

volume xxvii spring 2018



the
JOURNAL
of the
CORE
CURRICULUM

THE JOURNAL OF THE **CORE CURRICULUM**

THE ANNUAL LITERARY AND ACADEMIC
ANTHOLOGY OF THE CORE CURRICULUM
COMMUNITY AT BOSTON UNIVERSITY

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NUMBER XXVII, SPRING 2018

ISSN 1555-2233

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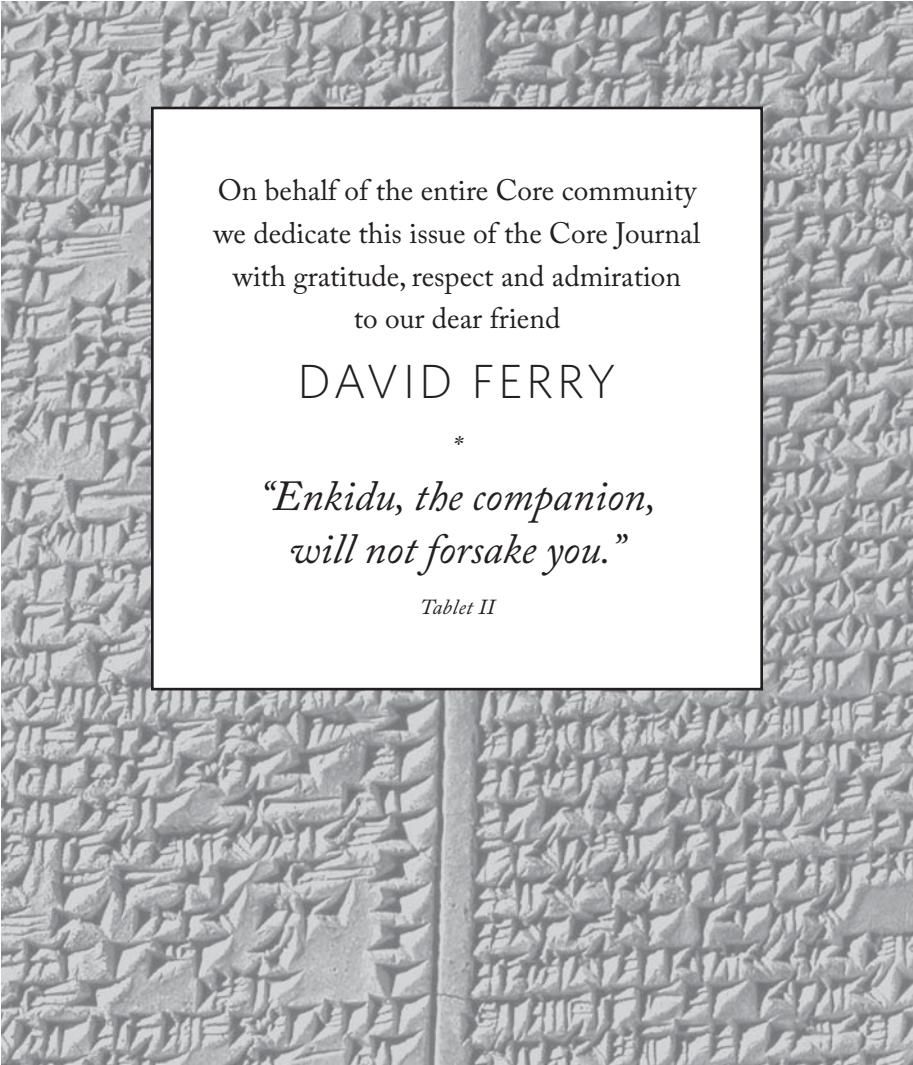
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On behalf of the entire Core community
we dedicate this issue of the Core Journal
with gratitude, respect and admiration
to our dear friend

DAVID FERRY

*

*“Enkidu, the companion,
will not forsake you.”*

Tablet II

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Cover image: landscape with statue and columns, taken in Pompeii by Alex Lo in January 2017.

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*I heard the snake was baffled by his sin
He shed his scales to find the snake within*

*

Leonard Cohen, "Treaty"

Editor's Note

In preparing this note, I looked at what editors from previous issues have written. My predecessors made many valiant attempts to define, describe, and outline the Core experience. For my part, over the past two years here in our community of learning, I have found the following truths to be self-evident:

Core is the study of beautiful things.

Core is sacred air serene, where love with those fair eyes opened my heart.

Core, if it had an aroma, would smell of vinegar and Keurig coffee.

Core has a color. (I do not know its wavelength.)

Core, the albatross, keeps close to the sailor.

Core is the planted and fallow fields, the ponds and orchards.

Core has a castle. The castle has two windows and a redwood door. Core leaves the redwood door open and retreats to its study, its beams lined with verse.

Core is the sentinel, almost answering—or perhaps asking—“Who’s there?”

Core has a personal Muse.

Core is the study of beautiful things. But just as one readily observes beauty, one readily finds and files one’s complaint. I have found this especially to be true.

And finally:

Don Quixote is too long for what it is.

With appreciation,

Jonathan Fran

on behalf of the 2018 editorial team

The Core Almanac

List of All Authors and Artists Studied in Core, Fall 2016 - Spring 2018:

Aertsen, Aristotle, Augustine, Austen, Bach, Beckmann, Beethoven, Blake, Byron, Cervantes, Chekhov, Coleridge, Confucius, Conway, Corinth, Dante, de las Casas, Degas, Descartes, Dickinson, Dix, Du Bois, Durkheim, Engels, Esther, Euripides, Evans-Pritchard, Gilgamesh, Goethe, Gospel of John, Gospel of Matthew, Grosz, Hobbes, Höch, Homer, James, Kant, Keats, Khaldun, Kirchner, Klinger, Lao-Tzu, Liebermann, Lindley, Locke, Locke, Luther, Machiavelli, Malinowski, Mammen, Marsiglio, Marx, Michelangelo, Milton, Monet, Montaigne, Moses, Nietzsche, Oreskes, Petrarch, Pizan, Plato, Rembrandt, Ricci, Rousseau, Sepulveda, Shakespeare, Shelley, Smith, Sophocles, Bhagavad-Gita, Thucydides, Touqueville, Virgil, von Menzel, Weber, Whitman, Woolf, and Wordsworth.

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Emily Allen, Core	Ben Crowe, Philosophy
Amy Appleford, English	Liam Cruz Kelly, English
Kimberly Arkin, Anthropology	Matt Dill, Philosophy
Jura Avizienis, Writing	David Eckel, Religion
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Zachary Bos, Core	Abigail Gillman, WLL
Christopher Brown, Theology	David Green, Core/Writing
Matt Cartmill, Anthropology	Rose Grenier, Core
Andrew Christensen, English	Kyna Hamill, Core
Alex Claxton, Anthropology	Sarah Hardy, Writing
Yuri Corrigan, WLL	Alexandra Herzog, Jewish Studies

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 Allen Speight, Philosophy
 Susanne Sreedhar, Philosophy
 Robin Stevens, Core
 Natalie Susmann, Archaeology
 Sassan Tabatabai, WLL/Core
 Jacob Tischer, Anthropology
 Laura Tourtellotte, Anthropology
 James Uden, Classics
 Frankie Vanaria, American Studies
 Allison Vanouse, Editorial Institute
 Brian Walsh, English/Core
 William Waters, WLL
 Kristen Wroth, Archaeology
 Diana Wylie, History

Chinese Zodiacs for Faculty, Administrators, and Student Staff:

DOG	RABBIT	TIGER
Robin Stevens	David Roochnik	Jonathan Han
Stephanie Nelson		Elena Bernstein
Rose Grenier	DRAGON	Brian Walsh
	Loren J. Samons	
RAT		GOAT
Samantha Arnold	OX	Sassan Tabatabai
Cat Dossett	Helen Houghton	
	Anto Rondon	ROOSTER
SNAKE	Anita Patterson	Zachary Bos
David Green	Kimberley Rae Ann	

From the Archives – “Instructions for on-Line discussion groups in 1995”:

An on-line discussion group is available for all members of CC 101 and CC 201. The purpose of the two groups is to enable students and teachers to ask questions, offer opinions, provide information, and answer inquiries in an informal electronic setting. All that’s necessary to participate is a BU e-mail account and access to a computer with a modem or university terminal room. After you’ve signed up for an e-mail account at the Office of Information Technology (111 Cummington Street), enter the system and type `telnet acs` at the “Bunet” prompt. Login your name and password, then type `tin` (for “Threaded Index Network”) at the “acs [your name]” prompt. This will place you in the newsgroup mode. Find “bu.cla.ccl01” or “bu.cla.cc201” and follow the instructions on the bottom of the screen (if you enters for “subscribe”, your group will be at the top of the list next time). Then you’ll be able to discuss Gilgamesh, Plato, Shakespeare, and Milton, ask questions about a lecture, follow-up that heated discussion in yesterday’s seminar, find out about upcoming museum trips, get ideas for paper topics, and more—all twenty-four hours a day, seven days a week.

2017 Devlin Award Winners:

Nadine Chen and Hannah Kinney-Kobre; Honorable Mention, Emma Geesaman, Noah Lawson, and Cory Willingham.

2017 Divisional Award Winners:

First-Year Humanities: Hannah Dion, Hannah Frances Jew, and Cory Willingham.

Second-Year Humanities: Sylvia Irene Reyes, Elizabeth Didykalo, and Kaci Tavares.

Natural Sciences: Kristen Manning and Matthew Moon.

Social Sciences: Julia Peters, Hannah Kinney-Kobra, Ata Sunucu, and Nadine Chen.

2017 Polytropos Award Winners:

Eleanor Mary Blott, Giselle Boustani-Fontenele, Richard Patrick Driscoll, Chloe Elizabeth Hite, Yanni Metaxas, David Daniel Ortiz, Katharine Rachel Quillen, and Brianna Wynema-Rochelle Randolph.

Office Staff, AY 2017-2018:

Samantha Arnold, Elena Bernstein, Caroline Brantley, Jane Burke, Rosie Carter, Catherine Dossett, Jonathan Han, Helen Houghton, Abbey Janeira, Anto Rondon, Kassandra Round, Danial Shariat, Kimberley Ann Vun, and Cory Willingham.

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Jamie Afghanie, Lee-or Bentovim, Cat Dossett, Aaron Heckman, Helen Houghton, Hannah Jew, Gregory Kerr, and Danial Shariat.

Core Peer Tutors, AY 2017-2018:

Isabella Amorim, Elena Bernstein, Madison Crosby, Morgan Farrar, Angelee Handa, Helen Houghton, Kristen Manning, Matthew Moon, Julia Peters, and Xiyu Zhou.



CAT DOSSETT

Eden

adam was a gardener and i his daughter
picked flowers from the vine and ate them
unable to control myself i lingered by the gates of eden
watching the angel with the flaming sword

he was the towering figure of the long agos that came before me
and i forgotten clung to the one who was Other
in a world unpopulated i knew only brothers father mother yet he
was unfamiliar his face like a rose curls like hydrangea

fingers like ivy and wings like layers of babys breath
before him i settled myself cutting and binding
and weaving a silent figure at her post
mountainous he paid no attention to me

when night fell the flaming sword cast embers into his eyes
two burning stars in the basin of heaven
and when night fell i wandered home and dreamt of them
that they may fall upon me and set me afire

long days passed before he spoke to me
in the distance my mothers voice
and when i didn't respond a zephyr stirred my hair
"your mother is calling you"

he cast me like a leaping fawn to the woman
who suffered by my birth
he had broken the seal and on setting down his sword
he became man my voice became a dove laughing at her mate

and his the hum of bees his eyes were more than i had ever known
and my heart swelled that i became more than my own
i knew only summer those days
it was to him i came when i found the body

bloodied in my mothers arms when i ran
until i couldnt hear my mothers wails my fathers silent tears
i had said something stupid when i saw them
wondering at what sort of game they were playing

but with the limpness of his arms and his rolling eyes
he became a frightening Other and so i ran to find my own
i found him where he always was and described
with breathless words the streams of blood and tears

it was then i saw his face break his fingers abandon that sword
it was then i learned the smell of his hair
the softness of his skin with detached mind
i traced the lineless palms of his hands

and fingered the edges of his sleeves
it was then i found him and found him and found him
and so i touched the flames and he lifted me over the wall
and i brought him down with me

ZACHARY BOS

After Sappho

After our summer of empty subways,
“COLLEGE STUDENTS RECOLONIZE BOSTON”
[*Read more, Page 5*]. Rough blatant flocks of them
force commuters who'd grown used to sitting
to strap-hang. In their faces this morning
I thought I saw yours. When I see I have
misrecognized, my face reddens; I rouge.
(From the Fr., meaning “to flush” or “to blush”,
combining embarrassment with longing.)
A woken wing—a feather—scrapes against
the inside of my chest. I stand to ring
the trolley stop and cleave to pedantry.
The car lurches when we cross a rail weld.
We brace ourselves but nearly fall. I laugh.



Figure 1: *Judith Beheading Holofernes* by Artemisia Gentileschi. Circa 1614, Naples.

MORGAN FARRAR

Identity, Invention, and Influence in the Life of Artemisia

Artemisia Gentileschi is one of the few female Renaissance painters who left a lasting impact due to her contributions to the understanding of the female self. Artemisia Gentileschi's defining characteristic within her works is her realistic portrayal of women. This attribute originates from her experiences as a sexual assault victim and the process by which she addressed her struggle with identity. By drawing upon her earlier challenges, and incorporating Caravaggian techniques and Renaissance ideologies, Artemisia reinvents the understanding of the self-portrait and the woman within art.

Of all the events that Artemisia experienced throughout her life, her rape was arguably the most impactful and influential in her artwork. At the age of fifteen, her personal tutor and colleague of her father's, Agostino Tassi, raped her during one of their tutoring sessions. The details of the event itself are vague, but the subsequent impact of it becomes much clearer, specifically the fact that Artemisia was forced into a trial to prove that she was raped. At the time of these events, "[t]he social and moral environment . . . was highly insecure and uncertain. Early modern Rome was heterogeneous, mobile, and violent," which resulted in a strong Christian influence on social conduct (Cohen 56). This kind of environment would have only intensified the emotional and mental conflict within Artemisia after her rape, as "she probably held some version of the old Christianized Platonic view that distinguished between the higher, eternal soul and the lesser, mortal, material body" (65). This mindset was deeply woven into the structure of the trial and the methods used. Artemisia underwent two trials to determine her virginity: confrontational interrogation and physical torture. These common practices may seem extreme to the modern person, but in Artemisia's time, "[a]s young, female, and sexually impure (for whatever reason), Artemisia could not testify with much judicial weight; the ritualized pain validated her claims" (59). Women during this time were only recognized as social beings, for their reputations depended on their connections and social decisions. Because she was the one tested to discover the truth around the assault, the trial gave Artemisia the opportunity to establish power over her own identity. During that intense testimony process, she legitimized her experience,

both for herself and for her social standing. This was a critical decision, as she could have chosen to depend on her father's reputation, but instead "she chose properly to focus on the defense of her good name, important for her marital and her professional future . . . [s]he had to rely on herself, because those responsible for her had defaulted" (74). Because of her choice to prioritize her own standing within her community, Artemisia began to build her own identity outside of the relationship she had to both her father and her assault.

The decision to build her own identity after her rape and subsequent trial is reflected in Artemisia's artwork, specifically within themes of female identification and empowerment. Artemisia's created series of works depicting a scene from *The Book of Judith*, where Judith and her maidservant Abra decapitate Holofernes, throughout her lifetime. These works are examined most when considering the events related to her rape, mainly because the first depiction was released shortly after her trial in Naples. When analyzed in this context, this version of *Judith Beheading Holofernes* (Figure 1) clearly relates to Artemisia's experience as a sexual assault survivor, as it allows her to tell her side of the story by means of Judith and Holofernes. Many of the events described within the trial are evident in her work, such as the blood from the wound in Holofernes's neck standing in place of the wound Artemisia inflicted upon Tassi. Artemisia reflects upon her assault by switching the power roles between Holofernes and Judith, making him the victim and her an embodiment of masculine strength. This style of depiction, one in which the woman is strong and in control of the scene, is a consistent theme across many of Artemisia's works. "The strength of her female figures, the forcefulness of her women's resistance to men and, sometimes, the general bodiliness in her painting" seems to be directly linked to the influence of the assault and trial on not only her social identity, but also her conception of herself (Cohen 73). In having to come to terms with all that she had experienced, Artemisia "must have understood women as defined generically by their sexual vulnerability to a male enemy and as empowered to resist" (73). The experiences Artemisia had with her family and community shaped her understanding of what a woman should be, or rather, what a woman could be. In that way, Artemisia's rape gave her a new conception of herself socially and personally, both of which she expressed through her art.

Artemisia's transformation towards a better understanding of herself ultimately allowed her to create a new conception of the self-portrait. She was especially influential within the Renaissance and the Baroque period, as she was one of the first artists to not only unify the role of the artist and the allegory, but she used a female figure to do so.

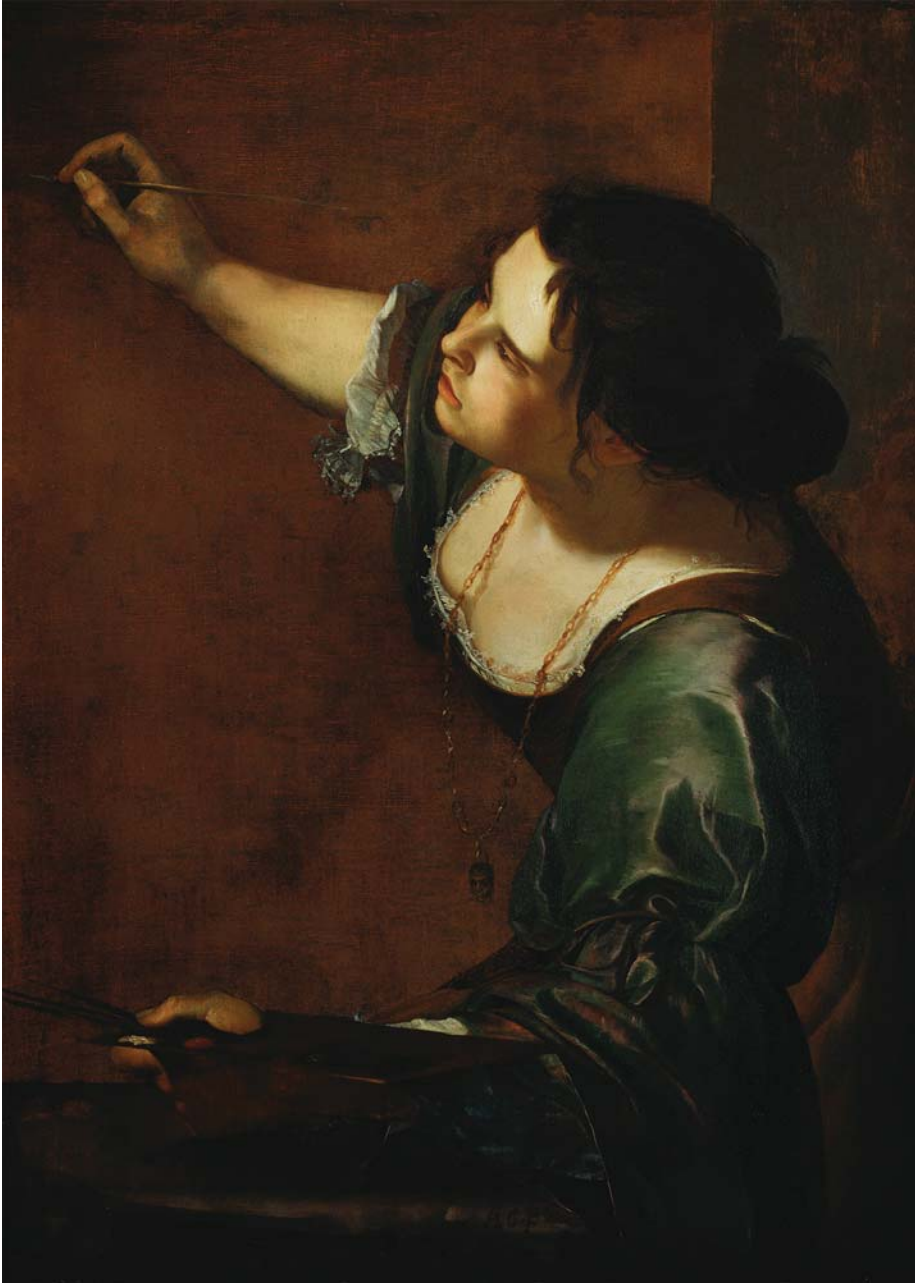


Figure 2: *Self-Portrait as the Allegory of Painting*. Circa 1639, Windsor, England.



