s degrees in 2016-7 is 487,000 compared to 287,000 men, 55,800 women will earn professional degrees compared to 48,700 men, and 37,100 women will complete doctor’s degrees compared to 29,800 men.<sup>3</sup> Although these numbers are only predictions, they represent a growing trend of reversal in what were considered men’s and women’s traditional professions. Men were previously considered more academically-oriented, while women were considered better suited to being

homemakers. Now, it seems the stereotype reflects the opposite. Many point to this as definitive confirmation of a lack of discrimination against women.

Thus, there is a consensus amongst some that the past methods to combat discrimination were highly successful, and current differences in representation result from alternative issues. There are more recent statistics to reiterate the point in the study by Berezow. He reveals that:

In the 2008-09 academic year, for the first time ever, more women received Ph.D.'s than men in the United States. They also received 60 percent of master's degrees. Additionally, among undergraduates, females outnumbered males 57 percent to 43 percent (females have outnumbered males since 2003).<sup>4</sup>

Therefore, directing our attention towards methods of past discrimination is ineffectual towards fixing the real problem, since women have already made such large advances in terms of eliminating the gap in numbers. Similarly, various studies by Budden et al. have attempted to disprove the idea that there is still discrimination based on sex.<sup>5</sup> The persistence of discrimination based on other causes has not been ruled out. These studies continue to say that even though "females earn higher math and science grades than males throughout schooling," they make the choice "not to pursue math-intensive careers, with few adolescent girls expressing desires to be engineers or physicists" and other careers requiring higher levels of education. This discrepancy may well be due to differences in the upbringing of girls and boys. When parents buy toys for a girl, they buy dolls and Easy-Bake ovens. This is putting the idea into girls' heads that they must grow up to possess the qualities and master the duties of a perfect homemaker. On the other hand, boys are given toy tools and chemistry sets which encourage them to become ambitious career-men in the future.

Thus, the values passed on to children are varied based on gender and create subtle biases that they will carry with them throughout their lives. When the children grow older, they must decide what to pass on to the next generation.

Many women opt out of more intensive full-time careers in order to have children—a biological choice that men are not required to make. This puts an immense amount of pressure on women, because they alone must ultimately make the choice of whether or not to have children. Because some women do make the choice to leave their careers, they can appear to be “not as devoted, not as serious, [and] not as willing to sacrifice” their personal and family lives for the sake of professional gain.<sup>6</sup> This belittles the immensely important decision that women must make. In an ideal situation, most women would like to continue in their careers, but the choice to continue would in reality commit them to a life full of worries and pressures because they must juggle their work and family life. Even though some women reported ample support of and accommodation to their decision to start a family during their pursuit of higher education, women may not be aware of these sources of possible support because they opt out before they begin to further their studies. There is also a possibility that some institutions are not as supportive of women starting families as others. Even before marriage, women have to make life choices according to future concerns of family and work. Men, however, only express concern about balancing family and work obligations once they are already married or have children. Besides some extreme cases in which women mentioned pregnancy interfering with their ability to work because their workplace put the health of their baby at risk, many people who deny the existence of discrimination agree with the idea that women *choose* not to pursue these careers.<sup>7</sup> This puts the blame on the women themselves. Berezow quotes research from Cornell University in his study (2009) that states that the main factor in discrepan-

cy is women's choices—both freely made (choosing other subjects over math or science) and constrained (difficulty in balancing work with the decision to have children). He attempts to justify the difference in wage gaps between men and women by stating that “women are often less assertive than men in salary negotiations.” The claim about salary differences is too generalized to hold any serious weight, but suggests further research on the subject. Whether or not this variance is due to women is still up for debate; however, many continue to support the idea that current underrepresentation and inequality is a result of decisions made by women themselves.

Further examination of women's conscious choices to avoid more intensive careers is necessary to better understand the subject. In a 2001 study, Rosser and Ziesenis collected data which answer the question: “What are the most significant issues/challenges/opportunities facing women scientists today as they plan their careers?”<sup>8</sup> In the study, an overwhelming amount of women responded that balancing work and family was the most significant challenge they faced. This percentage rose to a high of 77.6 in 1999. Women with spouses and children faced the most restrictions in their careers due to the difficulty of maintaining their competitiveness against coworkers without families. One of the women in the study responded to specific difficulties she faced in her career:

For me, the biggest issue was children—not just the physical act of bearing them. But the emotional act each day of raising them . . . No institution has ever given me a break. While I've had a couple of wonderful fairy godmothers in my career (why is probably why I'm still in this career at all), the institutions themselves have felt quite cold and unforgiving. I KNOW that if I were a male with a wife at home raising the children, my work would



be different. But the institutions have no way of dealing with this inequity.  
(1988 respondent 11)

While this study referred specifically to the careers of female scientists pursuing further education, it is reminiscent of the challenges all women who pursue higher education must face. As with the woman quoted above, she felt that the institution itself was unforgiving towards her needs. She illustrates that although it is not impossible to manage—as she herself has succeeded—it is certainly difficult for women to manage alone.

Because of the presence of these difficulties, some women avoided entering into intimate relationships whatsoever. Women were reported as saying that “they had consciously postponed putting much energy into any type of personal relationship with a partner.”<sup>9</sup> This meant that for some, they would choose not to actively pursue a committed relationship, while others would end a previous relationship that was not very serious. No men in the study conveyed any such sentiments. Most men did not even think personal relationships interfered with their studies. One female respondent in the Rosser and Ziesenis study (2001) stated that Ph.D. women are often married to Ph.D. men, but most Ph.D. men are not married to Ph.D. women” (2000 respondent 16.) Thus, many women essentially sacrificed a lot of their personal life in order to maintain competitiveness with men in their fields. When some women decided to pursue further education and maintain a family, they were afflicted with feelings of guilt for spending more time on work than they devoted to their family lives.

Interestingly, women who attempted to balance work and family were unable to relate to female faculty in their programs. This was because the faculty’s choices regarding marriage and family life were not the same as their

own. “Women faculty who had succeeded professionally at the personal cost of foregoing children and sometimes of partnered relationships were perceived as least supportive of student concerns.”<sup>10</sup> Women in higher positions are often unmarried, resulting in an undesirable stereotype of successful women. Women also comprise a very small proportion of professors in tenure-track positions. Thus, there are few role models for women to emulate and get advice from<sup>11</sup> (2000 respondent 26.) This creates an unsympathetic environment for women who try to voice concerns or seek out advice from others in similar situations. In order for women to be successful in their careers, they feel as though they have to pick between having a successful career and a fulfilling personal life. One study suggests, however, that current efforts “to create more flexible work settings or increase women’s identification with science” will not be able to fix the crucial problem.<sup>12</sup> The study also suggests that it is not yet conclusive that women’s preferences for other fields are not biased by their gendered experiences.

Finally, there is evidence that discrimination against women in higher education can erode women’s confidence in their abilities, or dispose them to drop out of their program altogether. One study reports that although women now receive bachelors and masters degrees in greater numbers than men, this is not the case at the doctoral level.<sup>13</sup> Women are less likely to pursue the most advanced levels of education in areas such as the physical sciences, engineering, and economics. They are more likely to drop out of their programs before completion.<sup>14</sup> This is all in comparison to men in similar levels of higher education. Another study reports that women are especially underrepresented in the professoriate and that there is a persistent disparity in between the number of women receiving PhDs and the amount of women hired as junior faculty.<sup>15</sup> This would mean that even the women who achieve more advanced degrees

end up leaving their fields after certain periods of time, rather than remaining as faculty or in administrative positions. These findings suggest that pervasive discrimination could represent an active impediment to women's advancement within scientific disciplines.

Another line of research suggests that the presence of female faculty is important for the success of female students. Since there are disproportionate levels of female faculty, it may affect the amount of female students who choose to enroll in a given program. They found in their study that women stated that their male supervisors excluded them from informal discussions, did not seek their opinions on matters, and showed less positive mentoring behavior in comparison to the female supervisors. One student was quoted, speaking of her male mentor: "He's not all that supportive."<sup>16</sup> They also reported that women "had to fight so hard to get to where they are in the business" in comparison to men. This included an increased need to prove themselves capable in order to secure opportunities that men in their fields were simply given: resulting in the need to spend extra time and effort in their studies to prove themselves equal to men. "The biggest challenge that women face in planning a career in science is not being taken seriously. Often women have to go farther, work harder and accomplish more in order to be recognized"<sup>17</sup> (2000 respondent 21). This lack of being taken seriously is a definite form of bias that many women face solely on the basis of their gender. In a study by Moss-Racusin, et al. (2012), they reported that faculty participants in their study rated male applicants higher in competency and hire ability than identical female candidates. This was regardless of the gender of the faculty reviewing the application: both male and female faculty ranked the males as higher. This higher ranking also resulted in higher starting salary offers and more opportunities to receive career mentoring for the male applicant. Thus, female candidates were viewed as less

competent than the males solely on the basis of gender, suggesting that there is a preexisting bias against women in effect.<sup>18</sup> If the effect is unintentional, then more research will have to be done on methods to provide solutions to these biases in the application process. “I have often heard men question whether a particular woman scientist actually contributed substantially to the work she presents, whereas, I have never heard a man questioned on this”<sup>19</sup> (1997 respondent 6.) Thus, even when women prove themselves capable of work, they still face questions of doubt in regards to their level of competency.

Alternatively, those women who decide to pursue further education may face sexual harassment and gender discrimination in their educational careers. In a study on female medical students (2012), researchers found that although the number of women entering medical school has been steadily on the rise, women continue to report instances of harassment and discrimination.<sup>20</sup> Thus, even though these women are highly accomplished and pursuing further education, they have less confidence and more guilt regarding their professional identities. The instances of gendered bias and inappropriate behavior from males cause women to feel hesitant about their roles as female doctors. “Indeed, a central theme in the story of women in medicine has been the tension between ‘femininity,’ ‘feminism’ and ‘morality,’ on the one hand; and ‘masculinity,’ ‘professionalism,’ and ‘science,’ on the other.”<sup>21</sup> The highly masculine environment puts pressure on female students to compete and prove themselves. In certain cases, the inappropriate behavior of male patients and doctors affected women’s ability to function as effectively as the other medical students.<sup>22</sup> Thus, the emotional effects of such gendered experiences could not be ignored, as they affected their ability to work efficiently. Specific instances of bias or discrimination were not as upsetting to female students as was the fact that male supervisors ignored or refused to address the behavior of the other males. This

ignorance of any problem, whether feigned or real, seemed to reinforce the permanence of these biases. Likewise, the female supervisors' response when asked for advice on how to handle such behavior was "just deal with it."<sup>23</sup>

The most striking example of the way in which women dealt with this discrimination was by attempting to hide their femininity: "Participants still felt they had to adapt their identity to inappropriate messages from patients, and tried to 'hide their femininity' or appear more 'androgynous', thus erasing their gender in order to play the role of physician."<sup>24</sup> Many of these women felt that their femininity elicited inappropriate behavior from men, and thus, put the blame for these gendered experiences on themselves alone. Male medical students had no such experiences. The author of the study concluded that, "for women to survive in the highest prestige specialty and sub-specialties . . . [they must] 'exchange major aspects of their gender identity for a masculine version without prescribing a similar 'degendering' process for men.'" The experiences of the female medical students in the study put forth the question of whether or not discrimination has truly disappeared, or if it was simply being overlooked as acceptable behavior. Meyerson and Fletcher (2000) suggest that gender discrimination has not disappeared, it has simply gone underground in terms of a "plethora of work practices and cultural norms that only appear unbiased."<sup>25</sup> This results in the biggest problem of gender discrimination: the fact that women themselves are afraid to speak up in regards to such behavior and end up undervaluing the importance of their own role as intelligent female students.

In conclusion, we return to the original question posed by this paper: does discrimination against women in higher education exist? Yes, in a certain sense it does. Through extensive research and analysis I have found that most, if not all, of the physical barriers to women's progress in higher education are no

longer present. Women are now getting professional degrees in numbers equal to, and even higher than, those of men, and have thus disproved the previous notion of men as the more academically-oriented gender. But even with all of these achievements, there still exists a lingering form of discrimination. Since any form of visible discrimination is widely protested against, the discrimination that persists is much more subtle. It persists in the biases which individuals harbor. These biases are revealed through the way in which men behave towards women. They can therefore have an effect in terms of admission practices and can create real world problems for women if left unaddressed. We have made so much progress in terms of ending discrimination against women in higher education—now all that stands in the way is the elimination of the seemingly insignificant biases that have detrimental repercussions. This is an important issue for our society as whole, for as Aung San Suu Kyi, a Burmese-Myanmarese dissident, politician, and Nobel Peace Prize laureate, once said: “The education and empowerment of women throughout the world cannot fail to result in a more caring, tolerant, just and peaceful life for all.”<sup>26</sup> ❀

## Endnotes

- |   |  |    |                                 |
|---|--|----|---------------------------------|
| 1 | “Degrees Conferred by Degree-granting Institutions...” | 7  | Berezow                         |
|   |  | 8  | DiGeorgio-Lutz                  |
| 2 | Kurtz-Costes <i>et al.</i>                             | 9  | Beth Kurtz-Costes <i>et al.</i> |
| 3 | “Degrees Conferred by Degree-granting Institutions...” | 10 | Ibid.                           |
|   |  | 11 | DiGeorgio-Lutz                  |
| 4 | Berezow  | 12 | Moss-Racusin <i>et al.</i>      |
| 5 | Ceci and Williams                                      | 13 | Ibid.                           |
| 6 | Kurtz-Costes <i>et al.</i>                             | 14 | Beth Kurtz-Costes <i>et al.</i> |

15	Moss-Racusin <i>et al.</i>	21	Ibid.
16	Beth Kurtz-Costes <i>et al.</i>	22	Ibid.
17	DiGeorgio-Lutz	23	Ibid.
18	Moss-Racusin <i>et al.</i>	24	Ibid.
19	DiGeorgio-Lutz	25	Easterly and Ricard
20	Babaria <i>et al.</i>	26	Ibid.

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## Benjamin Masters

### *The Underrepresentation of Blacks in Higher Education*

**T**hroughout the history of America, blacks and African American—natural-born and immigrant alike—have suffered great racial injustices in many aspects of life. From the early colonization of America, to the defeat of Jim-Crow era ideals in recent decades, blacks have experienced great racial inequality because of the color of their skin. Recently, however, attitudes have been shifting greatly in favor of African Americans. With the election of the first black president of the United States, and with some of the largest companies—not only in America but also in the rest of the world—being led by blacks, attitudes are changing with regards to black status in society. One aspect of society that I would like to examine is the experience of black people in higher education. Through all of these attitudes and idealistic transformations of society, the representation of blacks in the field of education has not kept up with the other areas in which they've developed. Though we are seeing many more black students attending universities for both undergraduate and graduate studies, the men and women making the decisions, with regards to what is being taught and how it is being taught, typically remain white. It is this underrepresentation with respect to power in higher education that I would like to examine—how our society has come to this point, and where we will go from here. I believe that while blacks have developed their roles in education alongside the evolution of their social status, they remain dramatically underrepresented in the power structure of higher education.

The history of blacks in higher education directly correlates to the ways in which blacks were treated in society. Upon colonization of America, the slave trade kept blacks cemented in the position of property, subservient to the white man and without room for improvement. At this time, the thought of education for blacks was a far-fetched dream that many held, but learning such basics as the alphabet or arithmetic resulted in severe punishment by masters or owners. As the country developed and grew, and tensions arose between the North and South with regards to African American status in society, the possibility of education became closer to a reality than the dream it had once been. With Abraham Lincoln spearheading the Northern push for abolition and the South still fighting for their right to possess slaves, education became a hot-button topic of discussion. Many in the North began to adopt sympathy for the black man, and felt that his role in society was not dissimilar to their own. The concept of “separate but equal” began to develop; even if whites didn’t believe in the full integration of blacks into society, they allowed blacks to live their own lives so long as they didn’t interfere with white business. This business included education, and with the passing of the land grant Second Morrill Act in 1890, in addition to some of the minor institutions of black education that existed previously, many historically black colleges were established. In the south, however, much of the anti-black sentiment was still prominent even after the Southern defeat in the Civil War, and many states passed legislature forbidding the teaching of blacks and whites together. This state-sanctioned racism would continue into the 20<sup>th</sup> century.

One of the most important events in the history of the United States for the improvement of black education was the outbreak of the World Wars at the beginning of the twentieth century. As demand for troops grew in the foreign theaters of war, the US Army looked to African Americans for support of the

cause. The spirit and tenacity in giving their lives for the benefit of a country that didn't see them as equal, earned African Americans a great deal of support from those who previously held them in contempt. It was following the Second World War that higher education for blacks evolved from a distant dream into a realistic possibility. The G.I. Bill that was used as an incentive program to help troops who served in the war gain education was extended to include African Americans. While the system was unquestionably flawed and was not nearly as beneficial to African American veterans as it was to their white counterparts, Hilary Herbold has been quoted as saying,

Clearly the G.I. Bill was a crack in the wall of racism that had surrounded the American university system. It forced predominantly white colleges to allow a larger number of blacks to enroll, contributed to a more diverse curriculum at many historically black universities, and helped provide a foundation for the gradual growth of the black middle class. (Milestones in African American Education)

Not only did the bill allow for black students' admission into a previously unavailable level of education, it would serve to provide education for those civil rights activists who would lead the charge for black equality in the future. These men and women whose education stemmed from the G.I. Bill would go on to fight for the rights of blacks and demand their equality during the Civil Rights era.