Figure 3 (top): *Judith and Holofernes* by Artemisia. Circa 1620, Uffizi, Florence.

Figure 4: *Judith Beheading Holofernes* by Caravaggio. Circa 1597-1598, Rome.

Before the Renaissance, using allegorical figures to embody the art of painting was uncommon, and only after was painting “understood to involve inspiration and to result in a higher order of creation . . . did it become appropriate to symbolize the art with an allegorical figure” (Garrard 101). However, even after this shift, using allegorical figures to represent painting as an art form provided some disadvantages. An artist could not enhance his own status by using an allegorical model, as he would not be represented as an artist unless he himself was portrayed. Even then, he would not have necessarily been recognized; only renowned artists benefitted from being the subject of their art (104). It was due to these problems that Artemisia was able to bridge the gap between artist and allegory, as one can see in her work, *Self-Portrait as the Allegory of Painting* (Figure 2). Because of artistic practices at the time “only a woman artist could have sustained the specific idea of a unity between art and the artist in naturalistic terms,” which Artemisia used to her advantage, as “she could convey . . . the idea that the act of painting in itself had both dignity and philosophical significance” (Garrard 109–110). By “embodying the abstract allegory in realistic human form, she suggests that the worth of the art of painting derives . . . from the simple business of the artist doing her work” (109). In using both the physical and conceptual elements of painting, action combined with allegory, Artemisia connected two essential aspects of the artistic Renaissance life together in a way that had not been done before with a female figure. To explore her own identity, Artemisia created a conception of the artist that transcended the tropes of the Renaissance, thus changing the conception of the self-portrait for the duration of the Renaissance and Baroque periods.

The artistic impact that Artemisia had on the Renaissance was made possible by the stylistic trends and ideologies of the Renaissance itself, as seen in her depiction of narrative within her portrayals of Judith. When Artemisia lived in Florence, the wealthy favored a lifestyle of extravagance and luxury, and these preferences are reflected in the art commissioned by the people of the Florentine court. However, Artemisia did not solely identify with this style; her father’s many artistic companions provided much of her influence, specifically the artist Michelangelo Merisi da Caravaggio. Part of what makes his work so unique for his time was his use of “nature as the primary (if not exclusive) model in his paintings by recording the imperfections of the physical world and its inhabitants” (Mann 161). This style, along with his use of intense shading techniques, popularized the painting style known as Caravaggism, which “encompasses a range of qualities, including the recreation of tactile surfaces, [and] the use of focused light sources that penetrate darkened interiors to bring isolated figures and objects into

raised relief” (161). Artemisia created a fusion between Carravaggism and the luxurious style of the Renaissance, a representation of both her societal and personal influences, seen in her Uffizi version of *Judith and Holofernes* (Figure 3):

Gentileschi places her figures on and above the shimmering silvery-white bed fabric, clothes her Judith in a rich yellow damask, and embellishes Judith’s wardrobe with an exquisite bracelet that highlights Florentine craftsmanship as well as the artist’s name. . . Judith’s sword is just as ornate, but the sharp reflective blade is now visible: it not only cuts through the neck of Holofernes, it also marks the vertical center of the composition and serves as the fulcrum for the fan of bodies . . . pressing down upon Holofernes’s head. The contrast between the violence of Judith’s action and the visual appeal of the beautiful objects speaks to Gentileschi’s skillful blending of her Caravaggesque training with the luxury she knew appealed to her Florentine public. (Och)

By accurately depicting the violent action necessary for the beheading Holofernes, but still maintaining a sense of luxury using elements of the setting, Artemisia utilizes her own unique style of art that balances elegance with realism.

The fusion of these two influences into Artemisia’s signature style gave her the means to solidify her identity, and those of other women in her time, demonstrated by her accurate and realistic depiction of women. Biblical or classical characters, along with their iconic scenes, were the typical allegorical subjects for artists in the Renaissance. However, this trend led to a shift of focus towards the male characters within the scenes, regardless of whether they were originally the main subject. Evidence of this can be seen in Caravaggio’s interpretation of Holofernes’s beheading in *Judith Beheading Holofernes* (Figure 4). Here, the “focus of the painting moved from the heroics of Judith, to the horror of Holofernes’ pain,” which is illustrated in the perfected features of Judith paired with her lack of expression. When compared to the Judith portrayed by Artemisia in Naples, the shift in activity and importance onto Judith is evident. Not only is she the center of the scene, but her expression is not passive or conventionally pretty, and instead is that of effort and concentration. Both Judith and Abra are acting with purpose, collaborating with each other so that they may decapitate Holofernes (Christiansen and Mann 256). Artemisia presents Judith as a real person. She is not portrayed in a physically ideal or masculine way but is instead seen as an everyday woman who is determined to complete her required task. Disregarding the stereotypi-

cal depiction of women in art, Artemisia emphasizes “the harshness, toughness, and raw physicality of that world” and applies it to all her works, allowing female figures to be made equal to men through this realistic portrayal (Loughery 295). Artemisia still maintains the popular image of elegance in her works, but the women that embody this elegance are realistic in their movement, thought, and general persona. By depicting women in this way, Artemisia created an artistic perspective of women as unique and powerful beings that had not been done before.

Through her illustration of realistic women across many of her works, Artemisia Gentileschi was able to formulate the identity she lost as a result of the events surrounding her rape. This unique depiction is a result of Caravaggio’s popularization of depicting the natural, the Florentine focus on luxury, along with the Renaissance’s general shift towards personal narration through motion. By combining these elements, Artemisia created a new conception of the relationship between artist and allegory, a skill that had not yet been accomplished by a woman. The combination of her history, identity, and influence is what allows Artemisia and her work to remain relevant. Her use of women as strong and assertive, and not in the typical Renaissance fashion as meek or muscular, left an impression that resonates with women today. Therefore, Artemisia Gentileschi’s search for her identity through art has solidified her identity within history. ■

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ROMA PATEL AND HANNAH JEW

Almost Analects

In a certain office in CAS, which I do not wish to name, there lived not long ago a gentleman—one of those who have always had a dalliance with Boston College and with ancient boxing gloves, a knowledge of Sufism, and brussels sprouts for roasting. (not from *Don Quixote*)

Sing in me, Muse, and through me tell the story of that program skilled in all ways of agonizing. (not from *The Odyssey*)

Midway upon the journey of our Gen Ed requirements/ I found myself in a program of kooks/ For the easy pathway had been lost. (not from *The Inferno*)

She who read all, Helen, was the foundation of education/ Who read all but knew nothing, Roma, was confused in all matters. (not from *Gilgamesh*)

In the temple of the Core Curriculum, belonging to Lord Nelson, lived a turtle, whom nature had endowed with the most stupid disposition. (not from *Candide*)

I went down yesterday to the Core office with Cory, the scion of Zak, to pay my devotions to Zsa Zsa, and also because I wished to see how they would conduct the Northeast PubCon since this was its inauguration. (not from *The Republic*)

I sing of arms and a man who first from the boundaries of Arkansas, exiled by political views, came to Core and Classical studies. (not from *The Aeneid*)

I have begun on a work which is without precedent, whose accomplishment will have no imitator. I propose to set before my fellow-mortals a man in all the truth of nature; and this man shall be myself, Jonathan Han. (not from *The Confessions*)

It is a truth universally acknowledged that a Core student in possession of a good workload, must be in want of a nap. (not from *Pride and Prejudice*) ■

EMILY HATHEWAY

How Androcentric Science Affects Content and Conclusions

As highlighted early on by Thomas Kuhn, in *The Structure of Scientific Revolutions*, the types of questions asked by scientists are directly influenced by the societal priorities at the time (Kuhn 109). This becomes especially problematic when societal biases influence and limit the questions asked by scientists, which in turn limits scientific findings. Janet Kourany, in her “Philosophy in a Feminist Voice,” asserts that gendered conceptions influence the types of questions asked by scientists, thereby directly affecting the scientific data, and the “kinds of explanations they [scientists] find acceptable” (Kourany 256). Kourany suggests that the solution lies in examining “non-masculine” science programs as viable alternatives to perpetuating masculine science. Although this solution is viable insofar as it goes, it is not enough to resolve how gendered biases and folk theory compromise the *content* of the body of scientific knowledge as a whole. However, many feminist philosophers of science have shown how these biases can directly affect scientific content (cf. Hubbard; van Anders). Their findings call for an increase in awareness of how these gendered biases and folk theory impact scientific knowledge. From this, it is clear that in addition to Kourany’s solution, an alternative solution ought to be enacted in masculine science as well. Scientists must reexamine past findings within the masculine body of knowledge currently accepted, enhancing and maximizing information so as to not limit exploration due to gendered biases and folk theory.

I will illustrate the influence scientists’ conceptions have on the questions and data resulting from exploration through two examples; the first is Ruth Hubbard’s work on how Victorian-era sexism influences scientific data, focusing on Darwin’s work on sexual selection, and second is Sari van Anders’s work on the “masculine” hormone, testosterone. I will extend Kourany’s conclusion with an additional solution for masculine science. Through these two examples, I will give insight into how scientific content is tarnished due to androcentric practices, and provide a ‘reexamination’ solution that works within the current (masculine) scientific infrastructure. I begin with an outline of the philosophical nomenclature, which is similar to Kuhn’s ideas on how paradigms determine the questions asked. Pre-theory affects which paradigms, and in turn, which

questions are asked by scientists. Scientific knowledge itself is being written under the influence of societal pre-theory, perpetuating a predominately sexist Victorian interpretation of scientific information. Hubbard sees this in Darwin's discussions on sexual selection, and gives examples of the consequences of an androcentric foundational text in biological findings to this day. This acceptance of the Victorian gendered view of observational data highly influences the way scientists interpret data, which again, comes at a cost to scientific content. This idea is then highlighted through van Anders' exploration of testosterone, typically thought of as the "male" or "masculine" hormone. In understanding her work, the limitations of pre-theory or folk theory are evident, and it becomes clear that pre-theory greatly influences the questions asked. In the case of testosterone, this comes at a great cost, a lapse in understanding human hormones. Through these two examples, what Kourany saw as a problem in scientific exploration is evident. An alternative solution lay in reexamining past scientific knowledge with a heightened awareness of the limited questions folk theory and androcentric practice allowed, and exploring and or asking new questions of the data. This would better humankind, both in the understanding of how we work as humans literally and socially, as well as understanding unique species without the necessity of 'mapping' them onto androcentric ideals. I will examine an objection to the awareness and reexamination of scientific data, as there can be no value-free science, as Hubbard herself points out. The purpose is not an achievement of value-free science, but maximizing information, and not limiting scientific explorations due to Victorian era gender-biases. Though Kourany offers solutions in "non-masculine" science, an additional solution comes from an awareness of these influences, and a reexamination of facts scientists have held true, to see what additional data can be gained without biased androcentric questions.

Kuhn asserts that a scientific paradigm influences the types of questions asked by the scientists. Although gendered biases may be a result of what Van Anders and others call 'pre-theory,' its influences are likened to 'paradigm' as Kuhn describes it. Kuhn claims that scientific practice itself "selects those relevant [techniques] to the juxtaposition of a paradigm... as a result, scientists with different paradigms engage in different concrete laboratory manipulations" (Kuhn 126). Not only does the paradigm directly affect the actual manipulations of scientific practice, they too "determine large areas of expertise," or the priorities of the time (128). Because of this, Kuhn emphasizes that through paradigm change, "the data themselves have changed" (134). In order to have a paradigm, there must be some societal or other influencing factor, or the scientific exploration would not seem important. These factors determine scientific priority,

and an exploration in the way Kuhn describes a paradigm can be likened to the use of 'pre-theory' in the remainder of the paper. These terms, coined by Kuhn, will be associated to the pre-theory gendered conceptions, as they influence scientific processes just as paradigms do.

Ruth Hubbard, in her article "Have Only Men Evolved?," demonstrates how the sexist language evident in Darwin's work on sexual selections have impacted the way in which scientists ask questions and how data is interpreted to this day (153). The interconnectedness of society and biology is shown through figures in the social specter borrowing Darwin's language to further their points, and vice versa. This allows pre-theorized societal notions of the world to directly impact the way science is practiced. Rockefeller uses social Darwinism to further societal theories of the time, which displays the integration and reinforcement of biology and sociology at that time, which has become foundational for scientists today (158). Hubbard focuses on the influence this has had over biological findings.

The androcentrism is evident in the male dominance over or "possession of the other sex," in the words of Darwin himself in his *Origin of Species* (Hubbard 158). This is something that Darwin emphasizes as common to all animal species (Hubbard 158). Hubbard rightly argues that "the very language Darwin uses to describe these behaviors (sexual selection in species) disqualifies him as an "objective" observer" (Hubbard 1979, 159). Hubbard shows how this Darwinian androcentrism manifests in more current biological research with Wickler's work on the Rocky Mountain Bighorn sheep. These are creatures who do not follow the androcentric picture Darwin provided. Because of this, Wickler said of them that "... the typical female behavior is absent from this pattern," which Hubbard rightly questions: "Typical of what? Obviously not of Bighorn sheep" (162). Rather than write his findings in the context of the species observed, Wickler determines that "*Both* sexes play two roles, either that of the male or that of the young male" (162). Because of female sheep's lack of conforming to the Victorian era gendered biases found in Darwin's sexual selection, not only is she marked atypical, but given the title of a 'young male,' as if without androcentrism fulfilled, females from different species are demoted to beings not fully formed to maturity, and denied their proper gender. Through this example, "observations" themselves are laced with androcentric biases, which in turn influence scientific conclusions.

Hubbard offered three solutions to this issue; the first is likened to Kourany's solution in 'non-masculine science,' the second is stripping known data to 'raw data,' which Hubbard herself is hesitant of, and the third is "exposing and analyzing the male myths

that hide our overwhelming ignorance” (168). This final solution allows for a reexamination within masculine science, which provides an alternative solution to Kourany’s within the realm of the masculine ‘problem.’ Hubbard does not outline clearly what this final solution would manifest as in masculine scientific practice, but I suspect it could be likened to the work of van Anders.

Sari van Anders defines societal pre-theory as “unstated” and “implicit assumptions” that heavily influence the questions and priorities of scientists and the community at large. This definition is similar to that of Kuhn’s ‘paradigm.’ Van Anders sees, “a major problem with pre-theory,” as it, “cannot be actually tested, revised, or falsified,” in other words, pre-theory is “not scientific” (2). Having science directly affected by something non-scientific is a problem not only in its relation to gendered biases, but for the purposes of this paper the focus will be on how these gendered pre-theories are harmful for science. Van Anders questioned why testosterone (T), a *human* hormone, is so heavily studied on males alone, and rarely tested for its functioning in human beings. The answer finds pre-theory responsible; pre-theory links high levels of testosterone to males, and “masculine behavior”, and low T to feminine behavior (2). Van Anders summarized this problem as “a reliance on pre-theory linking high T with masculinity misses the scientific boat. It obscures interesting, complex, and important ways T is related to social behaviors...” (2). Here, van Anders reexamines past scientific findings with the hopes of illuminating the limitations accepted by past scientists, and asking new questions on the subject matter. Van Anders counters the pre-theory with the S/P theory; a way to look at high and low T levels in terms of competitive and nurturing behavior, rather than a gender-sex association (3). This permits her to analyze testosterone as a human hormone.

One example of her findings showed that hearing infant cries caused an overall increased amount of T in both men and women (3). These results are a shocking counter-example to pre-theory, as baby cries would be linked to a nurturing, feminine response, and lower T. van Anders summarizes this result: “indirect care may map onto competition and this high T, while direct care maps onto nurturance and thus low T.” Here, responses were not gender-specific; both men and women had increased T when they heard a baby cry, and a decrease in T when they were permitted to act and nurture the child. This directly counters the pre-theoretical notion that there is an inherent difference in T responses in men and women as well. Because pre-theory placed the focus on masculine T, not many studies have looked at T as a human hormone, which limited finding such as those which van Anders discovered through reexamination.

Van Anders used her awareness of the influences of pre-theory on science to reexamine the impact they had on the data related to T. Her findings suggest the magnitude of impact pre-theory and gendered and sexist biases have on the resultant data. Without a reexamination of the impact of pre-theory and gender biases, our understanding of T would still be limited to the masculine/feminine theory. Through van Anders' work, we see the beneficial aspects of the alternative solution in 'masculine science'; although scientific content is directly impacted by pre-theory and gendered biases, reexamining past findings allow for novel discoveries, resulting in a deeper understanding of the body of knowledge, in this case T as a human hormone.

Through an androcentric lens, the content of science is influenced, and this limits the conclusions drawn. Female Rocky Mountain Sheep are denied scientific exploration due to folk theory's influence on modern biology. Testosterone was not tested in females, and the experimental designs were limited by folk theory. Understanding a hormone involved in daily human experience was denied based upon a theory untestable to science. With the work of Hubbard and van Anders, it becomes clearer how this androcentric approach to science has directly impacted its content, and the scope of this issue comes at much concern to the validity of scientific practice in general.

A simple solution to this predicament may not exist, however, there are many options that will benefit scientific practice and data. Kourany offers one solution in examining 'non-masculine' science, and validating alternative methods that do not perpetuate this androcentrism. Although this provides a new approach for scientists, this solution does not provide a solution for current "facts" based in this androcentric practice. As the content of science has been changed due to androcentric scientific practice, a reexamination of previous findings may aid in validating the data with a sensitivity to androcentric tendencies. This will permit scientists to see how their questions were limited, and how further studies can aid in understanding a phenomenon better. Van Anders exemplified this reexamination practice, as she countered folk theory through reexamining T, a hormone designated masculine. In addition, after past findings have been stripped of androcentric limitations, future research projects can be conducted, with a heightened awareness and avoidance of using androcentric practices. This is, of course, a step towards a less biased scientific practice.

One may object to this reexamination of previous data, as in attempting to be less androcentric in practice will introduce new biases. This could be furthered by Hubbard's quote "there is no such thing as objective, value-free science" (154). Reexamining previous findings may be a waste of scientists' and philosophers of sciences' time, as

there will still be inherent biases in the reexaminations, which could in turn negatively influence sound findings. Through reexamination, there will still be biases present; why bother? If scientific practice has been more or less successful as is, one may object to the need to change it now due to gendered biases and folk theory.

I agree with Hubbard that there is no such thing as value-free science, in the sense that there will always be some societal biases present. But with an awareness of these biases, reexamining past data would allow scientists the ability to extract *more* from the data, and come up with new questions to ask for further experiments. The reexamination is not a rewriting of past findings, but an exploration of the limits of previous scientific practice, and extracting the maximum possible from already available data. What could be seen as “rewriting” would be an understanding of the falsities in folk theory that directly impacted the questions posed by scientists. If this practice could lead to new findings, as is shown through both Hubbard and van Anders’ work, it would be in the interest of scientists to attempt this reexamination technique.

The possibility of novel findings is seen most clearly in van Anders’ work on T; with a reexamination, she was able to extract findings contradictory of the folk theory surrounding testosterone. She provided a new S/P theory, under which our knowledge of testosterone could grow, without the limitations of studying T as a male-only hormone. In the case of Hubbard, she points out that the objectivity of Darwin, for example, is so ingrained in androcentric tendencies, which impaired scientists to look at a species, the Rocky Mountain Sheep, as itself. Instead, their biological observations are muddled with gendered biases, and the ‘data’ here may be wholly useless for this type of reexamination. If this is the case, they gendered biological texts can still aid in new explorations of the species, as these texts, beneath the sexist language, have some substance to work with.