At the same time the Civil Rights Movement was gaining ground, a revolution was taking place involving higher education for African Americans. While the availability of secondary schooling had been on the rise for many decades, the topic of higher education and its importance to not only black society but

society as a whole, came to a peak. During the 1960s, well-educated black civil rights leaders like Martin Luther King, Jr., Malcolm X, and the members of the Big Six, fought for equality of opportunity for black students and their right to receive the same schooling as their white peers. Advances made by groups like the Little Rock Nine (1957) and Ruby Bridges (1960) would open the door for further black admittance into schools. In the years to follow, students like James Meredith (University of Mississippi) and Vivian Malone and James Hood (University of Alabama), enrolled in white colleges, albeit enduring heavy verbal and physical harassment. But while this headway was made during the 1960s, and while schools are no longer segregated in today's society, the underrepresentation of African Americans in America's system of higher education is still prominent.

One of the most important areas within the realm of representation of blacks in higher education is their positioning and ability to make decisions about education. Because while the presence of blacks in secondary education is important, if there is no representation with regards to decision making power, blacks are again subservient to commonly white ideals. The highest authority on education, and where much of the lack of representation is fostered, is the United States Congress. Since 1990, there have been only five African American members of the United States Senate over a 20-year period, with rarely more than one or two black senators at any time. The House of Representatives is a similar story, with the modern era having had only 105 black representatives since the 1930s (*African American Members of the United States Congress*). In a house of 435 people, so few members of Congress being black, over such a long period of time, leaves little representation from the African American community. With so little representation, committees dealing with education are primarily white, giving little decision making power to blacks.

Within higher education, one area in which blacks have shown a growth in representation is the position of university president.

While they might not have representation in Congress, having a black man or woman at the head of a university can be the next best achievement. And while this is becoming a more common occurrence in higher education these days, the appearance of these pioneers seems limited to small southern schools, and historically black universities. Many of these schools, with black leaders at the helm, which include institutions like Jackson State University, Alabama A&M University, and Hampton University, provide a solid education and collegiate experience, but are rarely considered elite. Schools like Stanford, Harvard, Yale, and Duke, remain institutions run by older white males. The only black person to become president of an Ivy League school was Ruth Simmons, who was elected Brown University president in 2000. Aside from her foray into top-level education, which is an incredible achievement in its own right, there are few leadership roles at these kinds of institutions that have black people in positions of power. And although people like Ruth Simmons and other black university presidents are making progress, with the growing number of black students attending college and the growing influence of blacks in today's society, these numbers should be higher.

In addition to the presence of blacks in positions of leadership in higher education, I believe that it is important to look at how blacks are represented in faculty positions in many institutions. While they may not have the decision making power of presidents and deans, professors actually teach the students, and are therefore essential to the system as a whole. At the nation's highest-ranked universities, black faculty representation is remarkably low. In 2007, a study by *The Journal of Blacks in Higher Education* found that the average percentage of full-time faculty in institutions of higher academics stood

at 5.2%. The elite universities of the nation, however, ranged from Emory University's 6.8% to the California Institute of Technology, with 1.4%; most were significantly below the 5.2 nationwide average. When compared to the plight of blacks in positions of power in higher education as noted before, it is not surprising to find that in both cases of high-ranking positions as well as full-time faculty, blacks are severely underrepresented.

Interestingly, however, it seems as though in some cases these numbers are based on concentrations of black faculty in certain areas of schooling. Columbia University, for example, in the same study conducted in 2002 and 2005, was at the top of the chart for most black faculty in the nation with 217 of its 3,477 members identified as black. But these full-time faculty members, it is important to note, were primarily located in the school's graduate and professional schools. It was also later noted that in Columbia's College of Arts and Sciences, only 5 of 400 professors were black. This would imply that there is even less representation of blacks in the undergraduate fields of study at universities, with many more focusing their teaching efforts on areas like graduate and professional schools. Unfortunately, there is little data to be found regarding the distribution of blacks *within* institutions, for example, at Columbia's graduate program compared to its undergraduate departments. That data would certainly be interesting to see with regards to whether or not blacks congregate in certain areas of study and whether or not diversifying their range of teaching might improve their representation as a whole.

In addition to the hierarchy of higher education, it is important to look at the issue of black representation from the students whose educations are being shaped and molded by the decisions being made. From the early days of the Civil Rights Movement to the present time, there has clearly been an increase in the ability and acceptance of blacks to attend both the worst and the best col-

leges in United States has to offer. It is important to figure out whether blacks as a minority group are being represented as they should be, and how it compares to other minority groups in higher education. In a study conducted by the National Center for Education Statistics for the time period between 1976 and 2004, there were dramatic increases in the number of black students enrolling in collegiate undergraduate programs. This 103-percent increase over that 28-year span is impressive, but nothing compared to the increase of Hispanic students' enrollments, which jumped 461 percent. In total, however, black enrollment trumps all other minority groups.

Black figures in comparison to white, though, are fractional. Although the topic of this paper is focusing on the current standing of blacks in education, I don't believe that looking at black numbers compared to whites is as important as looking at the increase of blacks compared to whites through the recent turmoil with over civil rights and civil liberties. Blacks will likely always be a minority, but it is more important that we see an increase in their statistics with regards to how many more of them apply to college, graduate, and join the workforce. Looking at freshman admissions of black students in the recent years, it is clear that the statistics of those students who enroll and graduate are on the incline—good news for the improvement of black student representation. Some universities such as the Washington University and the University of Southern California saw gains as much as 25% and 20% respectively (JBHE), from their previous admissions. In the Ivy League elite colleges, smaller increases were seen, but Columbia University led the League with 14.2 (JBHE) percent of freshman enrollment being black. While there will likely always be smaller numbers of blacks in comparison to whites, there is a dramatic upswing in the number of blacks that are enrolling in not only historically black universities and those with commonly high black populations, but also the

elite schools throughout the United States. This information is good news for the black community, seeing that their youth's prospects for a great college education are on the rise. But it is important that these statistics continue to rise in tandem with black representation in the upper echelons of higher education, so that blacks can be properly represented.

Having established that there is an imbalance of representation for blacks in higher education, it is important to find out what the reasons are behind this shortfall. The most predominant and most likely reason behind the underrepresentation is underlying racism and racial tension remaining from the Jim Crow era, and the fact that our nation is continually living in the shadow of history. It is well known that children are influenced by the attitudes of their parents, whether those attitudes are benevolent or racist. After all, the 1950's were just over half a century ago—still only a short time for these racist ideas to fade. In a nation where blacks are incarcerated at a rate six times higher than whites (NAACP), it's not hard to imagine that some underlying racial prejudices remain in education. Underlying tensions are a limiting factor for blacks seeking jobs in higher education as faculty members and professors, and especially those looking for promotion to higher standing in educational settings. Strides are being made to promote blacks into positions of power—but many of these positions are regionally determined by history. Historically black universities in the South more easily find themselves with black leaders; northern areas like New England, Washington, and Seattle are also more open to African American leadership. The rest of the nation is still less accepting of black leadership, likely because these remaining areas have fostered so much hatred in the past. The most important and terrifying aspect of this underlying racism is the fact that it is just that—underlying. While overt racism is rare these days and often frowned upon, the fact that clandestine hatred can still be fostered



on such a grand scale, even within those who consider blacks ultimately equal, is defeating. This is a problem that will have to be overcome before blacks can truly hold the standing they deserve in higher education.

Oftentimes in order to shield these underlying racist beliefs, people pick up on small but available character cues in the groups discriminated against. In the case of black people and their education, the uneducated, black, urban kid often becomes the stereotype for all blacks. While it may be true that some black people come from meager means and have little to no formal education, this stereotype does not pertain to the entire race itself. We often see the stereotyping of black individuals as dumb in relation to most other students (especially white and Asian) and therefore inferior in the realm of education. This assumption is often reinforced by the structure of collegiate athletics, where more often than not, athletics are put ahead of academic priorities, and players with little to no education receive less education than their non-athlete classmates. When these players are interviewed as student-athletes, many people come under the impression that they are uneducated (which may be true in the case of some), further perpetuating stereotypes of blacks in higher education. With this stereotyping comes discrimination, and this can negatively affect the ways in which people see blacks in higher education. But much of the stereotyping of blacks and education comes not from the specific acts themselves, but the ways in which they are portrayed. An example would be the Trayvon Martin shooting, where a young black male was misidentified as an assailant by a white man, who shot and killed the boy in 'self-defense'. Many media outlets justified the slaying as reasonable because the young man was black and dressed in common "black clothing" (often synonymous with hoodlum), and therefore the shooter was not at fault. The underlying stereotyping and remaining racism in America and the media further stimulate racial prej-

udices against black people, which in turn affect their standing in society, and especially higher education.