Having an awareness of the effect androcentric scientific practice has on its content has the potential to expand scientific findings. Through understanding the ramifications of gendered biases, and seeing gender-biased folk theory’s limited selection of questions posed and acceptable solutions, scientists can reexamine past findings and uncover new questions with a sensitivity to these biases. Novel questions can be posed to past data, which in turn broaden acceptable solutions. When this is enacted for past findings, it may very well be that humankind has missed many opportunities for progress, advancement, and understanding that scientists can now gain. If this process becomes generally accepted, more scientists will be aware of the limitations of their questions, and understand how this will impact what scientists deem acceptable find-

ings, especially regarding folk theory and gendered biases. This will allow science to maximize conclusions and exploration from an experiment, and see connections that would have once been ignored. In addition to Kourany's 'non-masculine' solution, the solution within the realm of masculine science ought to be a reexamination method. This maximizes information from given data, and pushes the boundaries of previously asked questions, and with it comes new solutions, bettering scientific practice as a whole, stripped of its dependence on folk-theory and gendered biases. ■

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MICHELLE CARDONA

On the Detection of Two Exoplanets via the Transit Method

Bright star, would I were stedfast as thou art— (Keats)

Exoplanets are planets outside of our solar system that orbit main-sequence stars. Exoplanet detection is a fairly recent development, with the first exoplanet discovered in 1995. The exoplanets HAT P-57b and WASP-58b were located in 2015 and 2011 respectively through primary transit detection method. With the information gathered from previous research on these exoplanets, days of transit for the exoplanets were used in order to observe them. It was determined that previous research of the exoplanets was confirmed.

The Transit Method of Detection

Since exoplanets are small, and do not emit visible light, they are difficult to detect. In recent decades, scientists were able to identify exoplanets through indirect detection methods. One such method is the transit method.

The light from a star as observable from Earth is variable (not “stedfast”, as Keats describes it in his sonnet “Bright Star”). The transit method relies on the brightness shift of stars during the planet’s orbit. When a planet passes in front of a star from Earth’s perspective, the brightness of the star decreases for a period of time until the planet is out of view. As seen in Figure 1, the exoplanet begins to transit during what

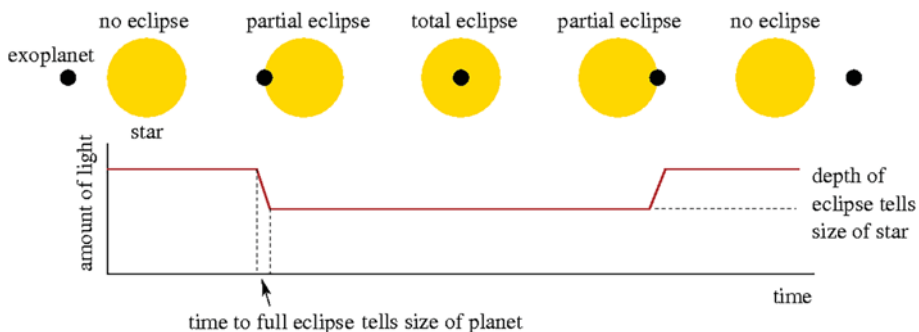


Figure 1: Exoplanet transit and the effect on brightness of the star.

is called the “ingress” period. When the planet is ending transit, in the fourth image, it enters the “egress” period. The effect of transit on brightness of stars is depicted by the dip on the graph.

In addition, the transit method provides scientists with valuable information about the planet and star. The star’s size can be derived from the dip of the luminosity since they are directly proportional to each other. Using the new information about the star’s size, the size of the planet is also revealed when compared to the degree it dims while transiting.

Although the transit method has been successful, it is limited in principle to the detection of only a small subset of exoplanets. Detection by transit observation requires that the exoplanet pass exactly between its stars and the Earth. This is a rare occurrence, with only 1% of systems possessing this orientation.

Telescope Used: Hall 1.1 meter

The 1.1-meter Hall telescope at Lowell Observatory in Arizona was used for the purpose of tracking HAT P-57b and WASP-58b exoplanets. The telescope is equipped with several tools that are useful for astronomers, including CCD imaging, photoelectric photometry, and spectroscopy.

CCD imaging, or charge-coupled device, is the camera used for deep sky photography. It is a crucial piece of the telescope because it can observe far celestial objects. The photoelectric photometry tool measures the brightness of a star. These in combination allows us to detect the planets, and determine the brightness shifts of the star to generate a graph of the exoplanets effect on brightness (Figure 2).

Several hundreds of exposures were taken for each of the exoplanets. The exposure time was supposed to prevent over-saturation of the image, and allow for maximum SNR (signal to noise ratio).

Differential photometry is used to correctly determine if an exoplanet is present. Several extraneous factors can affect the brightness of stars, including light pollution, clouds and moon glow; however, other nearby stars are affected equally by these factors. Thus observations of these nearby stars can compared to the star around which an exoplanet is hypothesized to exist.

Although differential photometry is a useful technique to prevent false positives of exoplanet detection, there are still possibilities for inaccuracies, such as difficulties detecting exoplanets present within a binary star system. As the two stars pass around and in front of each other, the light observed from the system fluctuates in a manner

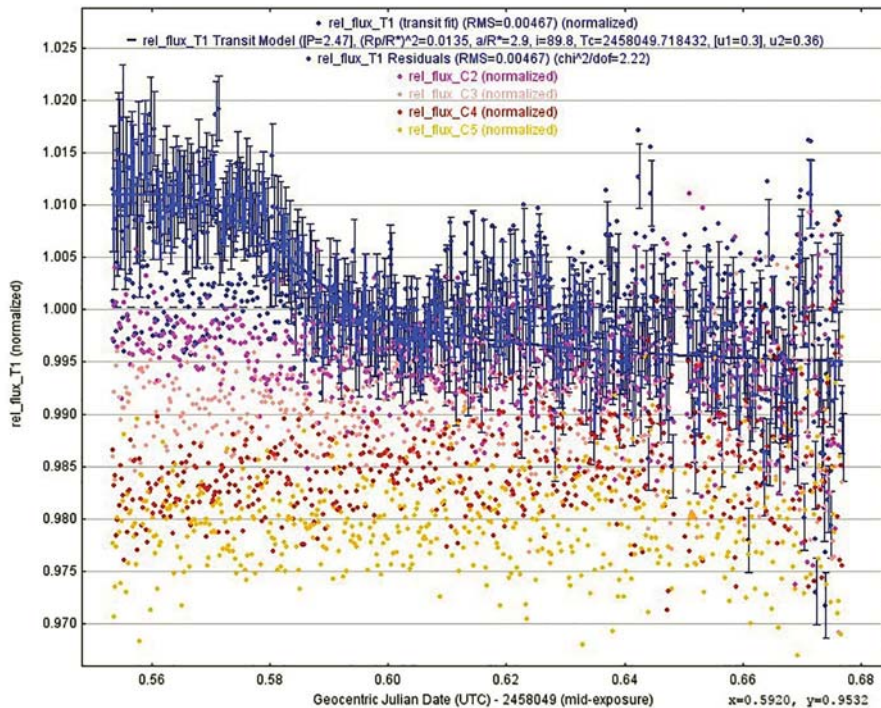


Figure 2: HAT P-57b data collected.

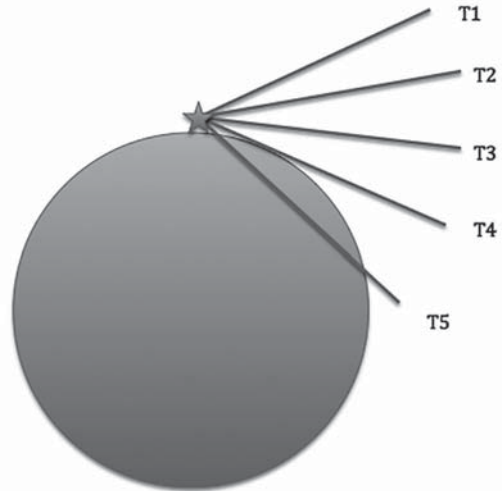
which can be misinterpreted as evidence of the presence of an exoplanet.

Limitations of the Telescope

When observing the transit of both exoplanets, only the ingress was taken. As the Earth rotates, the telescope has to physically move to track the star and exoplanet, but after a certain point the telescope was physically incapable of capturing egress. The exoplanet and star had passed the horizon (Figure 3).

Several disturbances occurred while exposures were being taken. For WASP 58-b the disturbance was caused by the shutter speed between image 76 and 140. In addition, this disturbance was not identified until it was too late to attribute a specific exposure, which could have affected the data between the images. For HAT-P-57b there was a disturbance at image 226, which could have been a plane or satellite; we are unable to conclusively identify the feature. Other factors that could have affected the data include wind turbulence, clouds, and dust on the telescope.

Figure 3: In this diagram, an Earth-based telescope tracks a star as the Earth rotates, resulting in a relative movement of the star from moment T1 to moment T4. At moment T5, the star has passed below the Earth's horizon, where the telescope is unable to track to it.



Data Analysis and Results

The exposures were analyzed with a software called AstroImageJ. The data collection in this method registers not just the brightness of the stars being investigated, but light from other stars within the telescope field. AstroImageJ helps to correct for the influence of this noise; see the program output (Figure 2).

Our results provide further confirmation for the work of other scientists who have studied HAT P-57b and WASP-58b. ■

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YONINA BRENNER

Montaigne on Education: “MAKE AMERICA THINK AGAIN”

France in the 16th century saw disastrous religious conflict between Protestants and Catholics: each side viewed the other's beliefs as false and heretical. However, this unwillingness to recognize, let alone listen to, another group's beliefs is not unique to France five hundred years ago. The United States, in the 21st century, is also divided over worldviews. However, tossing aside scientific evidence in favor of “alternative facts” because the verified truth does not support a particular belief has created an even more polarized situation. In 16th century France, Michel de Montaigne writes from a world torn at the seams by factions that dehumanize each other, but maintains a centrist position which allows him to be heard by both sides. In his essay “On Educating Children,” he outlines a system of education which teaches children how to think critically by observing the world as the primary text of study. Both knowingly and not, 21st century scholars from various disciplines have outlined and argued for methods of education like Montaigne's. Despite the deep divisions in our society, an education like the one outlined by Montaigne—one which teaches students to develop opinions, listen to and learn from others, and uphold facts—may be the only way for the country to move forward from this extreme polarization.

Montaigne argues that education should teach a student how to think rather than how to regurgitate information. He criticizes the French school system in which teachers pour “knowledge down through a funnel” and the student's “task is merely to repeat what we have been told” (Montaigne 43). He offers, instead, that the tutor should “guide [the student's] footsteps,” (Montaigne 43) to help him learn but not force a set curriculum down his throat. Montaigne calls on education to mold an individual capable of synthesizing many lessons and opinions “so that the end-product is entirely his” (Montaigne 45). Furthermore, the student should be taught a variety of principles and “if he can, he will make a choice: if he cannot then he will remain in doubt” (Montaigne 44). In this Montaigne posits that informed doubt is better than uninformed conclusion. His message is clearly influenced by the religious wars of his time. The Protestants and Catholics in France were engaged in a long, brutal war about which was the “true religion.” Montaigne, however, believed firmly that one cannot

determine without a doubt what is “true religion” because, with multiple unverifiable truths, one cannot possibly determine which is objectively true. In 21st century America both parties discount what the other says simply because the other said it, similar to the Protestants and Catholics of Montaigne’s time. However, the critical difference between these situations is that in our time, the truths being debated are not different teachings from God; they are objective, proven facts.

Another system of education that teaches a student how to think can be found in the traditional Jewish system of studying in pairs: *havruta*. In “Welcoming Opposition: *Havruta* Learning and Montaigne’s *The Art of Discussion*,” Elie Holzer compares Montaigne’s “The Art of Discussion” with *havruta* study. The goal of studying in *havruta* is to encourage disagreement and debate among students about the meaning of a text rather than telling them what the text means or how it is understood by other scholars. Though *havruta* does not directly align with the role Montaigne describes for a student’s tutor in “On Educating Children,” it perfectly models Montaigne’s concept of teaching the student how to develop his own opinions. *Havruta* even goes beyond this, as “the educational concern is not limited to the ... student’s mastery of a given text but also how the student understands himself in light of his engagement with his *havruta* partner’s textual interpretations and personal ideas, which at times are opposed to his own” (Holzer 76). Thus, the practice of studying in *havruta* instructs the student how to construct opinions, listen to another’s conflicting view, and even use that other interpretation to further develop his understanding.

A more contemporary example of the education Montaigne calls for can be found in science education. In their study, “Contemporary Scientists Discuss the Need for Openness and Open-Mindedness in Science and Society,” Pamela Mulhall and Dorothy Smith interviewed scientists in order to “understand how a school science curriculum could better represent the work of scientists today” (Mulhall and Smith 1151). They address the need for a science education which promotes an appreciation of facts and an ability to listen to others’ opinions, as participants in their study “see open-mindedness on the part of both scientists and members of the public as important for productive relationships” (Mulhall and Smith 1151). This focus on fostering open-mindedness is much like the education Montaigne discusses and *havruta* learning. Mulhall and Smith state that “Having an open mind means having an attitude of willingness to consider other points of view, of desiring to see those points of view and of respecting other viewpoints, even those with which you disagree” (Mulhall and Smith 1165). Thus, Mulhall and Smith propose the same kind of education Montaigne does: one which

guides students to develop opinions for themselves and make informed decisions.

Montaigne's emphasis on inquiry and developing opinions leads him to argue for a practical education based on interacting with the world rather than just studying books. He writes, "I want [the world] to be the book which our pupil studies" because "[such] a variety of humours, schools of thought, opinions, laws and customs teach us to judge sanely of our own and teach our judgement to acknowledge its shortcomings" (Montaigne 51). In an education designed to teach one how to think critically, the student must learn to understand the limits of one's judgement because only then can she learn to listen to and see the truth in other peoples' positions. Additionally, this method of learning directly from the diversity of the world teaches one how to appreciate and react to it. In a democratic society, education should form a population of individuals capable of understanding ideological differences and addressing disagreement without breaking into chaos. This practical education based on understanding and reacting to the world around them is a vital part of educating students in our deeply divided country.

Havruta learning and the science education outlined in Mulhall and Smith's study follow Montaigne's argument here as well, as they call for an education based on practical experience and interaction with others. Holzer explains that "being in *havruta* gives a learner feedback that significantly enhances his or her self-awareness ... It is this kind of self-conscious practical knowledge that my model seeks to cultivate among *havruta* learners" (Holzer 70). Thus, by learning and struggling with a partner through *havruta*, one gains knowledge about oneself that could only come from learning closely and debating with another student. Similarly, Mulhall and Smith state that "Asking students to engage productively in the classroom with those whose views are different from their own arguably prepares them to interact productively with others in their adult lives, whether they are scientists or not" (Mulhall and Smith 1165). This effectively turns the classroom into a simulation of the world in which students can learn how to interact and debate as they will when they become active members of society.

While stressing the importance of developing one's opinions, Montaigne also makes very clear the importance of truth: "Above all let him be taught to throw down his arms and surrender to truth ... whether that truth is born at his rivals doing or within himself" (Montaigne 48). The way Montaigne uses truth here corresponds to fact in the modern day: something which is verifiable and objectively true. In this sentence, he sets a limit for opinion: truth or fact is more important than any individual's opinion. Students must learn to recognize when their view is at odds with fact and be

able to recognize that they and their beliefs are not always right. This is crucial both for Montaigne's educational system and for society to function properly, as establishing the authority of truth establishes a basic common ground between parties. The degradation of truth's authority adds to the polarization in the US today because members of both parties cannot even find common ground on the basis of fact. His emphasis on recognizing truth above all else makes Montaigne's system of education the best especially in divided times such as ours.

Mulhall and Smith address the importance of fact or truth as Montaigne understands it especially in the context of a time in which the scientific community is questioned and has to remind the world why objective facts are important. Although they discuss the importance of fostering open-mindedness in students, keeping an open mind "does not necessarily entail adopting a relativist position" in which all opinions are given equally true (Mulhall and Smith 1165). They continue, "The construction of scientific knowledge is underpinned by the empirical investigation of an external reality, and scientists are committed to 'the pursuit of a maximally reliable (even if not faithful) representation of nature, under the equally shared assumption that, however elusive, there is only one nature.'" Thus, to have students properly educated in science means to have students who are prepared to listen to others but who also understand that there are facts that cannot be considered and debated like opinions. Mulhall and Smith also argue that this scientific education applies to all students whether or not they become scientists themselves. Developing a public that is able to consider serious questions and enter discussions using this foundation should be the goal of science education in a time when the lines between scientific fact and personal opinions have become alarmingly blurred.

The compromised integrity of facts in the 21st century has had perhaps the biggest effect on journalism, and Montaigne's emphasis on truth again offers a solution. Nick Richardson addresses the importance of upholding fact in journalism in his article, "Fake News and Journalism Education." Fake news has shaped the US, especially since the 2016 election, as studies show that social media promotes news sites that correspond to users' preferences and opinions, but are often heavily biased and full of unverified "facts". Richardson discusses the importance of having journalism education that focuses on teaching students how to recognize fake news and recognize the power of actual facts. "Facts' may be under assault but it is worth remembering their intrinsic power." He continues that facts "have an objective value; it is time to go back to the basics of recognizing the centrality of facts to the job of journalism. Only then can

we start to rebuild the trust with the community of news consumers” (Richardson 8). Though Richardson’s approach to journalism education does not follow Montaigne’s system of “guided education”, it resembles Montaigne’s call to recognize and uphold fact. Bringing fact-checking to the center of journalism education is an important step to helping restore fact as a foundation in the media.

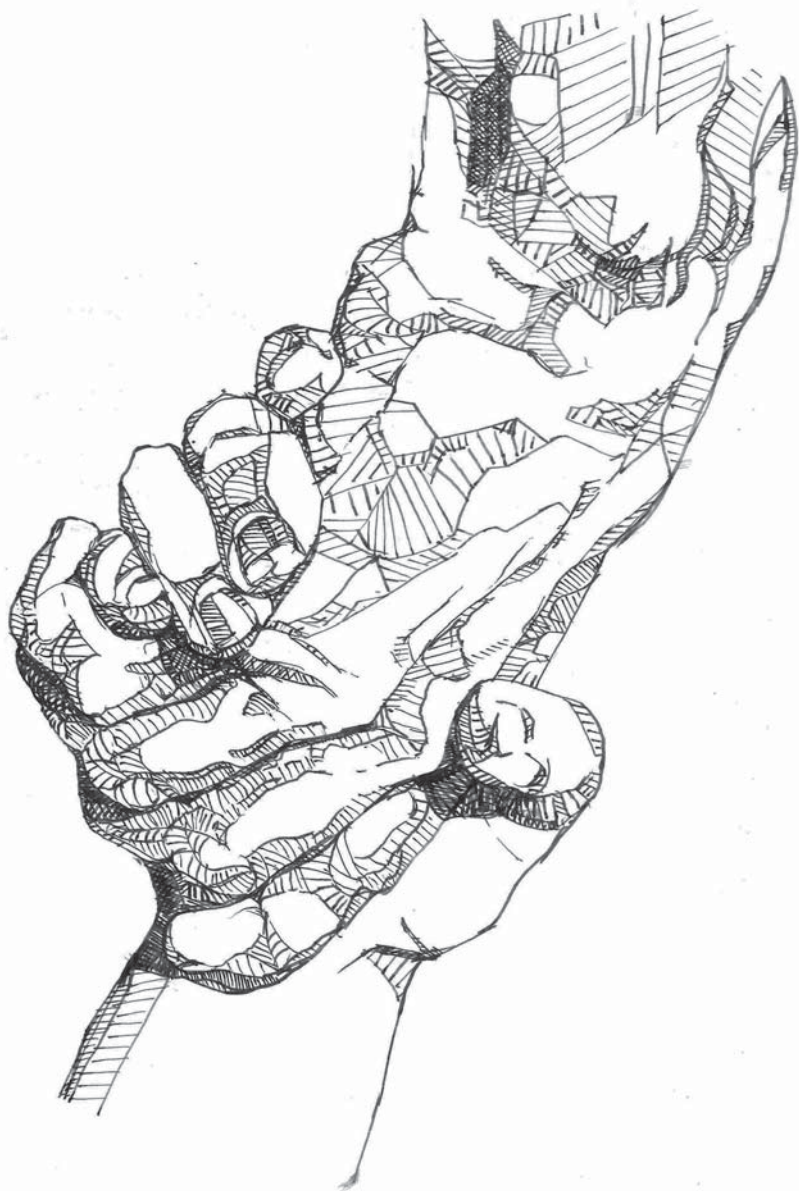
Although journalism and science have certainly been harmed by the devaluing of fact, fake news and alternative facts are the results of a more deeply-seeded problem in our society—a problem which also afflicted 16th century France: polarization. William Miller examines polarization in 21st-century America in his 2012 article, “One Nation . . . Indivisible? Polarization in America Today.” The problems discussed earlier of people putting their own opinions and need to be correct over fact are central to the discussion of polarization. As Miller reflects, “Although politics has always been an invested process that had the potential to bring out the worst in any person, we see a different type of venom present today. . . . Americans no longer seem willing or able to look past politics to assure the common good” (Miller 1607). Miller describes the two main schools of thought explaining this phenomenon. The first states that “we actually share far more in common than we readily realize. The only elements of polarization present are among political elites” (Miller 1608). The other “argues that polarization is a bottom-up phenomenon encouraged by engaged partisans within society,” and that “elites are highly polarized, which only helps divide the general public” (Miller 1609). Though the first camp offers an optimistic view that suggests polarization is isolated in the political elite, five years after the publication of this article, it is difficult to agree with this. Miller and his colleague Karl Kaltenthaler, in their examination of the causes of hyperpartisanship, “insert a new dynamic into the discussion: attitudes toward humanity” (1610). After looking at psychological studies of social trust, they find that those with the more social trust tend to be Democrats while those with less tend to be Republicans. Miller offers the unsettling remark that “Finding that such a fundamental worldview is a driving predictor of polarization proves problematic for hopes of the reemergence of meaningful bipartisanship in the American polis” (Miller 1610). Though this polarization driven by conflicting worldviews does parallel the division of Montaigne’s time, there is one crucial difference between the two. Division over two equally unverifiable beliefs means that both parties can agree to disagree, but debate over empirical fact means there may be no common ground left.

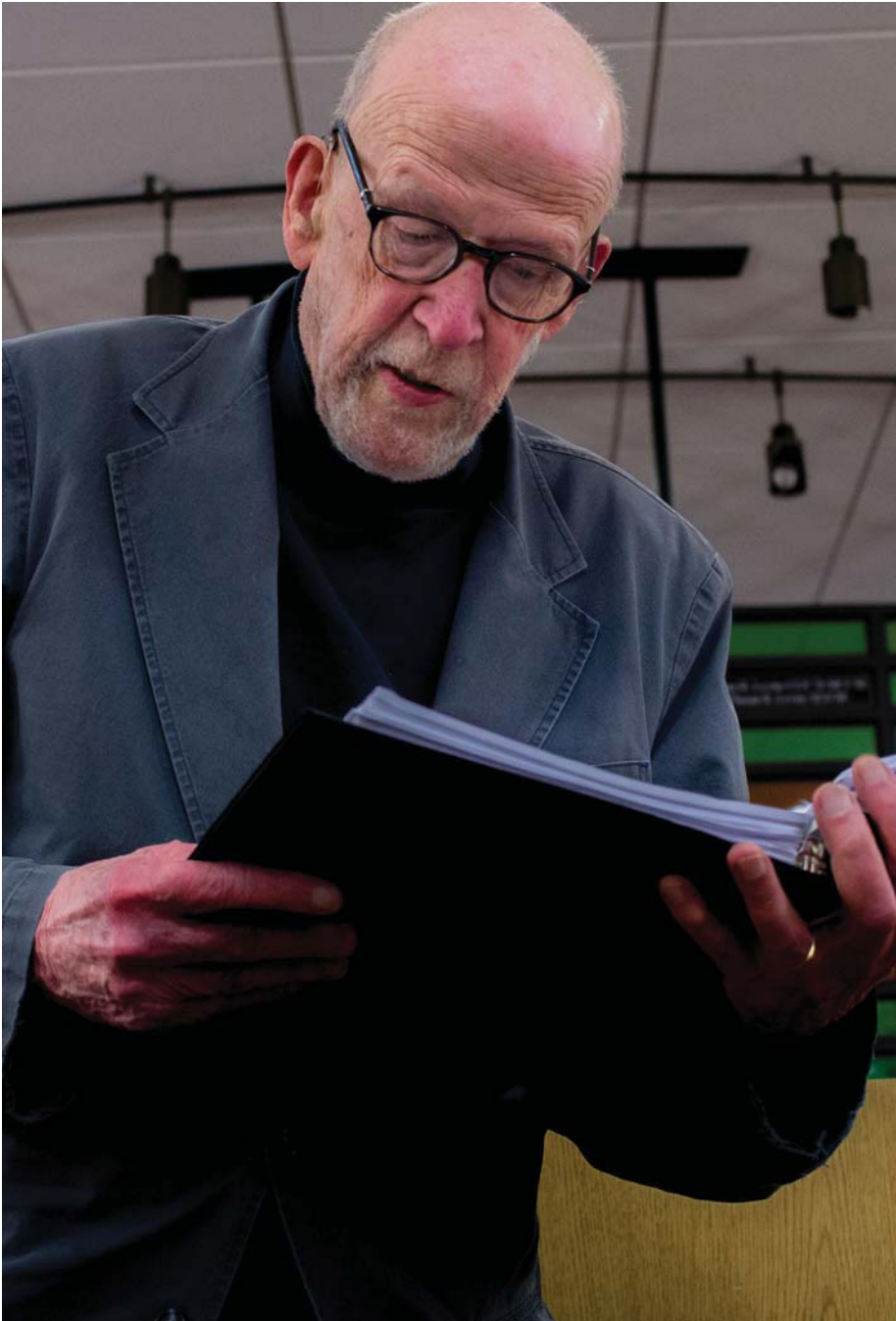
Though the idea that the United States is too deeply divided to ever return to a state of “meaningful bipartisanship” is disconcerting, it seems very plausible given all

that has happened to the country in the last couple of years. If we really are too divided to come together again, how could Montaigne's education help? After all, there are already many schools today where students debate and learn through discussion with one another, but even so we are in this divided state. Part of the underlying problem here is that many students are isolated from different people as many communities across the country are homogenous and insulate children from the diversity of our country. However, the education outlined by Montaigne not only teaches students to think for themselves, face opposition, and uphold facts, but also calls for students to learn from the diversity of the world around them. It is impossible to know what will happen to the United States in the years to come, but a practical education based on preserving fact, listening to others, and reaching beyond isolated communities to learn from the diverse world beyond them may be the cure this country needs for the next generation of scientists, journalists, and citizens. ■

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THE ANNUAL CORE POETRY READING

An Evening with David Ferry

How long is the eye able to look at the sun? (Gilgamesh)

On April 11th, an audience gathered in the Katzenberg Center for a reading of works by and related to the poet David Ferry. This event was in fact a celebration of Ferry, with whose version of *Gilgamesh* our first-year students begin their Core studies, and whose poetry, translation, and teaching have been keystones in the experience of Core students and faculty for more than twenty-five years. Here is a list of the works read by our line-up of Core students, alumni, faculty and friends:

Zachary Bos read a poem by Core Poetry Seminar alumna (and Fulbright Scholar) Grecia Álvarez, “To Okeechobee Canal” (from *The Core Journal*, No. 14), as well as Ferry’s “The Guest Ellen at the Supper for Street People”

Jonathan Han read Ferry’s poems “October”, “Spring” and “Incubus”

Brian Jorgenson read excerpts from Ferry’s *Gilgamesh*, Tablets I and II; Ferry’s poems “Cythera” and “At the Bus Stop, Eurydice”; and the poetic epigram by Friedrich Hölderlin known as “προς εαυτον” (“To Himself”)

George Kalogeris read Ferry’s “Resemblance” and “The Birds”

Stephanie Nelson read “Spring and Fall”, “God’s Grandeur” and “Pied Beauty” by Gerard Manley Hopkins

Anita Patterson read Ferry’s “The Bird”, “On Haystack Mountain” and “Poem”

Christopher Ricks read excerpts from the description of Alexander Pope in Samuel Johnson’s *Lives of the Most Eminent English Poets*, and Ferry’s translation from Latin of Johnson’s poem “The Lesson”

Sassan Tabatabai read from *Gilgamesh* Tablet 6, and Ferry’s “Ancestral Lines”

Meg Tyler read Thomas Hardy’s “The Voice” and Ferry’s “A Young Woman”

To bring our evening to a close, Ferry himself read a selection of his poetry, including recent works which have not yet been published.

The photo on the facing page was taken by Danial Shariat. More photos from the reading can be found at <http://blogs.bu.edu/core/2018/04/21/poetry-reading-2018>. ■

Analects of the Core, Part I

“What can be the sufficient reason for this phenomenon?’ asked Pangloss. ‘This is the end of the world,’ cried Candide.”

—VOLTAIRE, *Candide*

“Each singing what belongs to him or her and to none else, the day what belongs to the day—at night the party of young fellows, robust, friendly, singing with open mouths their strong melodious songs.”

—WHITMAN, “I hear America singing”

“This further consolation yet secure I carry hence; though all by me is lost, such favor I unworthy am vouchsafed, by me the promised Seed shall all restore.”

—Eve, in *Paradise Lost* by MILTON

“While with an eye made quiet by the power of harmony, and the deep power of joy, we see into the life of things.”

—WORDSWORTH, “Lines Written a Few Miles Above Tintern Abbey”

“Abram dwelled in the land of Canaan, and Lot dwelled in the cities of the plain, and pitched his tent toward Sodom.”

—THE BOOK OF GENESIS

“What I want to do is, in the first place, to discuss the spirit in which we faced our trials and also our constitution and the way of life which has made us great.”

—THUCYDIDES, *History of the Peloponnesian War*

“God help me! Art is long, and life is short.”

—Wagner, in *Faust* by GOETHE

RICHARD DRISCOLL

A Double Founding: Parallels in the Origin Histories of Rome and the United States

The pattern of historical events that brought about the founding of the United States parallels a similar course that led to the establishment of ancient Rome. These peoples both have two distinct founding moments that contributed to the creation of their national and political identities. According to the Roman poets and historians of antiquity, Aeneas, a fugitive of the Trojan War, emigrated to the shores of Italy with his companions under the auspices of divine providence. Long after Aeneas' flight, his descendant Romulus constructed the walls of Rome in 753 B.C., marking the official foundation of the city. Likewise, the United States emerged from two distinct historical occasions. The seventeenth-century immigration of religious separatists and Puritans¹ to the New World—their legendary landing on Plymouth Rock—marks the United States' first founding. These people left England to practice their own religion without the threat of persecution. Over a century later, the descendants of these emigrants famously declared their independence in 1776 through revolution, constituting the official creation of the United States.

Close analysis into the particular details of these national origin narratives suggests the existence of a paradigmatic scheme between the first and second founding events. The first founding established religious and cultural institutions that characterized each nation while the second founding instituted political structures that marked the “official” inception of the nation. Moreover, the first founding also follows a separate paradigm of events that occurred only during the first settlement: (a) some form of danger

1 In this paper, I consider the contributions of both the Pilgrims in Plymouth and the Puritans in Boston as a single effort towards the founding of the United States. Although each group had distinct political and religious agendas, their experiences in the New World were similar enough to consider them equally as founders of the United States. I do, however, make distinctions between the groups throughout the paper when appropriate.

and persecution prompted the emigrants to flee their homeland; (b) divine providence inspired and aided them with a promise of prosperity and success in the new land; (c) the emigrants embarked on a dangerous journey to a strange land wrought with challenges; and (d) they finally subdued their foes and asserted their hegemony over the settled regions. This first event played a foundational role in the formation of each nation by laying the groundwork to build the institutions of government, for posterity.

Although two millennia separated these civilizations, both Rome and the United States followed similar courses: these once small colonies settled by fugitives emerged as vast empires and world powers. In this paper, I explore the relationship between Rome's and the United States' so-called "first foundings" and investigate their significance to each country's national identity and political rhetoric. The separation of the two founding narratives allowed the religious values of the first founding to transcend political regimes and administrations. While the second founding instituted political organizations, these features existed independently of the religious ethos of both the Romans and Americans, allowing the religious and moral values to transcend governing structures. Thus, the religious principles of the first founding seeped into the political and cultural discourses of each people.

How The New England Settlers Modeled Aeneas

In this section, I trace the key circumstances in the expeditions of both Aeneas and the New England settlers in order to demonstrate their parallel features. The historian Livy and the poet Virgil serve as the primary authorities on Aeneas' history and his role in establishing the Roman race. Governor William Bradford's *Of Plymouth Plantation* offers a first-hand narrative of the challenges that the Pilgrims encountered on their voyage to the New World. Additionally, the writings of John Winthrop, governor of the Massachusetts Bay Colony, offer further insight into the Puritan mission in Boston. By structuring the narratives of these men in light of the first-founding paradigm mentioned above, one can see the peculiar similarities between the foundings of Rome and the United States.

Danger and persecution drove both the Trojan and English emigrants into flight, making them fugitive exiles of their homelands. By sacking Troy, the Greeks posed an imminent threat to Aeneas and his family, making his evacuation the only hope for survival (Livy 5). In Virgil's description of Aeneas' escape, divine forces contributed to both the fall of his native city and his safe passage from the burning city. The gods interceded to induce Aeneas to flight: "Ah [Aeneas], take flight and snatch yourself

out of the flames; Troy falls from her high peak!" (Virgil 2.395). Similarly, William Bradford described the causes of the Pilgrim's flight by appealing to themes of supernatural warfare. He characterized the contemporary disputes in Christian doctrine as a war that Satan waged against the Saints (Bradford 1). This "war" manifested itself in the form of religious degradation and persecution of believers: "[Some Saints] were taken and clapped into prison, others had their houses beset and watched night and day, and hardly escaped their hands; and the most were fain to flee and leave their houses and habitations, and their means of their livelihood" (Bradford 10). Originating out of turmoil and tumult, these fugitives found the incentive to completely abandon their homeland in the pursuit of a new beginning.

The voyages of these emigrants brought them to strange new places other than their final destinations. Aeneas postponed his journey to Rome in Carthage, and the Pilgrims first sought refuge in the lowlands of Holland. While these lands served as temporary solutions to their distress, both the Trojans and Pilgrims acknowledged that these delays compromised their moral convictions. The city of Carthage received the Trojan refugees and amazed them with its illustrious architecture and magnificent culture (Virgil 1.598-600). This amusement in Carthaginian society distracted Aeneas from his god-given duty to establish a settlement in Italy. Nevertheless, the gods intervened to remind him of his purpose: "Are you forgetting of what is your own kingdom, your own fate?" (Virgil 4.362-3)

In the same way, the Pilgrims encountered a similar dilemma in Holland where they took asylum before sailing to the New World. Upon his first arrival, Bradford praised Holland for its well-fortified cities and customs of religious tolerance (Bradford 16). However, the Pilgrims observed a deterioration of their Reformed Theology, the preservation of which originally prompted their departure from England. Bradford wrote, "But that which was most lamentable, and of all the sorrows most heavy to be born, was that many of their children, by these occasions...were drawn away by evil examples into extravagant and dangerous courses..." (Bradford 25). In the cases of both the Trojans and the Pilgrims, the intermediate steps in their journeys to new lands solidified the moral and religious motivation that originally prompted their departure from their homelands. Following these occasions, these emigrants embarked on a transoceanic journey to newer and stranger lands.

In the final leg of their expeditions, the Trojans and New England settlers arrived in their new homeland and established their colonies. According to Livy, Aeneas settled the town of Lavinium after making peace with some of the local Etruscans and mak-

ing war with others (6). The Trojan emigrants finally established their authority over the region by defeating Turnus, a local prince (Ibid). The New England settlers also experienced a similar course of events in its interactions with the Native American populations. At first, the Pilgrims held cordial diplomatic relations with Chief Massasoit, the leader of the Wampanoag tribe (Bradford 79-81). However, after several decades, relations deteriorated and erupted in war against King Philip in 1675. The war effort was a collaboration of the various New England colonies against the local Native Americans. In short, the English colonists defeated the native populations and asserted their hegemony in New England. Both Aeneas and the English emigrants secured their legitimacy in their newly settled land through the struggles of war.

Perhaps the most significant feature of these origin narratives is the role that divine providence played in inspiring the emigrants to abandon their homeland for a new home. Aeneas and his Trojan comrades continually received divine reminders of his fate as father of the Roman race: "For [the glory of Rome] could never come to pass without the gods' decree . . . you will reach [Italy] where the Tiber flows [i.e. Rome]" (Virgil 3.1048-54). This divine component to Aeneas' journey serves as the central driving force of his accomplishments. John Winthrop also invoked a similar message in his sermon "A Model of Christian Charity," in which he explains how God will prosper the Puritan mission. He says, "We shall find that the God of Israel is among us, when ten of us shall be able to resist a thousand of our enemies; when He shall make us a praise and glory that men shall say in succeeding plantations, 'may the Lord make it like that of New England'" (Winthrop). God's divine sanction encouraged these New England settlers in their endeavor to establish a Christian commonwealth in the New World. The forces of divine providence encouraged both the Trojans and Puritans in their endeavors; this notion of divine favor remained central in the formulation of the Roman and American national identities.

Moreover, an extraordinary sense of piety and devotion to God further characterized the expeditions of Aeneas and the New England settlers. The gods instructed Aeneas as he was fleeing Troy to escort his father, son, and household gods to Italy: "Troy entrusts her holy things and household gods to you [Aeneas]; take them away as comrades of your fortune" (Virgil 2.400-404). Aeneas' mission transcended the mortal world into the divine as a protector not only of the Trojan race but also the Trojan gods; through this task, he was saving the legacy of his deities and his religion. With the same fervor and zeal, the Puritans committed themselves to Calvinist doctrine. In *Errand into the Wilderness*, Perry Miller recognizes this theme as the primary motive

for Great Migration. He says, “This errand was being run for the sake of Reformed Christianity; and while the first aim was intended to realize in America the due form of government, both civil and ecclesiastical, the aim behind that was to vindicate the most vigorous ideal of the Reformation so that ultimately all Europe would imitate New England” (Miller 12). The mission of these New England settlers aimed at preserving Calvin’s Reformed Christianity, which they saw declining in Europe. John Winthrop expressed this in saying, “The Lord will be our God, and delight to dwell among us as His own people...” (Winthrop) The Puritans effectively believed they were doing the opposite of Aeneas: while Aeneas brought his gods to his new homeland, the Puritans believed God lead them to New England. This solemn understanding of the role of God in the emigrants’ lives contributed to the first founding of both the Roman people and the United States.

After analyzing the main events in both the journey of Aeneas and the voyages of the Pilgrims and Puritans, one can see the similarities in the historical narratives between the first founding of Rome and the first founding of the United States. Both nations emerged out of the founders’ sense of duty to God, whom they believed destined them for the new lands. The societies that these fugitives built served as a preliminary foundation for the nations they would later become: Aeneas’ descendants would later found the city of Rome and the seat of power in North America would later transfer from Boston to the District of Columbia. Nevertheless, the founding moral principles of these first foundings permeate throughout the national identity.

Winthrop Modeled Moses, Not Aeneas

One irony in this analysis is that the Puritans’ flight from England was modeled after the ancient Israelites’ flight from Egypt as told in Exodus and Deuteronomy—the Puritans were like the Israelites about to enter into the Promised Land. Winthrop’s “A Model of Christian Charity” encapsulates the ideals of the newly-settled Puritan colony in Massachusetts: charity, community, and godly government. The Puritans emigrated to New England to practice their strictly Reformed Christianity without interference from European politics. Consequently, their religious experiment included the establishment of a godly colony ruled by the Saints. Winthrop believed the task of this Puritan society was “to improve our lives to do more service to the Lord...that ourselves and posterity may be better preserved from the common corruptions of this evil world” (Morgan 90).