One of my focuses in writing this paper, in addition to searching out the history and current status of blacks in education, was to see if there was progress being made towards solving underrepresentation of blacks. I have found that while there are many deep-seated racial undertones that affect the plight of blacks in education, improvements are being made. I have also discovered that there have been studies conducted that confirm the presence of racial discrimination in higher education. Ann Berlak and Sekani Moyenda's book, *Taking it Personally*, focuses on a study that was conducted on the diversity of classrooms and race from kindergarten to college. The study was conducted and the book was written as a response to the institutionalized racism that they saw in the educational system, and the manifestation of assumptions of race and how they were recreated in graduate school classrooms. Their findings fit well with the theme found in *The Hidden Cost of Being African American* in which racial injustices plague black students looking to further their education. Shapiro found that the funneling of blacks into certain neighborhoods by realtors and city planners forced them into the less desirable school districts, which in turn affected their ability to make it into the more elite colleges and universities. These claims are echoed in *Taking it Personally*, where many racially determined outlying factors like housing and income contribute to educational racial discrimination. In making their discoveries, Berlak and Sekani also attempted to redefine the way teachers manage their classrooms, so as to order to alleviate racism and inadvertent discrimination. Redefining the way teachers teach is just one small way in which we can help to try and solve the problem of racism in higher education. As far as solutions to the racial inequality of our system of higher education are concerned, it will be very hard

to eradicate discrimination completely. The only way in which we can help to balance black representation is to move forward with progressive ideals. Electing a black president is a good start, but there needs to be cooperation and effort from all stakeholders to make black presence a possibility. Black leaders need to call their people to stand up and demand representation—and white leaders need to exercise equality in their decisions, and do their best to cancel the underlying racial tensions.

There is still underrepresentation of blacks at all levels of the educational hierarchy. Older white men still make up educational committees that make decisions in the education sector. Faculties of institutions are still comprised of mainly white men and women, even as we see the number of black students attending college rising. Additionally, the number of black students attending elite colleges is jumping, a great sign for the prospects of the next black generation. But with this improvement still comes a covert force holding back black representation in education—the power of racism. Racial discrimination, while often closeted and under the table, is still an important part of not just higher education, but everyday life. While it is never justified, it is not hard to see why people might still have these underlying racial prejudices. Hundreds of years of black disadvantage have led to this point, and it is hard to change an entire system of beliefs in only several decades. This racism is today a major contributing factor to the plight of blacks in higher education. The only way our society can move forward with equal opportunity for all is through our collective commitment to nondiscrimination. The black community needs promote its leaders into positions of influence, and our white communities need to be more accepting of blacks taking leadership roles, especially in education, so that both black students and white students can receive quality education and strengthen the next generation of Americans. €

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Jason Porter

## *On Equality in Government*

**T**he historical European conflict between monarchy and democracy can be expressed as a conflict over equality. What does it mean when two different objects are said to be equal? According to royalists like Sir Robert Filmer, men of noble lineages have a divine right to rule over their kingdom. In contrast, democracy is predicated on the idea that there is some inherent, natural equality common to all. If everyone is equal, then no person has any right to rule over others, except at the consent of those governed by the Social Contract. For John Locke and Jean-Jacques Rousseau, government is an institution that exists inferior to the people. In order to account for observed inequality in the state, social contract theorists claim that all people in the state of nature exist in a condition of coequality, and that through a mutual agreement a sovereign is established. The distinction between natural equality and social equality will help decide whether an undemocratic government can be legitimate. The social inequality that arises through the extemporaneous intercourse between people promotes differentiation and disparity so that the better come to govern over the weaker.

In order to decide whether a specific government has a just or stable constitution, one must first develop a larger theory concerning government in the abstract and then apply such a theory to individual cases. In order to build a theory, one might randomly sample many empirically observed cases and then attempt to observe a pattern, which can be applied universally, in the manner that Malinowski and Durkheim did. However, observing a given event can be influenced by the perspective and way in which the observations are taken.

Even when properly measured, such conclusions can only yield the amount of correlation between two parameters and not whether one is the cause of the other. In order to find the cause, one must also interpret information. The act of taking many small pieces to build a larger theory is called induction while the act of taking a large theory to illuminate the truth for specific examples is called deduction. Such a theory is constructed by taking up simple statements, which are then assembled together to form conclusions.

What is equality? This idea of equality comes from mathematics, where the equation  $a=b$  indicates that the object  $a$  is exactly identical to the object  $b$ . They are indistinguishable from each other, and in any context one object can be substituted for the other without any loss of correctness. When Thomas Jefferson makes his bold declaration, is he claiming that every person is identical to each other? Rather, Thomas Hobbes has a better idea of what consists in equality, saying that a person consists of a set of virtues each having a different value and that on the whole the average for one person is similar in magnitude to the average of the other. Hobbes writes,

Nature hath made men so equal in the faculties of body and mind as that, though there be found one man sometimes manifestly stronger in body or of quicker mind than another, yet when all is reckoned together the difference between man and man is not so considerable that one man can thereupon claim to himself any benefit to which another may not pretend as well as he. (XIII.1)

So while no two persons are exactly equal, or even that their average characteristics are equal, this assumption of equality holds for large societies. Consider one person who is cowardly but intelligent, and another who is

courageous but also stupid. These two are entirely opposite to each other and yet they are approximately equal in their average value. The idea of two things being nearly equal indicates that the difference in value is small enough that it can be neglected entirely.

When does this approximation hold and when does it fail? The foregoing analysis of equality only considers natural equality, not social equality. The source of such inequality is differences in education and the hierarchical division of labor. Those who learn through formal education develop better mental faculties than the ordinary people. The knowledge of geometry, poetry and politics strengthens a person's wisdom, forethought and memory over that of the common person. Each person has roughly the same intellectual capacities, and is therefore equally able to obtain an education. However, only a few people will actually utilize their opportunity to obtain an education. A person will only set out to learn if one already has the desire implanted in the mind, and yet, one will only have such a desire when one already has been exposed to it. Before the establishment of society, there could not be any formal education and therefore all learning was conducted autonomously. Witnessing a natural event like surviving an earthquake or watching a lunar eclipse may impel a person's curiosity to discover that which one without the experience would not have. The change in that person's mind is permanent as the process that produces it is irreversible: one cannot lose curiosity once it has been gained. Therefore, with particular individuals inquiring into knowledge and others not, differences in society develop through the casual behavior of human actions and not through force or deceit. With the development of the nuclear family, those who develop a love of learning will pass down their passion to their offspring. Over time, talents diverge, and those with the greatest interest in learning accrue power. In ancient civilized societies, they became scribes and bureaucrats.

Furthermore, because of the incredible accumulation of knowledge throughout human history, it is only possible to gain competence in one field of knowledge in a reasonable amount of time if all the others are neglected. So while in actuality each person's faculties are roughly the same as another's faculties, in practice each will be highly skilled in the specific discipline of their education, and relatively ignorant in all other fields. Because of this fact, the only system that can be acceptable is the division of labor. Jean-Jacques Rousseau says of the transition from the state of nature to civil society;

As long as they applied themselves exclusively to tasks that a single individual could do and to the arts that did not require the cooperation of several hands, they lived as free, healthy, good and happy as they could . . . But as soon as one man needed the help of another, . . . equality disappeared, property came into existence, labor became necessary. (74)

Furthermore, unequal education necessitates hierarchy. The formation of the division of labor occurs in conjunction with the establishment of civil society. The society is much more than just the agglomeration of individuals as an individual is merely an organ of society. It represents the power and efficiency that occurs when humans employ their collective, diverse talents. When a person isolated in the state of nature seeks his or her own survival, he or she must have the skill to perform *every* task. For example, the simple act of securing a meal might require knowing how to hunt (which in turns entails knowledge of how to create weapons... ), and how to butcher a carcass, and how to build a fire for cooking. Adam Smith writes that,

Among men, on the contrary, the most dissimilar geniuses are of use to one



another; the different produces of their respective talents, by the general disposition to truck, barter, and exchange, being brought, as it were into a common stock, where every man may purchase whatever part of the produce of other men's talents he has occasion. (I.ii.5)

There are so many skills that need to be learned for one simple task that no one person could do it alone, so instead, everyone forms a society. Thus, in a village there might be a hunter, house builder, tanner, and all the other specialties required to run a society.