The Puritans viewed themselves as the Israelites of the Exodus, and believed they

were “entrusted by providence with a unique mission to the world” (Prothero 38). As the American historian Richard Gamble notes, Winthrop’s final sentence of the sermon solidifies the idea that the Puritans were reenacting the Exodus narrative: “But if our hearts shall turn away, so that we will not obey, but shall be seduced, and worship other Gods, our pleasure and profits, and serve them; it is propounded unto us this day, we shall surely perish out of the good land whither we pass over this vast sea to possess it.” Winthrop reworks Moses’ speech in Deuteronomy 30, which admonishes the Israelites to serve God in the promised Land. He draws on elements of the Exodus story to compare it with the Puritan’s own endeavors. The Puritans believed they, like ancient Israel, had a special covenant with God that would bring success in the New World. However, they had to uphold their moral values and resist greedy pursuits lest God remove his favor in place of wrath (Gamble “In Search” 48; Prothero 37). Gamble argues that the end of the sermon “is the most intense moment of covenantal obligation that is being placed on the group of Puritans” (Gamble “Rethinking”). These lines demonstrate how the Puritans considered themselves “God’s New Israel”—a nation of Priests.

While this imagery of the Puritans following the same course of the Israelites suited Winthrop’s rhetoric, it only reflects a portion of the legacy. In a sense, the Puritans did fulfill this model of the ancient Israelites as a nation of Priests: they founded a city upon the values of Reformed Christianity that was ruled only by God’s chosen elect. However, in the long run, their legacy more closely resembles the efforts of Aeneas and his Trojan comrades. The Puritans stand as the forefathers to the founding fathers of the United States; their contributions led to the establishment of this large political entity.

Aeneas’ Legacy in Rome

While the Roman historian Livy recognizes the difficulty in treating the “poetic fictions” of Aeneas’ voyage as “reliable historical events.” He nevertheless reveals that the object of his work is demonstrating the moral character of various ages throughout Rome’s history. He says, “My wish is that each reader will pay the closest attention to the following: how men lived, [and] what their moral principles were...” (Livy 4). Aeneas’ life emphasized both piety towards the gods and his family, but he also merited praise for his warrior spirit.

In Virgil’s text, Aeneas’ name also represents the values of empire with divine sanction (1.374-5). Livy also reveals this legacy of empire in his discussion of treating Ae-

neas' journey as history. He resolves, "To antiquity we grant the indulgence of making the origins of cities more impressive by comingling the human with the divine, and if any people should be permitted to sanctify its inception and reckon the gods as its founders, surely the glory of the Roman people in war is such that...the nations of the world would acquiesce in this claim as they do in our rule" (Livy 3-4). While the Romans worshiped and revered the gods their ancestors brought from Troy, instilling a sense of piety in the Roman people, Aeneas and the Trojan expedition to Italy served as the Roman basis of divine sanction to rule the Mediterranean.

In the first-century B.C., Julius Caesar and his rival Pompey both demonstrated the significance of Aeneas' legacy in their contemporary Roman context. These men appealed to both the values of piety and conquest through the construction of Temples to Venus, the mother of Aeneas and deity who urged his Trojan envoy to Italy. In 55 B.C., the preeminent statesman Pompey constructed a theater with a Temple to Venus Vixtrix (conqueror) attached in the back. This building served as a reminder of his own military accomplishments and paid respect to Venus the Conqueror, who helped him and Aeneas in their victories. Likewise, in 47 B.C., the then dictator of Rome Julius Caesar built the Temple of Venus Genetrix (ancestor) to praise his divine heritage. The Julian family claimed direct decadence to Aeneas, meaning that Caesar had a blood-connection. Through the construction of this temple, Caesar piously cares for his household gods in the same way Aeneas did by rescuing his from Troy. The construction of these temples to Venus demonstrates the transcendence of Aeneas' legacy beyond his original context; Aeneas' accomplishments directly affected the political actions of a later Roman world.

The Transcendence of the City upon a Hill

One consequence of the United States' double founding is the transcendence of Puritanical ideals beyond the scope of their original setting in seventeenth-century New England. The Puritan ethos has played an enormous role in the political and cultural life of the American people throughout their history; however, its roots do not lie within the origins of our nation's political institutions but in the arrival of the Puritans to North American shores. The notion of the City upon a Hill, which, for the Puritans, represented a commitment to an exemplary sense of moral and social responsibility, existed long before the union of the states and the conception of the Constitution.

In *Athens of America*, Thomas O'Connor recognizes this transcendent characteristic of the Puritan vision and demonstrates how the city of Boston, the old Puritan capi-

tal, transformed over time in response to political and culture forces during the early nineteenth century, decades after the second “political” founding of the United States. Furthermore, Richard Gamble and Steven Prothero each analyze the use of the “City upon a Hill” motif in modern American politics. The political speeches of John F. Kennedy and Ronald Reagan incorporate the Puritan values both of responsible and moral government and of the notion that God has chosen America as a “promised land” for his people and his work. The use of this imagery transcends political affiliation; Republicans and Democrats both invoke the Puritan legacy. Since this legacy existed before the establishment of the United States’ current governing structure, the Puritan ideals in contemporary can exist independently of the political conditions.

O’Connor’s *Athens of America* reveals some of the challenges that the city of Boston encountered as a result of changing political climates in the United States. These challenges arose out of Boston’s attempt to reconcile its Puritan history and ethos with the changing winds of popular democracy on the national scale. By realizing its decline as a political power, Boston reshaped itself, but it never forgot its Puritan heritage, which committed it to the principles of a communal morality and responsibility. He writes, “As the ‘Athens of America’—a city of statesmen and philosophers, artists and writers—Boston might well be able to control the destiny of the American Republic through the influences of its cultural institutions and the high-minded virtue of its citizenry” (97). O’Connor demonstrates how Boston asserts itself as an intellectual hub for the United States. Education reform, medical developments, social reforms and welfare all sprung out Boston’s commitment to creating a morally responsible society. Throughout its history, Boston has remained faithful to its Puritan heritage by keeping the City upon a Hill alive; although the strict Calvinistic elements have faded, the message of moral and social responsibility persist into the present.

The Puritan legacy also extends into the realm of national American politics. In a speech to the Massachusetts Legislature before his Presidential inauguration, John F. Kennedy “launched” the Puritan metaphor of a “city on a hill” into contemporary American politics and culture (Gamble “In Search” 133). Kennedy here uses Winthrop’s “A Model of Christian Charity” as an archetypal model for Massachusetts in 1961. he says, “Today the eyes of all people are truly upon us—and our governments, in every branch, at every level, national, state, and local, must be as a city upon a hill” (Prothero 45). Kennedy uses the imagery of a “city on a hill” to promote “ethical government,” something slightly different from Winthrop’s usage. Kennedy says, “Courage—judgment—integrity—dedication—these are the historic qualities of the Bay Colony...

which, with God's help, the sons of Massachusetts hope will characterize our government's conduct in the four stormy years ahead" (Prothero 46). Kennedy evokes the idea of God's covenant, by using this similar language to indicate he believed that America would be this standard for the world. In His farewell to the Massachusetts legislature he said, "For what Pericles said to the Athenians has long been true of this commonwealth: we do not imitate—for we are a model to others" (Gamble "In Search" 135). Although Kennedy relies on a classical source, he conflates it as an element the Puritans believed—that they would be an example of a godly society.

In 1980, Ronald Reagan's adaption of the "city on a hill" metaphor overshadowed Kennedy's usage. Gamble argues, that Reagan so successfully put his "trademark upon [the phrase] that his fellow citizens, including most historians and journalists, soon forgot that president-elect Kennedy had introduced Winthrop's image into American presidential rhetoric" (Gamble "In Search" 143). In a presidential debate in 1980, Reagan employed elements of Winthrop's "A Model of Christian Charity," saying, "I've always believed that the land was placed here between two great oceans by some divine plan. That it was place here to be found by a special kind of people..." (Prothero 46). Reagan continues the ideas of divine inspiration of America. He says, "We can meet our destiny—and that destiny to build a hand here that will be for all mankind, a shining city on a hill" (Prothero 47). Reagan adapted the metaphor by adding "shining" to the phrase, which helped him modify its meaning. Reagan's "shining city" was conflated with images of freedom, prosperity, and capitalism (Gamble "In Search" 142).

The Puritan legacy of the "City upon a Hill" persists in American political dialogue as a central theme and serves as an ideal goal for American political endeavors. Although political and cultural circumstances changed throughout the course of American history, the Puritan legacy continues to remind Americans, as both Kennedy and Reagan did, of their moral responsibilities to the community at large, which is a divine plan for the United States.

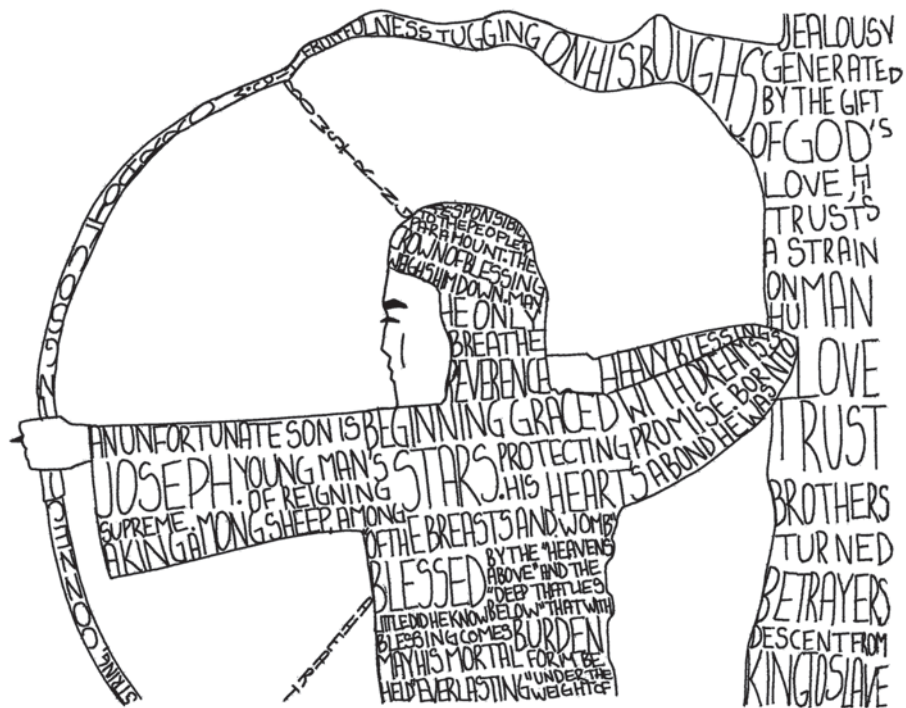
Conclusion

The dual founding narratives for both the United States and Rome contributed to the formation of each country's national identity. The first foundings of Rome through Aeneas and the United States through the Puritan and Pilgrim emigrants created a basis from which the second political founding could emerge. These separate narrative effectively untangled the religious and moral features of the society from the cultural and political. Although the moral values exist within the contemporary political sys-

tems, a change in regime or political party did not affect the legacy of the first founders. One seemingly unfortunate aspect is the lack of apparent connection between the double founding and the republican forms of governments established by both the Romans and Americans. Instead, the paths of Rome and the United States seem to diverge; the Romans used Aeneas' legacy to promote their rule over the Mediterranean while Americans use the Puritan legacy to justify their liberty and a socially responsible morality. ■

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ROWNYN CURRY

The Burden of Blessing

An unfortunate son is Joseph—
young man's beginning graced

with dreams of reigning supreme,
a king among sheep, among stars.

His bowstring a heart string connecting
soul to arrow protecting his heart's promise.

A bond he was born to of the breasts and womb
blessed by the heavens above and the deep that lies below.

Little did he know that with blessing
comes burden, fruitfulness tugging on his boughs

jealousy generated by the gift of God's love,
His trust: a strain on human love, trust.

Brothers turned betrayers,
descent from king to slave.

The crown of blessing weighs him down,
responsibility to the people paramount

May he only breathe reverence;
may his mortal form be held

everlasting under the weight of such
heavy blessings.



EMILY HATHEWAY

At the Phones

The most abundant seems empty.

Yet in use it is not drained.

- Tao Te Ching chapter 45

I see the first man—
white shirt, white shoes—
leaning casually against the wall.

Bags and water at his feet,
his face pinches in concentration,
overjoyed to be connected.

At the second booth, a man with
legs crossed, squint-eyed,
cradles the phone in his hands.

The third booth sits
indifferently
without a man to turn to.

At the fourth, a man sitting
in white shirt, black shoes;
waiting for the call.

The fifth booth is abandoned.
In the last, an enraged man
hangs up,

turning away from faith.
Crumples feelings in his white-
knuckled fist, ending something.

JOSEPH O'SULLIVAN

Hamlet's Environmentalism and Don Quixote's Battle with Smartphones

Because popular culture is fickle, the continuous popularity of Hamlet and Don Quixote suggests that the characters' cultural legacies have represented different things at different times. In the nineteenth century, when Ivan Turgenev wrote his essay "Hamlet and Don Quixote," the two characters represented opposite extremes of human nature because of the causes of their madness. According to Turgenev, Hamlet's doubt drives him into the throes of madness while it is Don Quixote's excessive faith that makes him mad. The characters still represent these extremes, but their cultural legacies can be updated to be further relevant to the times. Hamlet's wrestling with an inherited obligation resonates with a generation that inherited global warming, and Don Quixote's revolt against the modern world parallels the technological illiteracy of the pre-internet generation.

The mercurial nature of their respective forms of madness is the clearest similarity between the two characters. In *Don Quixote*, Don Lorenzo vocalizes this characteristic feature of Don Quixote's madness by telling his father that Don Quixote is "mad in streaks, complete with lucid intervals" (604). In *Hamlet*, the titular character recognizes this aspect of his own madness, telling Guildenstern that he is "but mad north-northwest: when the wind is southerly I know a hawk from a handsaw" (2.2. 387-388). The characters' "lucid intervals" reveal that they still possess their reason, but their reason is ill (Cervantes 604). The causes of this illness are the keys to understanding the characters' cultural legacy in "Hamlet and Don Quixote."

"The double-edged sword of analysis" causes Hamlet's madness. Hamlet primarily uses this blade on himself; he is painfully self-aware (Turgenev 96). For example, he tells Ophelia that although he is moderately virtuous he can "accuse himself of such things that it were better [his] mother had not borne [him]" (Shakespeare 3.1.123-124). Turgenev recognizes Hamlet's legacy of introspection. He notes that "Hamlet pitilessly includes his own self in [his] doubts" (Turgenev 96). This aspect of *Hamlet's* legacy has survived to the modern day in the film adaptations of Hamlet in the 1990s, which

capture Hamlet's cultural legacy of "self-assessment" (Abele 95).

The complex and tragic nature of *Hamlet* and Hamlet's analysis of himself combine so that the play demands, and receives, much critical attention. "Much comment on *Hamlet* [had] already come forth" in 1860, and Turgenev was right to assume that "much more is still to come" (93). The play touches on ethical questions such as how to mourn and avenge the death of one's father and whether treason is ever justified, without giving satisfactory answers. But it does not need to answer such questions to receive critical analysis; in fact, its failure to answer them could account for its longevity. Its ambiguity allows it to serve as a framework for scholars to build their ideas around, so each generation can enjoy *Hamlet* and apply it to their lives. Unfortunately, people expect literature to answer, not raise, profound questions. Thus, the masses "want to hear Hamlet on everything, the way [they] hear Montaigne, Goethe, Emerson, Nietzsche, and Freud" (Abele 95).

The complexity of *Hamlet* contributes to its value for the people who appreciate it, but it also prevents the uneducated from seeing the full value of the text. This divide is reflected in the different reactions of Hamlet and the gravedigger to the skulls in the first scene of the fifth act. The gravedigger's impious tossing of skulls and coarse language when referring to the dead as "a whoreson mad fellow" reveal that for him the skulls are mere objects, requiring no more contemplation than a rock or a shovel (Shakespeare 5.1.177). In contrast, Yorick's skull provokes Hamlet to eloquently muse about human mortality and how strange it is that even the greatest men return to "base uses" in death (Shakespeare 5.1.204). The same object prompts radically different responses from the different men. Similarly, there are those that see or read *Hamlet* without giving any thought to its meaning, and those who are astounded by the play's significance.

Don Quixote is a much more intelligible text than *Hamlet*, as even "children [can] leaf through it" (Cervantes 507). This is perhaps because of the bodily humor, such as Don Quixote and Sancho vomiting on each other, that permeates the book (144). The comedic elements contribute greatly to the popularity of the work, but we "must not divert our attention from the intrinsic meaning latent within" the comedic episodes (Turgenev 98). The source of much of the book's comedy is Don Quixote's amazing lack of self-awareness. For example, Don Quixote's battle with the windmill is not in itself comedic, the comedy comes from his belief that he is attacking giants (64). Don Quixote's lack of self-awareness, prominently present in the comedic episodes when he misreads a situation, is the driving factor behind his madness, so he comes to represent

the dangers of excessive idealism.

Don Quixote and Hamlet represent “two poles of the human axis” (Turgenev 93). Don Quixote represents the idealist and Hamlet the skeptic. But this is just one part of their cultural legacies. Over the course of their four hundred year lives the characters have come to represent many different things. While the conflict between faith and doubt may have been the main cultural legacies of Hamlet and Don Quixote in the nineteenth century when Turgenev was writing, the characters have come to represent new parts of humanity in the twenty-first century.

Hamlet’s struggle with his inherited obligation to kill Claudius is the backbone of his internal struggle in the play and has become the heart of his current cultural legacy. Abele quotes Friedler when saying that Hamlet’s “revolt against inherited obligations” resonates with the millennial generation which has inherited problems created by previous generations, and an obligation to fix them (Abele 93). The greatest example of millennials’ inherited obligations is climate change. Millennials have not been alive long enough to be the root cause of climate change. The blame clearly rests with the generations between the Industrial Revolution and the millennial generation. Despite this, millennials bear the obligation of solving this problem because our generation will experience the destructive results of climate change. Like Hamlet, the millennials are struggling with their obligation. It took years for the population to heed climate scientists’ warnings and decide to act against climate change. Similarly, it took Hamlet an entire play to decide to “take arms against a sea of troubles” (3.1.59). Hamlet’s “revolt against inherited obligations” is his modern cultural legacy.

Don Quixote’s cultural legacy has also been updated. His inability to adapt to the modern age has usurped his excessive faith in the popular imagination. Ivan Jaksic sees Don Quixote’s revolt against technology as “central to both the novel and the main character” (76). This view of the novel sees Don Quixote’s obsession with chivalric romances as a rebellion against the modern era instead of a true belief in the nobility of chivalric romances. Don Quixote’s long speech praising the “centuries [...] on which the ancients bestowed the name of golden” provides ample support for Jaksic’s argument (Cervantes 84). In this speech, Don Quixote idealizes the golden age, claiming that “all [...] was peace, all was friendship, [and] all was harmony” in that time. Furthermore, Don Quixote rebels against the present “through direct battle” with machines such as windmills (Jaksic 77).

Don Quixote’s failure to embrace modernity parallels the inability of some who lived before the Information Age to accept the new technological times. The modern

Don Quixotes do not joust with cell phones like how Don Quixote jousts with wind-mills. Instead they cling to relics that symbolize the past. Clinging to a flip phone when one can buy a smart phone is the modern version of Don Quixote wearing “a suit of armour that had belonged to his forefathers” (27). Don Quixote’s complaints about the “age of iron” have been replaced by the elderly complaining about their grandchildren’s penchant for video games (Cervantes 84). Don Quixote’s cultural legacy has evolved from serving as a warning against excessive faith to representing the elder generation’s inability to accept the dawn of the Information Age. This inability is as absurd as Don Quixote’s dreams of being a knight-errant. Despite his lust for the past, Don Quixote lives in the “age of iron” (84). Similarly, the Information Age will continue no matter how many people of the pre-internet generation refuse to accept it.

Don Quixote and *Hamlet* are perhaps the most well-known characters in literature. Even if one has not read *Hamlet*, they have almost certainly heard someone say “to be or not to be” (3.1. 56). Similarly, Don Quixote’s “name has passed into the language of the... [presumably illiterate] ... Russian peasantry” (Turgenev 96). Because of their popularity and longevity, Don Quixote and *Hamlet* have represented different ideas at different times. During the Scientific Revolution, when Turgenev wrote his essay “*Hamlet and Don Quixote*,” Don Quixote represented the dangers of excessive faith and *Hamlet* represented the effects of “the corrosive poison of self-analysis” (Turgenev 101). The cultural legacies of these two characters have evolved with the times. *Hamlet*’s “revolt against inherited obligations” is relevant today as society attempts to solve the inherited problem of climate change (Abele 93), while Jaksic’s reading of Don Quixote as the struggles of an aging hidalgo against the advent of the modern era parallels the failure of some older adults to embrace the dawn of the Information Age. ■

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HELEN HOUGHTON

Is Hamlet Dead?

A Dialogue.

Rosencrantz and Guildenstern enter, pulling a book from each other's hands, arguing.

Guildenstern. Well I don't like it! It's rude, point-blank, and a misrepresentation of a history that need not be represented!

Rosencrantz. How can you misrepresent something with no representation? Doesn't it need to be represented first?

Guildenstern. No matter! "To be or not to be?" What rubbish is all this? Where is the honesty? The realism?

The Player. [*Coming impossibly out of nowhere*] Where be the need for realism?

Rosencrantz. You!

The Player. And to you as well! Pleased to see me?

Guildenstern. Can't say I am, but what is it you said? Before?

The Player. Ah? You're finally listening to me? I said, where be the need for realism? What does it matter?

Guildenstern. "What does it matter?" It matters a great deal, thank you!

The Player. Aye, but there's the thing. It doesn't matter.

Guildenstern. [*Exasperated*] But it is! Look at all this death! How could you expect anyone to believe this!

The Player. In my experience, most things end in death. (3.28)

Rosencrantz. He's not entirely wrong, you know.

Guildenstern. But he can't be right!

The Player. All paths end in death. If there's no death, there can be no opposite thereof.

Guildestern. Even so, look at this. Hamlet is alive for over 50 line after being wounded! Laertes gets less than 30 and The King even less with 5. How can this be?

Rosencrantz. Such long death.

The Player. What of it?

Guildestern. It's terribly false! It's terribly unrealist—

The Player. [*Cutting him off*] Realism is terribly unrealistic.

Guildestern. But this isn't what death is! I'm talking about death—and you've never experienced that. And you cannot act it. You die a thousand casual deaths—with none of that intensity which squeezes out life... and no blood runs cold anywhere. Because even as you die you know that you will come back in a different hat. But no one gets up after death—there is no applause—there is only silence and some second-hand clothes, and that's—death. (3.338)

The Player. You know just as well as I that I can act death, or do you not remember?

Guildestern. Actors! The mechanics of cheap melodrama! That isn't death! You die so many times; how can you expect them to believe in your death? (2.338)

The Player. On the contrary, it's the only kind they do believe. They're conditioned to it. I had an actor once who was condemned to hang for stealing a sheep—or a lamb, I forget which—so I got permission to have him hanged in the middle of a play—had to change the plot a bit but I thought it would be effective, you know—and you wouldn't believe it, he just wasn't convincing! Audiences know what to expect, and that is all that they are prepared to believe in. (2.339)

Rosencrantz. Why does that feel familiar?

The Player. Again, what does it matter if it's realistic? What does matter is that watchers believe what we want them to believe.

Guildestern scoffs.

The Player. But they do.

Guildestern. But do they? Do they really believe anything is like it is here?

The Player. They believe that they believe.

Guildestern. That is ridiculous! The people cannot possibly believe all this, when it is so obviously fabricated for the sake of drama. Even the characters aren't as they appear! Here, even I almost feel bad for Hamlet! Why should I? He tried to have us killed after all!

The Player. Your point holds no ground.

Rosencrantz. How so?

The Player. There's a design at work in all art—surely you know that? Events must play themselves out to aesthetic, moral and logical conclusion. (2.310)

Guildestern. But you know as well as us that the King was never this kind, and Hamlet played us for fools.

Rosencrantz. I think we can say he made us look ridiculous.

Guildestern. We played it close to the chest of course. (2.20-1)

The Player. But this isn't your story.

Guildestern. Very true! We're barely even in it!

The Player. But such is the plan.

Guildestern. Plan? What plan? Can there really be a plan in all this chaos? To us it was nothing more than mayhem!

The Player. You were but minor characters.

Guildestern. In this maybe, but it didn't feel that way to us!

The Player. We are all minor characters. All of life's a stage and few of us get any dialogue. This is not your story, but Hamlet's with yours weaved in. Two sides of the same coin, something you know all about eh Rosencrantz?

Rosencrantz shrugs.

The Player. Regardless, they must be this way for the dramatic action of the play to take effect. If Hamlet isn't pitiable, how else do we identify with the young man struggling to deal with his father's death? If the King isn't sympathetic, how else do we confront the real realities of political corruption and mayhem?

Guildestern. Well I still don't like it. We come across very poorly indeed. "What a work is a piece of man?" What's all this about? We are not agents of corruption, but doing as any man would have done. Who says no to a king?

Rosencrantz. We've done nothing wrong! We didn't harm anyone. Did we? (3.344)

Guildestern. Precisely, we've done nothing wrong! But, yet. How could we have been seen this way? Are we such failures? Is our role this large and yet still so small? And yet it doesn't seem enough; to have breathed such significance. Can that be all? And why us?—anybody would have done. And we have contributed nothing. (2.428) We are hardly noticed—

Rosencrantz. [*interrupting*] I feel much the same now, to be frank.

Guildestern. [*ignoring Rosencrantz*] —but still so vital. Is this how life is?

The Player. What does it matter if this is how life is? The work says what it needs to say and does what it needs to do.

Guildestern. Which is what?

The Player. Explore man himself. It's one thing to die on stage, another to live, and Hamlet does both, the inner turmoil of the individual taking center stage- my personal favorite spot- and it bleeding into the external. He struggles with his life and his situation, thrown in and out of madness like a boat in the storm. He is modern, he is raw, and he is real. More than any man your "realism" argues for. He may be pirated from the Italian, but he is bigger and more worthwhile than you see in your minor lives.

Rosencrantz. But what do we care?

Guildestern. But no one is this way. No one lives this life.

The Player. But do you need to? You said so yourself, even you feel sorry for the man. He's pitiable, identifiable. You see yourself, not as the minor character you are—

Rosencrantz. [*interrupting, disgruntled*] Pardon!

The Player. [*ignoring Rosencrantz*] —but as Hamlet. He could be anyone, not just the man he is but all of us. Although, if I was him the play would have been much more bloody.

Rosencrantz. I would have made a much better Hamlet. Never would have gone to England at all. I don't believe in it anyway. (3.163-6)

Guildenstern. But what do we do now? We have this book that apparently means something if you're to be believed. Where do we go from this?

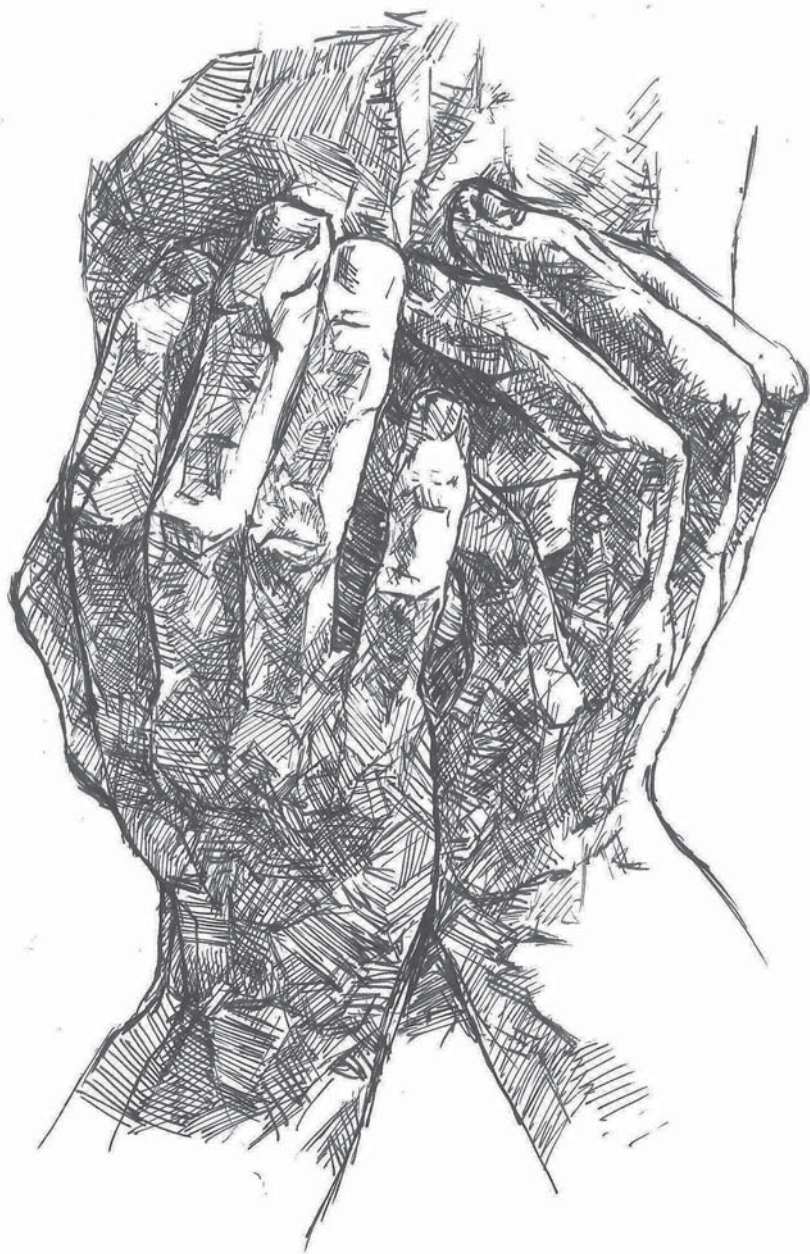
The Player. Relax. Respond. That's what people do. You can't go through life questioning your situation at every turn. (2.149-50) Leave it to Hamlet.

Guildenstern. Well, we'll know better next time. Now you see me, now you— (3.347) ■

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ROMA PATEL

The Paintbrush and the Quill

During the Renaissance, artists and writers emerged as intellectual leaders as they created works that related to the classical past but also challenged established ideals. Through their works, artists were able to elevate the significance of their mediums and their own positions in society. Rembrandt van Rijn was a prominent painter of Dutch art within the 17th century, and he succeeded in establishing his authority by creating works that displayed the power of the artist and the beauty of his creations. Similarly, William Shakespeare established his own power by conveying the value of poetry through his works. Both Shakespeare and Rembrandt drew upon the Renaissance orthodoxy that art and poetry were incredibly significant aspects of culture and society due to the influence they have over individuals. Ultimately, Rembrandt and Shakespeare sought to legitimize the significance of their professions and the arts by illustrating the great influence art and literature have over people in their respective works.

Rembrandt van Rijn's "Artist in his Studio," conveys the significance of art and artists in Renaissance society by portraying art's ability to bring individuals to think on a deeper level. The painting, which was created around 1628, depicts Rembrandt standing in the background, examining a large canvas on an easel before him. The canvas appears colossal, as it is placed in the foreground of the image. While he holds all the necessary materials, Rembrandt appears intimidated by the large canvas that "almost dwarf[s] the artist" (Barolsky and Goedde 45). The drama of Rembrandt confronting his canvas is so immediately visible because of the sheer difference in size provoking the viewer to engage in deeper analysis of the rest of the aspects of the work. The dark shadow on the back of the canvas, one witnesses a world without art—one that is dark and gloomy. The area that is near the front of the canvas has a source of light, showing how art is enlightening and intellectually stimulating. The canvas is positioned away from the viewer, though, suggesting that only the artist has the ability to create this sort of enlightenment. Rembrandt's positioning in the darkness next to the light that is on the front side of the canvas suggests the transformative nature of art, and the ability art has to alter the way in which individuals live their lives. Rembrandt's own reflection and deeper thinking prompts the viewer to engage in the same and consider the value of art. The intense drama of Rembrandt standing in the back of his studio, examining

the dominant easel in the foreground conveys the great power of art, as it is able to influence individuals and change them.

Shakespeare seeks to establish his own authority and display the power of poetry by recognizing how poetry has the power to commemorate individuals. In “Sonnet 55,” Shakespeare recognizes how objects like “marble” and “gilded monuments of princes” will eventually be destroyed—either by men or time (Shakespeare 55.1). However, he identifies how “pow’rful rhyme” has the ability to outlast time and the destruction of men. Poetry has the potential to keep individuals alive through remembrance, because as soon as an individual reads it, “[one’s] living memory” brings a person back to life (55.8). “Its communicative efficacy shall persist with new readers in new worlds” (Hirsch 205). Individuals will always have the ability to preserve poetry and use it as a resource for commemoration, for it is passed from one individual to the next. By recognizing the ability of poetry to preserve, Shakespeare gives poetry a divine attribute by identifying how it has the ability to make people eternal and immortal. In the final couplet, Shakespeare recognizes how individuals are kept alive through poetry until Judgement Day, which is the day on which God will make the final and eternal judgement. The Biblical allusion reinforces Shakespeare’s idea of the divine nature of poetry and it heightens the power of it by relating it to God and His limit of providing for men. Shakespeare’s reference to how “nor Mars’s sword” has the potential to destroy the poetry passed from one generation to the next brings one to consider how classical texts, such as *The Odyssey* and *The Iliad*, survives to this day (55.7). The mere existence of these works allows Shakespeare to prove his argument and explain how his own words have the power to outlast time and can influence individuals for centuries. Shakespeare’s discussion of how poetry is superior to art because of its timelessness and ability to commemorate allows him to elevate his own work and position as a poet.

In “Sonnet 55” and “Artist in his Studio,” Shakespeare and Rembrandt legitimize their work by addressing the influence art and poetry have on individuals. Rembrandt’s careful manipulation of light, which divides the frame of the painting into three sections, allows the viewer to understand the ability of art to transform and enlighten an individual. Shakespeare’s discussion of commemoration in the sonnet allows the viewer to understand the power of poetry to transform an individual as well as it makes him immortal. Both Shakespeare and Rembrandt present a way in which an individual’s conception of life is altered by the arts. The two situate their works within history by promoting ideals prevalent during the Renaissance within their works. It also allows them to legitimate their own authority as leaders in Renaissance society.

Rembrandt's recognition of the setting of the painting as a studio allows him to bring individuals to reconsider the significance of what it means to be an artist. By naming his piece, "Artist in his Studio," Rembrandt elevates his position within society by comparing himself to a scholar or a learned individual, as a studio was typically considered a place of study. Craftsmen, who were considered to be closely related to artists within the medieval period, work in workshops, and individuals within society typically did not recognize their work as being prestigious. Rembrandt's description of the area in which he paints as the same place of study for a scholar, elevates his position and allows him to be considered above the craftsman. Rembrandt displays the "shared common objective of the Renaissance artists, which was . . . the first preoccupation of the reborn rationality" (Rothko 32). Rembrandt articulates his imagining of this through his dramatic facial expression. His brows are raised, his eyes are widened, and his mouth frowns, suggesting that he is engaging in deep thinking, which is required of him as an artist. It depicts the difficulty and anxiety of creating art, as it requires reason. This imagining of the artist and process of artistry allows the viewer to broaden his conception of the significance of art and its ability to be transformative. The title "Artist in his Studio" suggests that artistry is something that is executed by a learned individual, who engages in critical thinking and decision making. Rembrandt's imagining of himself in this manner elevates his position within society and that of other artists.

Shakespeare underscores the significance of poetry by relating his work to classical literature. Moreover, his inclusion of the classical story allows Shakespeare to place himself next to the great writers of the ancient world who were so revered in his own era. In *Hamlet*, Shakespeare's title character displays a dramatic emotional change when the actor playing Hecuba before begins to cry. Hamlet cannot comprehend how she is able to express her emotions:

And all for nothing
For Hecuba.
What's Hecuba to him , or he to Hecuba,
That he should weep for her? (2.2.567-570)

Hamlet does not understand how the actor responds emotionally when he is aware that Hecuba is imaginary. He compares the actor to himself, and "the moving power of Hecuba's laments directly highlights Hamlet's sense of his own failings." (Pollard 1063). He is unable to make a decision and react to his own situation as dramatically

as the actor, because he is not sure whether the information the ghost has shared with him is true. “Hamlet’s curious indictment of himself as “unpregnant” suggests that it is Hecuba herself against whom he fails to measure up to” as he is unable to make a choice on whether to kill to avenge his father or not (Pollard 1063). Hamlet prevents himself from acting based on his feelings, without knowing the definitive truth, and his comparison to the actor makes it clear how often times individuals do not need to be certain about something to make a decision. The play and Hecuba’s emotions bring Hamlet to reconsider his own response to his father’s murder, and asks: “to be or not to be” (3.1.56). Hamlet’s understanding of his situation, and whether he should act not fully informed of what transpired between his father and Claudius, alters. Shakespeare’s depiction of this within the play allows readers of the text to understand his own significance as he is also a writer of poetry, which can affect the reader and change him. Ultimately, Shakespeare’s inclusion of the reaction of Hamlet to poetry within his own play allows him to highlight the significance of himself and his own work.

Shakespeare and Rembrandt both highlight their own abilities by comparing themselves to great thinkers. With Rembrandt’s depiction of the artist engaged in deep thought through his facial expression, he compares himself to a scholar. Shakespeare’s comparison of his own work to that of a transformative, revered classical poem identifies him with the great writers of the Ancient world. Through these comparisons, Shakespeare and Rembrandt both elevate their own positions and the significance of their works. Rembrandt’s “Artist in his Studio” and Shakespeare’s “Sonnet 55” and *Hamlet* demonstrate the ability of art to transform the way an individual perceives his own life and society. ■

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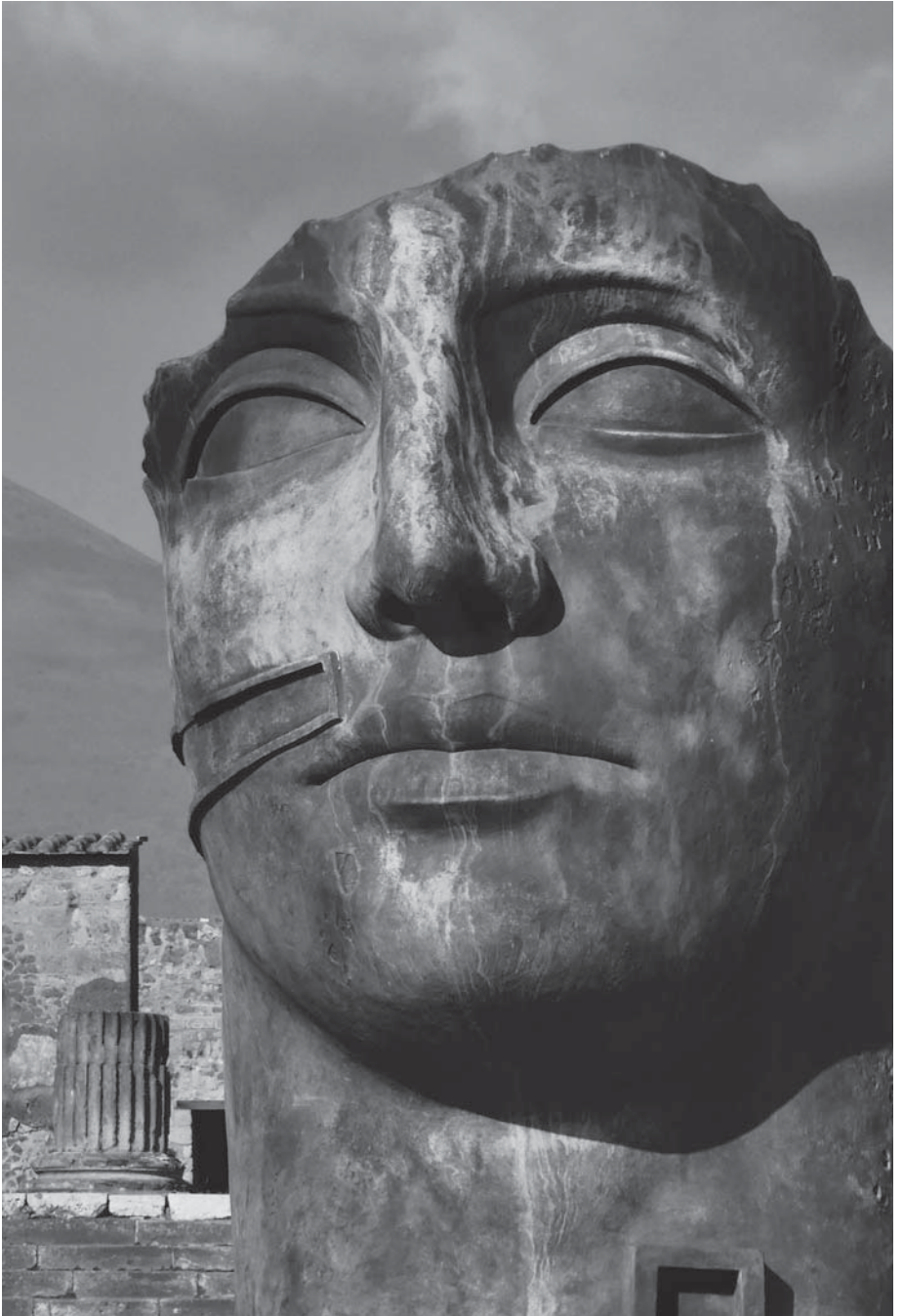
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Two Jobs

WANTED - Experienced Maids. Food, lodging, healthcare provided. Salary two silver pieces per annum. King Odysseus of Ithaca has returned to his palace after 10+ years and now would like to hire twelve women for the household. Responsibilities include (not limited to): attending palace guests and the royal family; food and drink service at feasts; dilution of wine; washing of kraters; sweeping the palace. Ideal candidates will have worked 1-2 years in the service industry; able to work well with others; friendly and outgoing. Experience cleaning up after suitors a plus.