Now that a group of people with diverse interests and skills live and work together, what kind of political structure should they form? A community of people who decide to live in common is taking a risk that none of them will not take advantage of each other's vulnerability and deprive them of their respective livelihoods. After a group of people has congregated, some among them begin committing theft, murder and rape. Because a small minority are disturbing peace and making war, they therefore endeavor to establish formal governance. Which of them shall be their sovereign? Not only are specialties divided across members of equal education, but they are also distributed down through citizens with unequal education levels. The elite become scribes and merchants while the peasants become farmers. The elite who are educated in their respective fields also have the education to rule over society. Lawyers, merchants and high-ranking military generals all have the expertise to rule a state, as they know how to write laws, manage an economy and conduct warfare against enemy invaders. Thus, the society would develop a centralized rule by the elites in that society. The rise of the nobility would therefore engender political power and private property. Karl Marx writes on this development in ancient times of the communal ownership of the citizens of the state over their

slaves, saying that,

Ancient communal and State ownership proceeds especially from the union of several tribes into a city by agreement or conquest . . . It is the communal private property which compels the active citizens to remain in this spontaneously derived form of association over against their slaves. For this reason the whole structure of society based on this communal ownership decays in the same measure as immovable private property evolves. (151)

Furthermore, because of the diverse citizenry with divergent interests and beliefs, allowing too many to be involved in government would promote conflict and indecision. David Hume writes that such a decentralized political system would be a weak source of sovereignty. He tells us that unless a society were established by force or had the weight of coercion, then its effect would be weak. He writes,

This consent was long very imperfect, and could not be the basis of a regular administration. The chieftain, who had probably acquired his influence during the continuance of war, ruled more by persuasion than command . . . No compact or agreement, it is evident, was expressly formed for general submission . . . The sensible utility resulting from this interposition, made these exertions become daily more frequent; and their frequency gradually produced an habitual acquiescence in the people. (II.XII.5)

Hume also suggests a way for a government to establish more authoritarian power. After the passage of time under a ruling party, the people develop a “habitual acquiescence” and they grow increasingly tolerant of power grabs

by the sovereign. Hence, the people unwittingly agree to the social contract. By relinquishing power to one party, they reject the multiple parties that would vie for power to implement their agenda.

When is it legitimate to overturn the ruling sovereign? This social stratification can bring resentment by the peasantry against the nobility if their status is viewed as having been gained unjustly. After the passage of multiple generations, the elites convert their status from prestige based upon superior education to inherited nobility distinguished only by superior schooling. When the enlightened scribes have children, they teach them to love knowledge and hire tutors to teach them geometry, language and poetry. Even if the children never gain the curiosity for learning, they become educated. The development



of formal education causes class immobility, which in turn is the source of aristocracy and social conflict. The peasants resent the unfair playing field set up by nobles, and that leads to social tension and revolution. The solution to this conundrum is to offer free, universal, compulsory education to everyone.

The elites gain their power neither by brute force nor by a social contract or by popular election, but instead by the accumulated prestige of education. By truck and barter, this prestige is transformed into political power. The root of this sequence of events is the inequality that develops in the state of nature as some begin to accrue knowledge incidentally while others do not. While it may be true that at first humans start off with a blank slate and are therefore mostly equal, the mind is pliable to external experiences and if a person incidentally gains a little curiosity, then the drive for learning will drive itself. This differentiation does not necessarily depend on natural intelligence, as there may be some particularly clever workman as there could also be a particularly simple-minded teacher. A person's knowledge base is fairly far removed from his or her raw, natural intelligence. Hence, it is not the smartest who rule, but those with the highest education. ❁

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Madeline Aruffo

## *Problems with the Noble Lie*

**T**his paper will address the concept of the “noble lie” in Plato’s *Republic*. It will begin by explaining the justification for the noble lie given by Socrates in the passages of 389b-c, which foreshadow the direct discussion of the lie which appears later in the text. The paper will then reconstruct from passages 415b-d the explanation of the noble lie and its two parts. It will apply Leo Strauss’s interpretation to each part of the lie, through reference to his lectures published in *The Origins of Political Science and the Problem of Socrates*, and to his book, *The City and Man*. Finally, it will raise problems surrounding the noble lie, including those Strauss raises.

Before addressing the noble lie specifically, Socrates alludes to it and provides a justification for it. In the midst of a discussion on the poets and how the gods should be portrayed, Socrates notes that a high value must be placed on truth so that citizens will not get the wrong ideas about the gods and emulate the gods’ wrongdoing. However, though “falsehood really is of no use to the gods,” it is a “form of medicine” to men (Plato 235; 389b). This introduces the idea that a lie *used properly* may benefit patients, that is, the citizens of the Republic. These types of lies are appropriate not only to protect the state from enemies, but more importantly, to benefit the state.

However, laymen are not equipped to administer the “medicine” of lies, as they are not the “doctors”—the “doctors” will be the founders, and the first generation of rulers who will perpetuate the medicinal lie in order to benefit the state. Accordingly, “for a layman to lie to such governors . . . is a mistake on the same level, or even greater than a patient not telling his doctor the truth”

(235; 389c). If a layman tells lies, he must be punished for “introducing a practice that will disrupt and destroy the state” (235; 389d). Disruption or destruction would be the outcome, since he lacks the expertise needed to make good use of lies. The use of lies is forbidden to everyone but the expert “doctors.” When lies are used by the experts, Socrates and Glaucon agree that they would benefit the state, and therefore their use is justified.

Strauss further explains the justification of the noble lie. He argues that the whole scheme of the city can only be possible if the wise philosophers have absolute rule; the noble lie facilitates this. The founders are faced with the question of how best to achieve absolute rule, and they first decide that force is the way to rule the multitude of the unwise. This is why “the few wise need the support of a fairly large number of loyal auxiliaries” (*Origins* 185). But, of course, the auxiliaries are not wise themselves, but it is still necessary that they submit to the absolute rule of the philosopher kings. However, rather than using force to persuade the auxiliaries, they use persuasion. The auxiliaries are “persuaded by means of a noble deception” (185). The reason for this according to Strauss is that “even the most rational society, the society according to truth and nature, is not possible without a fundamental untruth” (185). The “medicine” of the lie is really the glue that holds the city together. It is put in place by the wise, to secure the best state, and a just state for the unwise.

A few passages after giving the justification of the lie, Socrates specifically introduces the noble lie, primarily as a way to persuade the rulers, and secondarily, to persuade the rest of the state. This lie would be “fabricated in a moment of need” (Plato 329; 414b). It would be “nothing new”—only a kind of “Phoenician tale” (possibly like those Odysseus tells in the *Odyssey*). Before stating the specific contents of the lie, Socrates provides further justification for it. He states that the telling of lies at the founding of cities “happened all over

the place in the past, as the poets say and have persuaded people” (331; 414c). Part of the justification is that, apparently, lies had been used recurrently in the past, as Socrates notes. Socrates attempts to portray the lie as a common feature of any society in an effort to justify its existence in the ideal city of *The Republic*. The lie would consist of the founders telling first the governors and the troops, and second, the rest of the state, that their childhood upbringing and education never took place. The founders would instead tell everyone, that all of this happened “in their imagination, while at the time they themselves, their weapons and the rest of their manufactured equipment were in reality being formed and nurtured down under the ground” (331; 414d). Then, the “earth, which was their mother, released them” from underground, and onto the land which they all live on (331; 414e). This way, the citizens would all treat the land they live on as if it were “their mother and nurse, and defend it themselves if anyone attacks it” (331; 414e). They would all be the earth’s children, and all brothers.

According to Strauss, the function of the first part of the noble lie is to establish the earth as the mother of all men. This means all men are brothers, as stated, but it also “[assigns] the natural status of the human species to a part of the human species, the citizens of a particular city” (*Origins* 185). In other words, the lie not only unites the citizens with each other as brothers, it also sets them apart as a populace. Part of the goal of the lie is to cause citizens to prize their status as members of the city and children of the land over their status as people. As Strauss puts it, the people of the city “[become] citizens out of mere human beings or out of what one may call natural human beings” (*City and Man* 102). Furthermore, “the fraternity of all human beings is to be replaced by the fraternity of all fellow citizens” (102). This would foster undying loyalty to the state. Strauss notes that the lie helps mediate “the tension between the impossibility of a universal political society on the one hand—universal is meant



here literally, embracing all human beings—and the essential defect of the particular or closed political society on the other” (*Origins* 186). The defect of the closed society is that it conflicts with the “natural fraternity of all men” (186). The lie solves this by switching how men in the city view their heritage. They are no longer children of the earth, but rather, children of *this part* of the earth—the part of the earth which is under the city. Their natural fraternity with all men is replaced by their natural fraternity with their fellow citizens. This mentality would also establish other states as strong enemies. Such fervent loyalty is necessary in order to secure



the rulers' absolute power. Strauss will later ask whether this type of loyalty is achievable.