DESPERATELY SEEKING a Psychotherapist. Following the success of Mental Health Awareness Month, the Office of Prince Hamlet invites qualified applicants to apply for a permanent psychotherapy post to ensure the mental health of court members, mitigate spate of ghost-sightings, and tend to the emotional needs of the Prince. One gold krone for each visit. Hours variable. Doctoral Certificate from the Royal Court required; professional knowledge in alchemy, witchcraft, and Microsoft Office Suite is preferred. Must know a hawk from a handsaw. Irregular hours. Apply to Sir Horatio, aide to the Prince, København, DANMARK.





DAVID GREEN

Confessions of a Bibliophile: A Joycean Mystery

From 1918 to 1920, *The Little Review*, an American literary journal, published excerpts of James Joyce's novel *Ulysses* in regular installments. Because of content considered salacious by the standards of the time, its editors were successfully prosecuted on charges of obscenity. As a consequence, Joyce had a difficult time finding a major publisher willing to risk prosecution when the book was completed in 1921.

As he was lamenting his situation to Sylvia Beach, the owner of an English-language bookstore in Paris called Shakespeare and Company, she agreed to take on the mission in the less puritanical atmosphere of her adopted country, and a year later, on February 2, 1922, she published the unexpurgated novel in an edition of 1000 copies under the imprint of her bookstore. This edition, a paperback quarto in blue wrappers, was purchased by subscription and because of the book's reputation for prurience, was smuggled into the United Kingdom and the United States. As a consequence of this clandestine trafficking, many of these copies were badly damaged or destroyed.

In October of 1922, John Rodker, of the Egoist Press, published an edition of 2000 copies using the same plates as the first edition. Accounts of the fate of this edition vary, but it appears that 400 to 500 of these copies were burned by the authorities in the United States (Beach herself said "probably drowned like so many kittens in New York Harbour"), and 500 were burned at Dover. When an additional edition of 500 copies was printed in January 1923 to replace them, 499 were destroyed by customs agents in Folkstone.

Over time, the dearth of copies of these early editions has made them exceptionally valuable. First editions now sell for between \$50,000 and \$100,000 while copies of the second edition are worth roughly one tenth as much depending on their condition. But in 1978, when I was working at Robin Waterfield's Bookstore in Oxford, I was able to purchase one of the Rodker editions for under three hundred dollars. Despite some stains and chipping, this copy is considered to be in good condition because it still has its original blue wrappers and is tightly bound (Figures 1, 2, and 3). But what distinguishes it are the three couplets someone wrote in pencil at the end of the text (Figures 4 and 5).

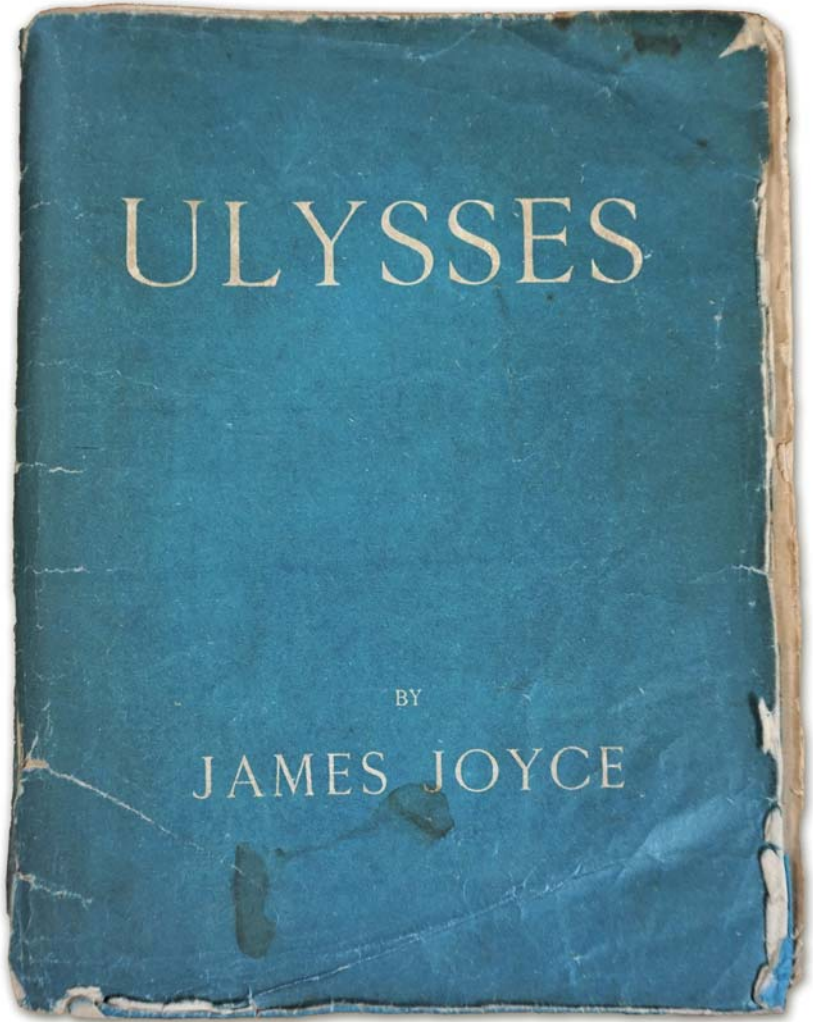


Figure 1.

ULYSSES

by

JAMES JOYCE

PUBLISHED FOR THE
EGOIST PRESS, LONDON
BY JOHN RODKER, PARIS

1922

Figure 2.

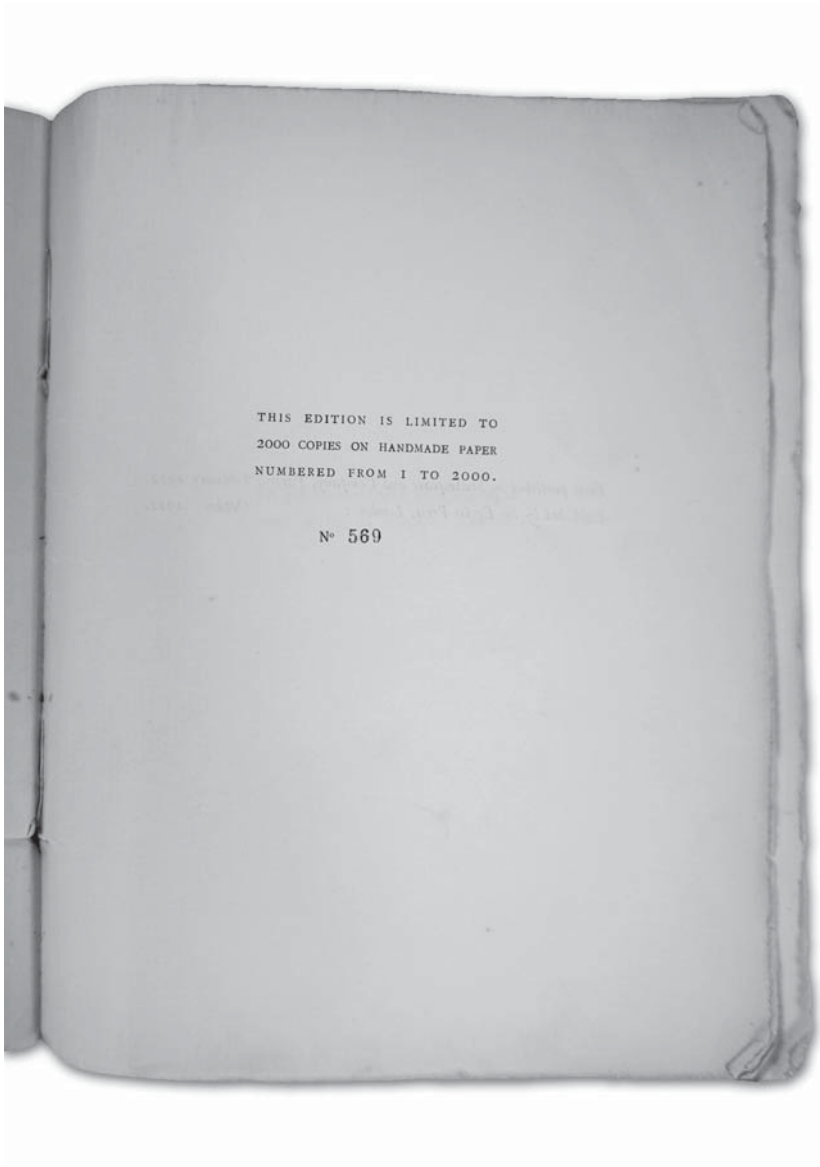
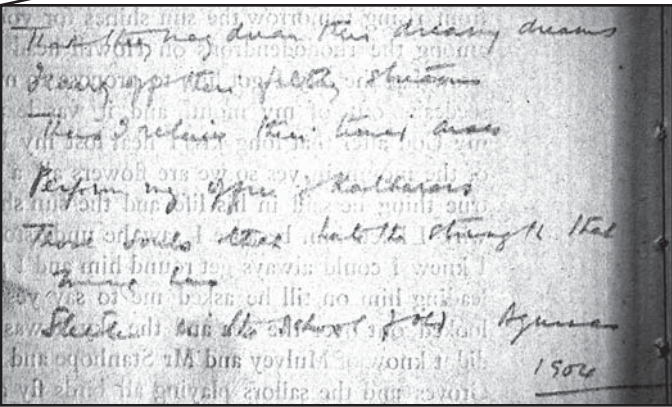
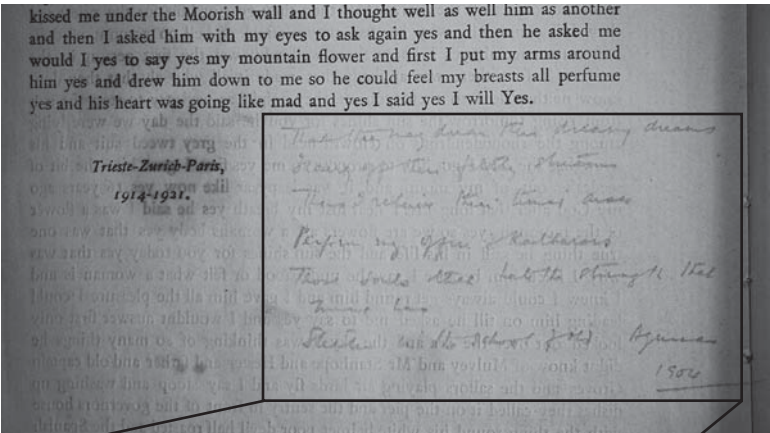


Figure 3.



Figures 4 (top) and 5 (digitally enhanced detail).

That they may dream their dreamy dreams
 I carry off their filthy streams

Thus I relieve their timid arses,
 Perform my office of Katharsis.

Those souls that hate the strength that mine has
 Steeled in the school of old Aquinas.

After doing a little research, I discovered that these couplets were selected from different parts of Joyce's poem "The Holy Office," which he wrote in 1904 and printed as a broadside in Pola in 1905, and which his brother Stanislaus distributed in Dublin that year, with some moxie, to the targets of its scorn, the Celtic revivalists, including W.B. Yeats and George (AE) Russell (Figure 6). Both of the more established writers had been generous to Joyce with their time and advice, and both were aware that Joyce considered them to be antiquated dreamers who dwelt in the ether far above the Catholic slums and lower classes of Dublin. Both indulged in parlor-room mysticism and both were Protestants educated outside the tradition of Thomas Aquinas.

At twenty-two, the yet unaccomplished Joyce was essentially saying that, strengthened by his study of Aquinas, he was undertaking the dirty work of revealing the harsh reality of Irish life unlike his more genteel elders. To place these lines at the end



Figure 6.

of his masterpiece on Irish life, completed eighteen years later, is a powerful statement of vindication, a fulfillment of the promise that he made as a much younger man. But who put them there?

The provenance of the book is unknown. I never thought to ask from whom it was purchased and it's unlikely anyone would remember now. Under different management, the bookstore closed in 2009 and the original owner, Robin Waterfield, whose eccentric staff once led a customer to ask, "Is this an occupational therapy centre or a bookshop?" died in 2002. Since most of the

trade was local, the book was probably owned by someone in Oxford or the surrounding area.

“The Holy Office” appeared again in 1959 in *The Critical Writings of James Joyce*, edited by Ellsworth Mason and Richard Ellmann, and it’s possible that someone bought this volume and added the lines thirty-seven or more years after the appearance of the novel. But it seems more likely, given the sentiment of the lines, that they were not written decades after publication when feelings had mellowed and Joyce’s genius was well established. No, the piquancy would have been most savory in the aftermath of the victory. If this is the case, the following questions come to mind: Who would have had access to the broadside? Who would have known the poem was written in 1904 though distributed in 1905 (the date is not on the broadside)? And, most importantly, who would have been interested in these particular lines?

Joyce was not in Oxford during these years, but, of course, he could have written the couplets in a book that ended up there. I studied his handwriting in a variety of documents and took the book to the Harry Ransom Center at the University of Texas where the Joycean scholars Thomas Staley and Fritz Zenn decided that the author had not written the lines—because Joyce rarely used a pencil.

Several years later, I sent an image of the couplets to a friend in Ireland who is very familiar with manuscripts of the early modern era. Ever discreet, this friend responded, “I do wonder about W. B. Yeats but would like to see the original before saying more. Not a great joiner-upper of words but did so more in pencil than ink.” He suggested I look at some of Yeats’s manuscripts. I did. Even in ink there is a resemblance in the formation of certain letters and combinations of letters, especially the “st” of “steeled,” and there are instances where he joined words and letters with the horizontal lines of the “t.”

My curiosity was piqued even more when I discovered that Yeats was living in and around Oxford at the time *Ulysses* was published. It’s hard to imagine that his own copy of the novel would have ended up in an antiquarian bookstore forty years after his death with no indication of its provenance (which would have greatly enhanced its value), but it is not hard to imagine that he might have written these lines in someone else’s copy, especially since Yeats was magnanimous enough to appreciate the later achievement of the brash young man who had first written them. ■

SASSAN TABATABAI

My Mother's Lamb

During his career as a scholar, poet, journalist, and lecturer, Sassan Tabatabai has encountered and enjoyed the cuisines of many cultures. But his mother's Persian cooking is still the top choice of his well-traveled palate. Here is the recipe for that dish, reprinted from the Core newsletter *De Ideis*, Volume II, Number 3, published in Spring 2004. - Eds.

Lamb Shank with Garlic-Cilantro Rice

2 large lamb shanks,
 trimmed, rinsed, and dried
1 large yellow onion,
 chopped
1 bulb of garlic,
 cloves peeled and split in half
2 jalapeño peppers,
 washed, seeded, and split
4 cups basmati rice,
 rinsed and then soaked in cold water
 for two hours before cooking
4 bunches cilantro,
 washed, stems discarded, dried, finely chopped
corn oil and olive oil
unsalted butter
turmeric
salt and pepper

The Lamb. Heat some olive oil in a large pot and sauté the entire onion and at least six cloves of garlic. (There is no such thing as too much garlic.) Add a pinch of turmeric and salt and pepper to taste. Beware of overcooking; as soon as the onion and garlic begin to turn golden, add the lamb. Brown the shank over the heat, turning it so that the color from the turmeric is uniform. Cover the pot, reduce the heat, and simmer

the lamb for two hours. Stir periodically. If you don't mind spiciness, add the jalapeño peppers to the broth produced by the cooking meat.

The Rice. Once the rice has soaked for a few hours, drain it and place it in a Teflon pot. Mix in all four bunches of finely-chopped cilantro. This isn't excessive; cilantro shrinks away as it cooks. To determine how much water to add, follow my mother's index-finger method: add water until its level is one knuckle's-length above the surface of the rice. (For those with normal anatomy: each knuckle should be one-third of a finger). Add approximately one-quarter cup corn oil and salt to taste. Give the pot one good stir and cook uncovered on high heat. Cook at a boil until most of the water has evaporated and the top of the rice is just exposed. (Don't let the rice dry out or burn.)

Lower the heat and gently mix the rest of the garlic—five or six cloves cut in halves—into the rice. Don't over-stir or you'll mash the grains. With a wooden spoon, heap the rice into a little mountain and use the handle to poke several ventilation holes. Wrap the lid in a thin kitchen towel and place this securely over the pot, so no steam can escape. Over low heat, let the rice steam for about forty-five minutes. Before serving, mix in a few chunks of butter and flatten the rice mountain into the bottom of the pot.

The Meal. Invert the rice pot over a serving platter and allow the rice to pop out smoothly. The crunchy crust from the bottom of the pot—a much-coveted Persian delicacy known as *tadig*—will be on top of the flipped rice. Pour the lamb broth over the shanks in a shallow serving dish. Divide the rice into slices the way you would a cake. Serve a slice of the rice on its side; dress it with several spoonfuls of broth, taking care not to soak the *tadig*. Fill the rest of the plate with as much meat as you like and enjoy.