The second part of the noble lie specifies that, although they are all brothers, the citizens' *souls* are nonetheless constituted of different materials. When each citizen was created, "the god mixed gold in the production of those . . . who are competent to govern" (333; 415b). The souls of auxiliaries contain silver, and the souls of the farmers and artisans contain iron and bronze. Souls of offspring would usually be of the same constitution as their parents, but occasionally offspring are born bearing the quality of a different metal. In such cases, it is vitally important they be raised according to the material in their soul. So essential is it that the character of these metals be respected, that Socrates builds the myth into the noble lie, recommending that an oracle warn that the city will be destroyed on the day when a "guard with iron or bronze in him is on duty." In view of such consequences, citizens will fear lying about their children's souls (333; 415c). Socrates then acknowledges that it will be difficult to convince the first generation to believe this lie, but also notes that the later generations will be more likely to accept the lie if it becomes popular tradition. The second part of the lie needs to become incorporated fully into the society so that the class system established according to the metal in people's souls will not be challenged.

Strauss explains that the second part of the noble lie is so powerful because it ascribes the social hierarchy of the city to the divine will of the god. "Identifying the existing social hierarchy with the natural hierarchy" makes the class divisions indisputable (*Origins* 185). The second part of the noble lie, "by adding divine sanctions to the natural hierarchy, supplies the required incentive for the soldiers to obey the rulers and thus to serve the city wholeheartedly" (*City and Man* 103). If the noble lie is internalized by the society, the auxiliaries will

be loyal, and fully able to maintain control over any unwise people who require the use of force because they were not persuaded completely by the lie. The absolute rule of the philosopher kings will be established firmly through the cementation of the class system. However, Strauss notes the implications of the necessity of the lie. If the social hierarchy must be ascribed to a natural hierarchy in order for this city to be the best, that means “even the polis according to nature is not simply natural, or even the most rational society is not rational” (*Origins* 185). Essentially, the necessity of the noble lie means that a just city is incomplete unless it has this artificial, contrived aspect. The most rational society is not rational because it requires more than pure reason to function properly. Strauss notes just how crucial this makes the art of persuasion. Thrasymachus’s talent of rhetoric becomes the missing piece of the puzzle which the rational society requires to function. The transformation of the city into the best city “would be wholly impossible if the citizens of an actual polis could not be persuaded to bow to the absolute rule of the philosophers,” and the only way they are persuaded is with the noble lie (185). Strauss also states, “the good city . . . cannot exist in the element of truth, of nature” which is interesting because it implies that the best, just city is not natural or true (*City and Man* 102). One question remains—could the rhetoric of the lie really be the glue which holds the city together? It certainly seems that the noble lie is expected to have a great deal of persuasive power—maybe unrealistically so.

There are many problems with the notion of the noble lie. Firstly, the success of the noble lie depends on how well the founders and philosopher kings can persuade the citizens of it. For this reason, according to Strauss, “the action of the republic turns around the strength and weakness of rhetoric” (*Origins*, 186). Rhetorical persuasion is expected to be more and more convincing—the “expectation from rhetoric is greatly increased” (186). First, it is only expected

that the citizens who grew up in the city and received the proper education are expected to believe the lie. Then, they are expected to submit to the philosopher kings. Furthermore, the philosopher kings must convince the citizens of their ability to rule using persuasion if they want political bliss. But the fact is, it is not likely that the citizens will be persuaded to “undergo what they regard as the greatest misery for the rest of their days so that future generations will be blessed” (186). The noble lie would require major changes in culture which would not likely be possible unless the founders were starting with a completely new generation of citizens. As Strauss says, “political bliss will follow, not if the philosophers become kings, but when the philosophers have become kings and if they have rusticated everyone older than ten, and they bring up the children without any influence whatever of the parents on the children” (186). What would really need to happen for the lie to take effect would be the total erasure of history. The only other conceivable way to change the society so drastically would involve the “sustained effort of every individual by himself”—it would necessitate that “all men . . . become philosophers” and the total transformation of human nature (186). It is highly unlikely that the noble lie would have the effect that Socrates argues it would have, for the simple fact that words will not convince people to change their human nature. ☾

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Rachel Quillen

## *Getting Rid of Unwelcome Guests:*

### **On the Problem of Invasive Mussel Species in North American Freshwater Ecosystems**

**H**umans have no specific place in the biosphere; we are able to change an ecosystem, to mold it to our specific needs, and this flexibility has allowed our venturesome species to inhabit every region of Earth. Across the planet, we have spread and prospered. However, as we have crossed and re-crossed biological and ecological boundaries in our expansion, we have not always traveled alone—other species have hitched a ride, tucked into our cargo or affixed to our vehicles. These invasive species pose a serious threat to ecological balance.

Executive Order 13112 of 1999 defines invasive species as “alien species whose introduction does or is likely to cause economic or environmental harm or harm to human health” [6]. In the freshwater biomes of the United States, zebra and quagga mussels threaten such harm. These small freshwater mussel species are native to Eastern Europe, and are thought to have arrived in the Great Lakes region in 1988, presumably having been present in water taken in as ship ballast [5]. Since then, they have spread rapidly from all five Great Lakes into other major freshwater ecosystems, including the Hudson River, the St. Lawrence River, and the Mississippi River Basin [4].

Mussels feed on phytoplankton, which being a primary food source for other species, such as our native freshwater mussels, are a foundation of aquatic food chains. Zebra mussels in particular have a rapid rate of reproduction,

"Animals have  
these advantages over man:  
They have no theologians to  
instruct them, their funerals  
cost them nothing, and no  
one starts lawsuits over  
their wills."

-Voltaire

pictured:  
*Dreissena polymorpha*,  
egg, veliger, adult



and being an alien species with no natural predators in these new habitats, they are able to increase their population at phenomenal rates [4]. Young zebra mussels are very small and free-swimming, and can therefore be spread easily by water currents [5]. Adult mussels are able to attach themselves to any surface, be it man-made or another animal, such as native mussels, clams, or crayfish. This encrustation can inhibit the creature's ability to feed, causing it to starve [5]. In regions of especially dense infestation, the invasive mussels can filter the water in their environment with such high efficiency that they remove the plankton on which native mussels and clams also feed [5]. As well as impacting native species, the mussels clog water pipes, damage boat engines and other marine machinery, and cause serious damage to boats, piers, docks, and buoys [5]. According to *The New York Times*, up to 700,000 mussels can crowd a square yard of surface area [1]. After attaching themselves to boats, engines, fishing equipment, other animals, and other mobile bodies, the mussels are easily and often unknowingly transported to other bodies of water, expanding the area of invasion [4].

Scientists, civic leaders, environmentalists, and policy-makers are anxious to stop the spread of these species. But until recently, there was no fully effective method for controlling or eliminating the spread of zebra and quagga mussels. Broad-spectrum chemical pesticides or biocides were sometimes used, but, as with all pesticides, these can be harmful to native species as well. What's more, the mussels are sensitive to many chemical methods, detecting the contaminant and closing their valves as a protective measure, making the treatment ineffective [7]. There are mechanical means of intervention, as well: mussels can be manually removed from marine structures like docks and pilings, and mesh screens can be used to stop adult mussels from entering water intake pipes. The New Hampshire Department of Environmental Services recommends washing

boats, trailers, and other equipment with extremely hot water or mild bleach solutions, then leaving the equipment in the open air for 2-5 days in an attempt to kill any mussels that may have attached and thus prevent the spread [4]. However: such manual labor is expensive when deployed over a large area; many kinds of marine structure cannot easily be kept out of the water for any period of time; and screens cannot keep out tiny larval mussels [4].

These impractical methods are soon to be replaced by a far more effective approach. Daniel P. Molloy, PhD, is a biologist at the New York State Museum in Albany. *The New York Times* describes him as “a pioneer in the development of environmentally safe control agents to replace broad-spectrum chemical pesticides” [1]. Molloy and his team have been investigating methods that would curtail invasive mussels without harming native freshwater species. They have discovered that a strain of the bacteria *Pseudomonas fluorescens* (Pf-CL145A, hereafter referred to as “Pf”) will kill the zebra and quagga mussels, while leaving other species, including native mussels, unharmed [2].

In order to determine how the Pf bacterium kills zebra and quagga mussels, Molloy’s team took three groups of the invasive mussels and kept them in separate controlled environments. One group was the control, and was not exposed to any bacteria; another group was exposed to live Pf bacteria; and the final group was exposed to dead Pf cells. The control group showed a 0% mortality rate, indicating that water and other environmental conditions were not a factor in the following results. However, mussels exposed to live Pf bacteria showed a mean mortality rate of 95%, and the group exposed to dead Pf showed a mean mortality rate of 97%. In view of these results, the team hypothesizes that the mussels were not killed by infection, but rather by intoxication. Histological examination of the stomachs and digestive glands of dead mussels revealed enormous infiltration of those organs by hemocytes—cells that play

a role in the invertebrate immune system. Putting the pieces together, Molloy and his team believe the deadly hemocytes were released as the bacteria were digested by the mussels. Further analysis was consistent with this hypothesis, showing that the mussels displayed "... lysis [cellular breakdown] of the digestive gland and sloughing of the stomach epithelium preceding death" [3].

These were promising results, but Molloy and his team needed to know whether *Pf* would be safe for other species inhabiting the same waterways as the invasive mussels. In new trials, they subjected various native freshwater species—including one ciliate, three fish, and seven bivalve molluscs—to the same *Pf* exposure protocol. These trials showed no mortalities. (However: another test species reacted to *Pf* with a 3-27% mortality rate, but the researchers believe this response has to do with other factor.)

In a paper releasing their research outcomes, Molloy's team expresses caution, explaining that it is unlikely that zebra and quagga mussels are the only species affected by the *Pf* bacterium. Nonetheless, these are promising results. Molloy has proposed that a commercial product be developed that incorporates dead *Pf*, thus further lowering the risk of ancillary damage to other species or the environment [3].

To capitalize on the work of Molloy's research team, Marrone Bio Innovations of Davis, California, was commissioned by the state government of New York to develop a commercial application of the *Pf* bacteria [1]. The resulting aquatic pesticide, named Zequanox, was tested in tanks of water collected from Minnesota's Lake Carlos. The results? An invasive mussel mortality rate of more than 90%, as reported by *The New York Times* [1]. There was no effect on the control group of native freshwater mussels. The product page for Zequanox describes the formula as simple to use, non-corrosive, and not harmful to workers applying the treatment or to other species in the treated environments.



Additionally, Zequanox is effective for all life stages of the zebra and quagga mussels, and, unlike chemical pesticides, is not perceived by the mussels as a threat and therefore is readily ingested [7]. Since finding that Zequanox shows “little or no risk to nontarget organisms,” the Environmental Protection Agency is now evaluating proposed open-water uses for the treatment [1].

The prospect of a successful method for controlling and eradicating zebra and quagga mussels in North American waterways raises the question of whether humans should interfere with ecosystems by attempting to control invasive species. Indeed, an answer in the affirmative—that humans have the right to try to control the spread of invasive species—might go even further, and argue that humans have a special responsibility to undertake such intervention. In many cases, the introduction of invasive species to new ecosystems is a result of human activity, either direct (such as with the cane toad) or indirectly (such as with zebra and quagga mussels). It should be the responsibility of humans to limit the harm caused by our interaction with the environment. The accidental introduction of invasive mussel species to the waterways of North America may soon be a mistake that we can correct. ❁

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## Excerpts from an interview with Tom Shippey

### *J.R.R. Tolkien, Philology, and the Causes of War*

*Earlier this year, the scholar and writer Tom Shippey accepted an invitation from Core humanities lecturer Catherine Klancer to visit our campus for a guest lecture. On Valentine's Day, Shippey took to the stage in front of a packed auditorium to talk about how heroism manifests differently in the writing of J.R.R. Tolkien and in the world of J.K. Rowling. Before the lecture, Prof. Shippey graciously found time to sit down with Prof. Klancer and other members of the Core community for a meandering group interview. Our conversation began with introductions:*

**Dana Barnes:** My dad read me *The Hobbit* when I was little, over the course of a summer. I was so little, in fact, that I pretty much fell asleep during the second half. As far as I knew, nothing happened after the dragon died! I remember my dad not approving of this: "No, Dana, this book continues." [group laughter] But that first reading made me fall in love with the story and the writing, and I ended up reading the books and seeing the movies.

**Eli Bucsko:** I work as an office assistant here in Core. As for reading, when I was younger I started with *The Return of the King*. You know what struck me as odd at the time? This sequence of 50 or 60 pages where the characters are just sitting around drinking. That was like nothing else I was reading. And when the movies came out, I went back and read all of them again.

**Zachary Bos:** I took classes at BU as an undergrad, and am now one of the

department administrators at Core. I read Tolkien when I was ten or eleven, and remember being vainly proud that I was reading such impressively big books. That led to a lot of time spent drawing dragons and wood elves and whatnot. I had a dalliance with science in my early twenties, but I've since corrected course, and am back to reading and writing, and finishing an MFA in poetry.

**Veronica Priest:** I also work in the Core office, and I was a staff mentor for our natural sciences course last year. I read *The Hobbit* in middle school and then I read *The Lord of the Rings* in high school. Pretty typical!

**Tom Shippey:** Well, perhaps I should start by telling you that all my life really, or nearly all of it, I've been kind of bipolar.

On the one hand, I became a medievalist very early, like Tolkien. I acquired my own Anglo-Saxon primer and worked through it by the time I got to university. But around the same time—I remember the occasion, it was in January 1958—I came down with the flu or something or other. I was too sick to go to school, and so I read everything in the house, which frankly wasn't very much. My mother in despair went down to her little news agent on the street and came back with a copy of *Astounding Science-Fiction*. I read it and I thought, "That's it! That's what I was looking for!"

After that, I continued to subscribe to *Astounding* for forty years. (And I'm still building up my enormous collection of back issues.) But these two activities were really totally separate. And in fact, back then, in the 1960s, if you were doing an English course, and you showed any interest in stuff like science fiction, they marked you down as an idiot. I still remember my kindly director of studies at Queens' College Cambridge saying he would

not recommend me for graduate studies, as he thought I hadn't got it in me. And, I think that's because he had visited me in my room and I had not hidden my copy of *Astounding*, which I had learned to do. But he caught me on the hop and he saw it and he thought, "That's it, you're out."

I think I took his rejection with a nod, an inner snarl: "Right, I'll show you." Which I did. But the two came *together*, actually, because of the connection with Tolkien. Tolkien was my predecessor in several jobs, and of course he also went to the same high school—see, I'm wearing the school tie, I always do. [*group laughter*] We also played for the same rugby team, which Tolkien took quite seriously! He was the only person who would actually listen to me running through the fixtures list, and then he would ask me the names of the people who played! I figured out, a long time later, why he was asking me... It was because he was checking to see if they were his cousins or grandchildren, which of course they probably were, that's why he was asking about particular individuals.

So. After Tolkien died, I went to a conference in Dublin, and I was on the little plane coming back, and the conference had been absolutely awful. I mean, people had been talking about fantasy and science fiction, *who did not love it*. They were just academics, you know? It wasn't part of them. And I'm thinking, you know, old Tollers, he wouldn't have liked to hear that kind of stuff, he would be really upset if he heard that kind of stuff. Somebody's going to have to put the record straight.

I'm looking out the plane window, and I have a bad feeling that I'm going to have to risk my academic reputation here. Which I didn't, of course, *until* I was a full professor and *chair* of my own department, and after that I could do anything I liked, and they just had to put up with it. And they didn't like it either, but that was tough for them. Ha, ha, ha, *ha*.

EB: In your Preface to *The Road to Middle-Earth* you made a point I like, about how Tolkien *created* this world. That's what I appreciate most about fantasy: the ability to go off in a dream-like world and just create it whole. You point out that he developed the language *before* he made the world. I would have thought it would be the other way around.

TS: Yes, well, I think Tolkien would say, "I didn't create the world at all, I just rediscovered it." And I don't think he'd quite put it this way, but he sort of put it in order, or rationalized it. It comes from being well aware of the very large body of *fragmentary* material which survived from the Dark Ages, and it really is *fragmentary*. There are some poems, some accounts, some chronicles. There's an *awful* lot of information in names. I would say that Tolkien was very interested in survivor genres.

That includes nursery rhymes; where do *they* come from? Don't know. And riddles; children's riddles are often quite like riddles that we get from the Dark Ages, where riddle contests—like Gollum's—were written down. Perhaps the biggest set is actually just *names*. Because you see, with survivor genres, they survive because people don't monkey with them. In some ways people think they don't matter, so they aren't being 'reconstructed' all the time. Pretty few people know what their own names means, or don't know what the names of places mean. But Tolkien, he really could, quite honestly, get hours of happy fun reading the telephone directory. He would look at a name and say, "What's that mean?"

Actually, when I was a fellow at St. John's we were having an argument about something or other and I told a mathematics fellow, "Your name is obviously a German name—it's Stirzaker, and that's German, meaning 'the high meadow'." He said, "No it's not, it's old Norse, and it comes from *akr*,

‘field’, and *styrr*, of combat.” And I said, “You’re a *mathematician*. You don’t know anything about this! Where did you get that from?” And he said: “Tolkien told me.”

ZB: [*group laughter*] Check and mate!

TS: Oh, it was like all the time with the names. Tolkien got all this *stuff*, and his reaction to it was to look at it for contradictions, and then try to kind of work out the contradictions had happened and get back to a place where they *weren’t* in contradiction, where there was some higher level of sense. I really think he believed there had kind of been a Middle-Earth in people’s minds, I mean, not in reality, but in people’s minds, which he was just trying to work back to. The sources for that are all over the place.

His predecessor was Jacob Grimm, and Grimm did all this kind of thing. What *he* did was collect folk tales. There’s another survivor genre. Where did *they* come from? Nobody knows. They’re incredibly ancient. They’re older than the *Odyssey* or the *Iliad*. Even in the *Odyssey*, you can see Homer knows folk tales, and different *versions* of the folk tale, and he’s trying to put them together. But yet, they’ve survived by word of mouth until people, like the Grimms, started writing them down. So this kind of collecting and organizing was absolutely basic to Tolkien. And a lot of it relied on linguistic reconstruction.

I just think of the village where I live in Dorset. “Holnest”: what does that come from? Well, I know: *Holenhurst*. *Holegn* is the old word for holly; *hyrst* is a wood. So it’s *Hollywood* actually. Holnest has now got about two houses and a derelict church but it’s ‘Hollywood’! So you can work back to the earlier forms of a language, really, quite easily. There’s enormous

amounts of information about it. But while you're doing that you are actually sort of *building* a language; you're building up an *old* language. The philological activity of Tolkien's lifetime was working back from the modern to the ancient, but of course you can also sort of work forward. And of course that's what really happened; he worked forward from the ancient to the modern. The two activities are complementary.

**ZB:** That makes me think of the connections we try to make here in Core. In our humanities courses, we get the sense that the culture and traditions and stories of classical antiquity, Mediterranean antiquity, came down to us in an unbroken chain of transmission, and here they are, whole and as they were when they were made. When we're talking about Aristophanes or Odysseus or whatnot, we don't spend so much time on questions of multiple sources, or contradicting sources, you know, why Livy and Plutarch are contradicting one another in their stories on the origins of gods and heroes. We touch on those issues a bit, but really we sort of take the texts as they are, without question. Maybe when classical languages were more an essential component of an undergraduate program, people were more alert to these problems—I'll say 'complexities' instead of 'problems'—but I feel like that awareness has been dulled.

People use the word 'nitpickers' to describe people who like etymology or place-names and the meaning of names, because it seems like an amateur or dilettante activity. It seems quaint, or even negligible. You don't see many Departments of Philological Studies anymore.

**TS:** I mean, when you say don't see many, you don't see *any*, except to some extent in European universities. What you're saying reminds me of what



Grimm said: *Keine unter allen den Wissenschaften ist stolzer, edler, streitsüchtiger als die Philologie*. ‘None of the Sciences’—and he called them *sciences*—‘is nobler, prouder, and more merciless to error than philology’. That’s *right*. The nitpicking goes back a long way.

I think people have been persuaded that this is a sort of a pretty fringe interest, and actually *no*, in some ways, philology dominated the 19<sup>th</sup> and 20<sup>th</sup> centuries. You can think of the history of the first half of the 20<sup>th</sup> century as a long argument about the meaning of the word *Deutsch*, one which was actually decided by guns and bombs and torpedoes. It would have been much *better*, and *cheaper*, to decide it philologically, but no, we had to fight it out instead.

In 1848, the year of the revolutions that didn’t happen—the failed revolutions—the Germans had a *Professorensammlung*, a meeting of the professors, to decide, as it were, the future of ‘Deutschland’—which did not at that point exist! They were all separate states like Prussia and Württemberg and whatnot. And they had a table at the front with dignitaries seated at it, and they had a semicircle of delegates sitting around, from everywhere, you know, Hesse and Baden-Baden and all the other little states. And in the middle there was one chair, separate from all the others, right in front of the speaker, and it was reserved for Jacob Grimm. Because he was the soul of Deutschland. He had actually kind of *invented* the idea of Deutschland. And he said that—now I’ve forgotten his exact words—what he meant was: ‘*Deutsch* is everywhere where the *Deutsch* language is spoken.’

ZB: “*Ein volk, ein Sprache*”?

TS: That’s right. And that’s it. The next question is (*gotcha*, Jacob!): Are the

Dutch *Deutsch*? Are you going to take them over too? Hmm. World War One promptly starts, you know. What about the Scands? Are the Danes *Deutsch*?

Well, Grimm said: “Only the Jutlanders.” [*group laughter*] I won’t tell you the basis for his claim on the Jutlanders. But it was daft, it depended on the way in which the definite article is treated in Danish dialects as opposed to standard Danish.

And then of course there’s another question, oh sure, that comes up right after that. Alright Grimm, you’ve done the Dutch, you’ve done the Danes, what are going to do about the English? Are you going to say they’re German? Cause I’ll tell you now, they won’t like that. [*group laughter*] They have a very *big* navy, so no blowing *our* tops off. [*laughter*]

So, there was a bitter argument about that. In a way, the European nations, most of them, were sort of generated by these philological *wrangles*. (Even General de Gaulle got in on the act; he was wrong of course, but he *knew* about it.) And that really kept everyone shooting at each other from, you could say 1850—the first Prusso-Danish War—to 1945, 1950, pretty much, the end of the long European Civil War. Behind it was this argument about nationality and *language*. And there’s Tolkien running around the edges of it, quite distracted, saying: *You’ve got it wrong, you’ve got it wrong!* But nobody would listen. €

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Kadkani tr. Sassan Tabatabai

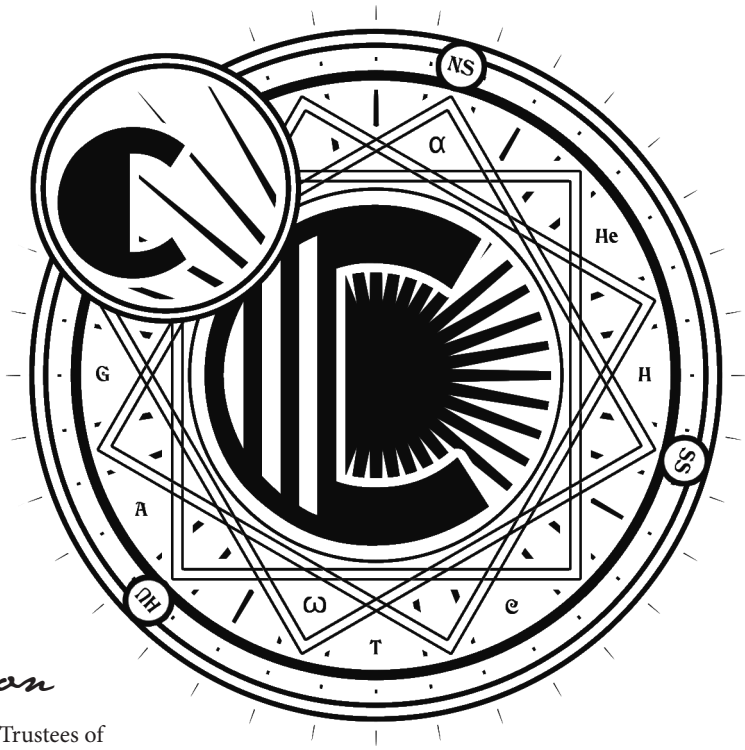
*Birthplace*

O village, asleep upon this wide green field,  
my shield against harm from the city's filth,  
vision of grace, splendid and fresh,  
Eden of memories, my birthplace.

I have come to you again, from far far away,  
like dawn that blossoms tired and worn,  
like the moon held tight in the cloud's embrace  
that crawls across the horizon, weary and slow.

I have come again to tell my sorry tale  
to the stones cradled in your lap,  
and sheltered in your garden's shade  
to sift through the petals of memory.

*by Mohammad-Reza Shafii Kadkani (b. 1939),  
translated from the Persian*



## Colophon

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