Abandon all etiquette when it comes to the tasty marrow; feel free to suck it right out of the bone. *Serves 4 faculty members or 2½ students.* ■

JONATHAN HAN

Shave

At fourteen, with enough hair to have a reason
to do so, my father held both the razor

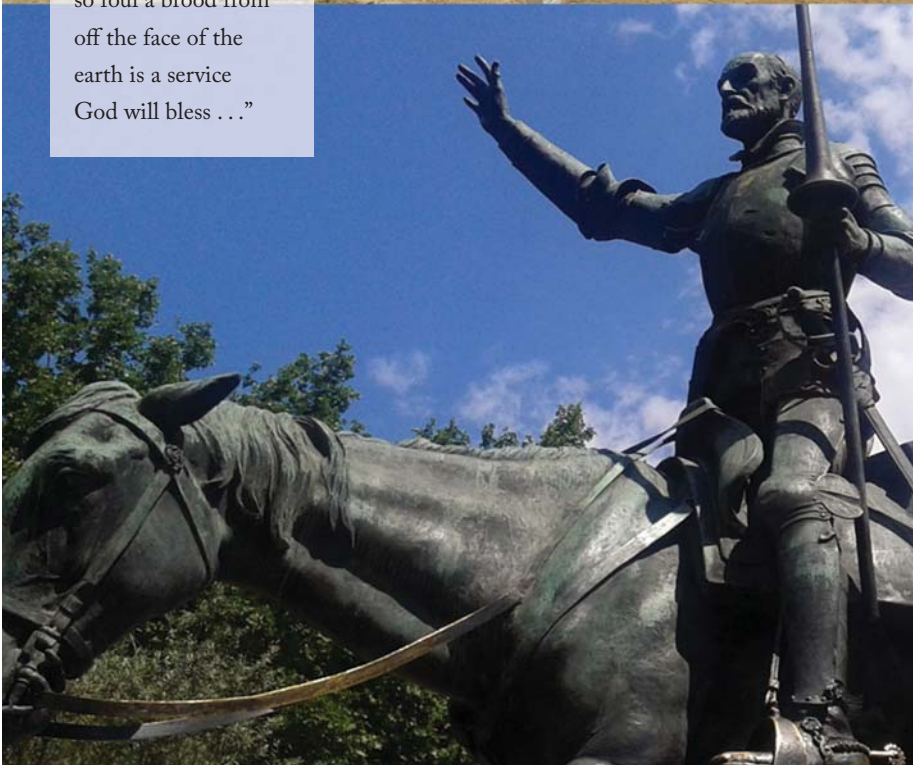
and my hand in his, feigning strokes
close to my chin, my cheeks, my throat.

A rite of passage performed in the bathroom,
the mirror could barely fit us both

despite our supposedly similar faces—
a reflection displaced by age.



“Do you see over yonder, friend Sancho, thirty or forty hulking giants? I intend to do battle with them and slay them. With their spoils we shall begin to be rich for this is a righteous war and the removal of so foul a brood from off the face of the earth is a service God will bless . . .”

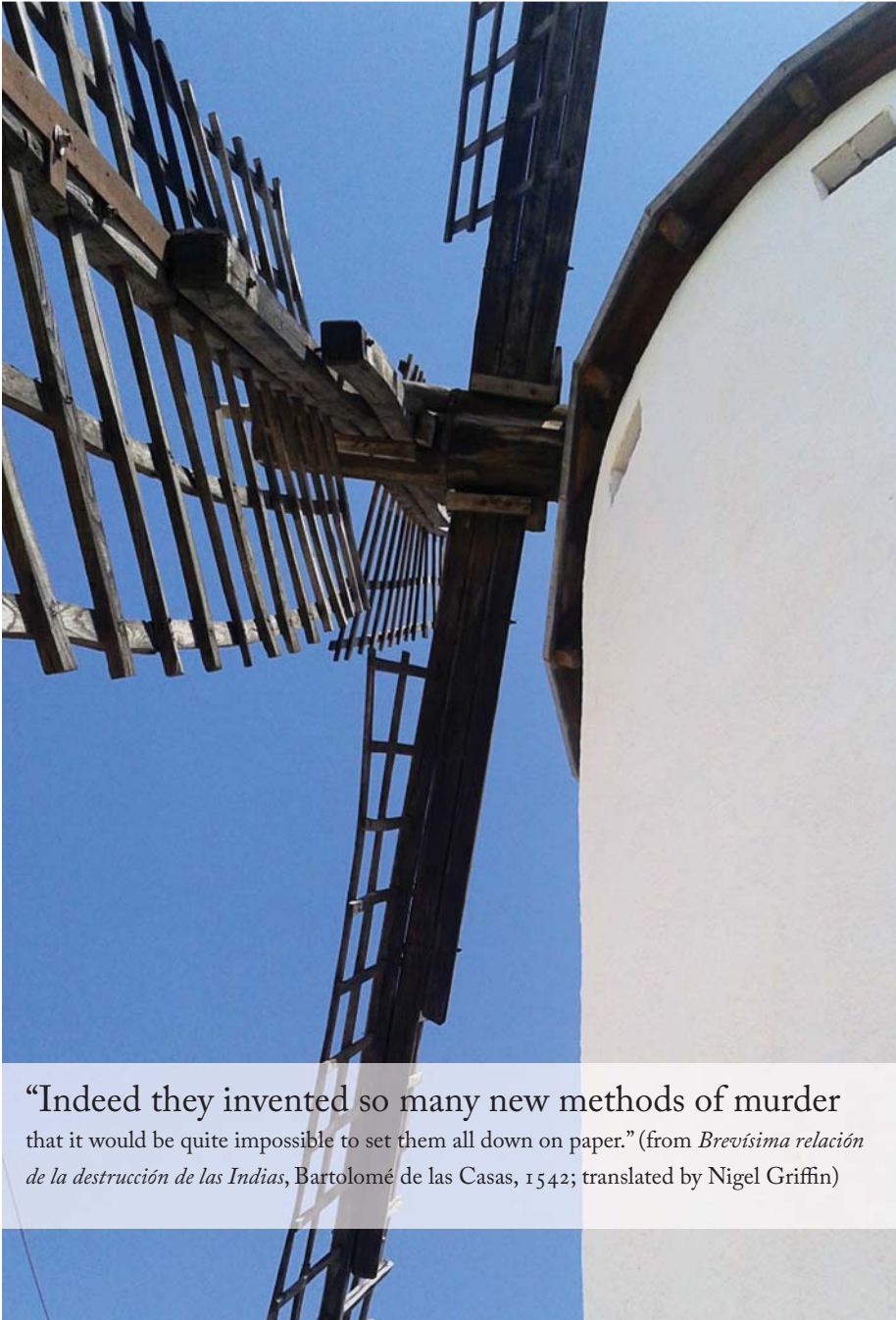




“Take care,
sir,” cried
Sancho.

“Those over there
are not giants but
windmills. Those
things that seem to be
their arms are sails
which, when they are
whirled around by the
wind, turn the
millstone.” (from *Don
Quixote*, Miguel de
Cervantes Saavedra,
1604; translated by
Edith Grossman)





“Indeed they invented so many new methods of murder that it would be quite impossible to set them all down on paper.” (from *Brevísima relación de la destrucción de las Indias*, Bartolomé de las Casas, 1542; translated by Nigel Griffin)

ALEX LO

The Costs of Chivalry in *The Book of the Body Politic* and *Don Quixote*

Early in Miguel de Cervantes' *Don Quixote*, the titular character's collection of chivalric works is searched for texts which might have been partially responsible for the hidalgo's madness. Volumes in the collection include *The Knight Platir*, *The Knight of the Cross*, and *The Mirror of Chivalry* (Cervantes 54). Curiously absent from Quixote's collection of "books of chivalry," however, is *The Book of the Body Politic*, an early 15th-century work by the prominent French aristocrat Christine de Pizan. Her work emerged during a complete upending of the European social structure that was the result of new technologies and drastic demographic shifts brought about by the Black Death and perpetual fighting (Backman). Seeking a return to societal order and stability, Pizan promoted a return to chivalric concepts of morality. While Pizan hoped that adherence to the chivalric code would allow her noble class to resume its dominance, Cervantes interpreted the chivalric principles themselves as being incongruous with hierarchal conservatism.

Pizan's rendition of chivalry is purposefully deceptive in concealing her underlying motive of achieving a rigid social structure. Pizan's work exercises the extended metaphor of the "body politic" to associate anatomy with segments of society. Princes, for instance, are represented as "the head of the body politic," and nobles and knights as its "arms and [hands]." All these parts of the body must function in harmonious collaboration, "joined in one whole, but living body, perfect and healthy" (231). Pizan's assertion that the body is a "perfect," divine creation results in restriction; if the body itself cannot be improved upon, revision is futile. Further protections against hierarchal disruption are constructed by Pizan's concept of the unified, "whole" body, as any interruption to the collaboration between body parts causes chaos. Additionally, the division of society into body parts is itself restrictive as individuals have little freedom to move between different parts of the metaphorical body.

Though the morals that Pizan promotes are surely laudable, her omission of a significant part of the body in her "body politic" metaphor calls attention to her disingenuous purpose. Medievalists have argued that Pizan's "failure to assign some positive analog to the human soul in her metaphor is perhaps the most startling element of her

conception of the Body Politic . . . Christine is simply silent on the soul of the Body Politic" (Chupp 75). Pizan's omission of the soul is troubling given her statement that "the human body is defective and deformed when it lacks any of its members" (231). The absence of the soul, the body's most revealing, spiritual, and supposedly moral essence signals a notable irregularity. Pizan's motivations themselves lack an honest identity—a soul. Pizan subtly alters the definition of chivalry; chivalry now stands for maintaining order rather than morality. Ultimately, Pizan's work presents a dilemma: one cannot simultaneously be chivalrous and challenge the social order.

Cervantes, in a direct challenge to this dilemma, responds through his portrayal of Don Quixote as capable of both following chivalric practices and objecting to societal hierarchy. Cervantes suggests that Quixote accomplishes this task, seemingly impossible under Pizan's ideology, by simply following the creed of chivalry. To Cervantes, Pizan's conception of chivalry is purposefully limited in scope; it rejects any practice not beneficial to the maintenance of the social structure. Pizan, for instance, preaches "loyalty" but only in terms of being loyal "towards the prince." She promotes "wisdom" but only in terms of "the wise [teaching] the simple and ignorant to keep quiet about those things which are not their domain and from which great danger can come." She advocates "humility" but only in terms of "humble people... not [meddling] in the ordinances established by princes" (Pizan 234, 239, 238).

Cervantes instead draws attention to the chivalric practices that Pizan ignores, most notably the ideals of charity and liberation. Charity or "*largesse*" was elevated in medieval times to become "the primary characteristic of the noble." Oftentimes referenced in notable books of chivalry was the story of the 12th century Baron Bertran de Born, which presented how "the true nobleman would mortgage his estates to gain funds for extending lavish hospitality" (Painter 32). In Cervantes' work, Don Quixote takes the concept of charity to the extreme, granting his peasant "squire," Sancho Panza, much of his considerable estate on the grounds of Sancho's "straightforwardness of . . . character and the fidelity of his conduct" (978). Quixote's generosity in turn grants Sancho economic mobility, thus changing the social order of La Mancha.

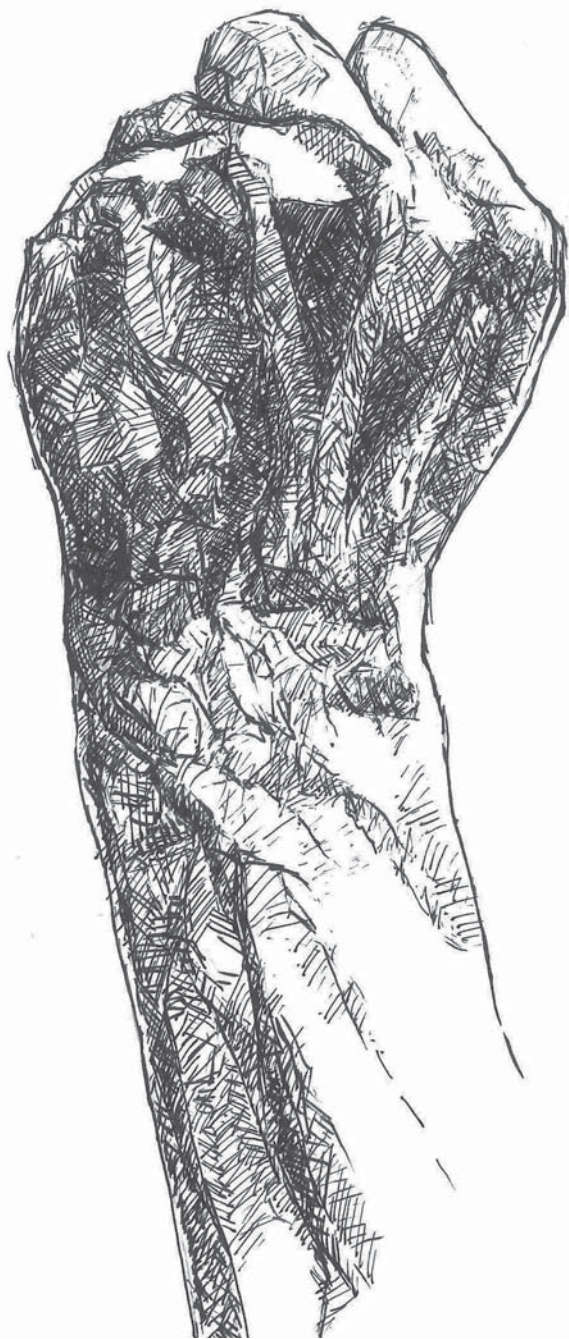
In a similar fashion, Cervantes highlights the practice of liberation through the narrative. As Diana de Armas Wilson suggests, "liberation, if and when it occurs, is also a joyful event" (249). But Armas Wilson is also quick to remind that there are also episodes of darker, "botched liberations" like Quixote's attempts to free the cruelly disciplined farm boy, Andrés. "At what point is it madness to attempt a liberation? Why are some liberations so inept? . . . Who gets caught in the crossfire? What are

the costs of liberation, to bodies as well as nations?” (258). By considering the idea of liberation, Cervantes thus calls into question many moral issues that are not present in Pizan’s oversimplified worldview. For Cervantes, chivalry itself has its imperfections; the gleaming suit of armor has its rust.

But by following old books of chivalry, which would have highlighted figures such as Bertran de Born, it is difficult to live up to their venerated example. As seen with Quixote’s attempted liberations of others, failures often occur. Descartes, in his *Discourses on Method* writes that “those who relegate their behavior by the examples they find in books are apt to fall into the extravagances of knights of romances, and undertake projects which it is beyond their ability to complete” (7). Even if Don Quixote does not succeed in his “undertaking” of following the customs of chivalry, for Cervantes, the effort is enough. Even so, Cervantes does spotlight occasions when his protagonist fails to carry out his mission, such as when Quixote abandons Sancho Panza to be humiliated at an inn. For Cervantes, chivalry is the key to unlocking social mobility, rather than the barrier it was under Pizan’s interpretation. But for this metaphorical key to function, the ideals of chivalry must constantly be met, or at least attempted to be met by his protagonist. Cervantes operates under the assumption that the noble class did not, in practice, adhere to all chivalric values, specifically those that challenged the social order. Thus, for Quixote to attempt to affect change, he cannot turn his back on the values that have the potential to bring about social mobility for those beneath him. Though Cervantes’ imagined library may not have included Christine de Pizan’s *Body Politic*, he certainly was aware of her ideas and was responsive to them. ■

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LYDIA ERICKSON

Some Devilish Wordplay

When I was young I loved Lucifer,
that red gold morning star. I adored
the glinting immovability in his eyes,

the bone sharpness of his teeth.
What John Wayne was to you,
the devil was to me:

perfection, in a nutshell—
so he is, and was—
trapped, frozen,

too willful for permission or permeation
from a world whose living breath
is God.

Intransigent and intransient,
he would rather be consumer and consummation incarnate
than the artery and artillery of Heaven.

Once inspired, he aspired to the throne of God,
now dispirited, he will not respire again;
he would rather expire than conspire

with the will of God.

ABEL SHARPE

Lawful Immoral Erotica in Milton

Prior to beginning work on *Paradise Lost*, John Milton thrust himself into writing multiple treatises on the subject of divorce (Norton 1787). The general denouncement of his tracts, and with “Charles I [promulgating] the restraint against the press,” led to Milton’s creation of the *Areopagitica*, a defense for free press (Goldzweig 288). Influenced by his political efforts, the erotica in *Paradise Lost* explores the conflict between the morality and the legality of pornography through the medium of poetry.

William Blake, in his poem “Milton,” invokes the Muses, introducing the delight found in eroticism:

Muses who inspire the Poet’s Song,
Record the journey of immortal Milton thro’ your Realms
Of terror & mild moony lustre, in soft sexual delusions
Of varied beauty, to delight the wanderer and repose
His burning thirst & freezing hunger! (1-5)

By depicting Milton as a journeyman, a witness to the “Realm” of poetry and its eroticism, Blake attempts to exonerate Milton’s role in creating “sexual delusions.” Instead, he points out that eroticism has always belonged to the “Muses” and their “Realms.” Despite such a definitive statement on poetry, Blake’s attitude towards eroticism remains ambiguous. Blake denounces the titillating aspect of poetry as “delusions,” but he also notes how the same alluring aspect can satisfy the wandering poet. Though Blake makes no mention of morality or lawfulness, he does address pornographic pleasure and identifies the appeal of erotica. The start of his poem, however, does not recognise what eroticism misleads the wanderer away from, unlike Fred R. Berger, who asserts:

There are three forms of argument employed by the conservatives in favor of censorship. First, they simply hold that pornography itself is immoral or evil, irrespective of ill consequences which may flow from it. Second, they sometimes assert that, irrespective of its morality, a practice which [communities] find abhorrent

and disgusting may be rightfully suppressed. Finally, they sometimes contend that pornography promotes or leads to certain kinds of socially harmful attitudes and/or behavior. (184)

Berger's depiction of pornography as "immoral or evil" introduces the argument of morality against eroticism. Pornography, although appealing in the realm of poetry, lures the wanderer away from the moral path, connecting back to Blake's point. Milton's personification of Sin captures the moral problem of eroticism: beautiful from the waist up, vile from the waist down (*Paradise Lost* 2.650-2.651). Blake's notion of delusion appears again, but Milton also exposes what the delusion has hid away: a "Serpent arm'd/ With mortal sting," a moral death (*Paradise Lost* 2.652-2.653). A Bergerian critic would have to conclude that the erotica aspects of *Paradise Lost* erodes its status as a moral text.

Although he does not include the moral stance religion has towards erotica, Bret Boyce clarifies that pornography, by law, was not an offence unless it spoke out against Christianity. He notes that, "As late as 1708, [...] the court rejected the notion that obscenity was a common law crime unless it was also blasphemous" (307). Berger's morality does not necessarily find a place in the law. However, the explicit moments in Milton's *Paradise Lost* could count as obscene, as the poet incorporates the Bible's creation story into his own, occasionally erotic epic. However, in his *Areopagitica*, Milton presents his rebuttal against the notion of blasphemous pornography:

But of the harm that may result hence, three kinds are usually reckoned. First is feared the infection that may spread; but then all human learning and controversy in religious points must remove out of the world, yea, the Bible itself; for that oftentimes relates blasphemy not nicely, it describes the carnal sense of wicked men not unelegantly, it brings in holiest men passionately murmuring against providence through all the arguments of Epicurus; in other great disputes it answers dubiously and darkly to the common reader. (19)

One example where the Bible portrays the "carnal sense of wicked men" can be found in the Book of Genesis. As the Sodomites gather around Lot's house, they shout: "Where are the men who came to you tonight? Bring them out to us, so that we may know them" (19:5). The Sodomites shroud their carnal desire with guileful ambiguity in the phrase "so that we may know them." However, the Book of Genesis makes no

attempt to clarify their approaches, characterizing them as normal neighbours. Instead, it is mainly the consequential destruction of Sodom that acts as a reminder of the Sodomites' sexual crime, not their portrayal (19:24). Consequently, the nonchalant tone in the description of the Sodomites recalls Milton's criticism of the Bible that presents "wicked men not unelegantly."

Milton's comment on the misrepresentation of "wicked men" in the Bible is reflected in his own portrayal of eroticism. In *Paradise Lost*, Milton makes his account of Satan and Sin's passionate copulation, after noting that she is born out of his own head:

But familiar grown,
I pleas'd, and with attractive graces won
The most averse, thee chiefly, who full oft
Thyself in me thy perfect image viewing
Becam'st enamour'd, and such joy thou took'st
With me in secret, that my womb conceiv'd
A growing burden. (2.761-2.767)

Milton, like the author of the Book of Genesis, attempts to normalize the grotesque blend of familial and sexual relationships between Sin and Satan. The lexical field found in "joy" and "enamour'd" creates a tone of normality, and romanticizes the relationship, resembling the uncritical portrayal of the Sodomites. However, Milton points out that their sexual relationship stems from Satan's interest in his own image. Again, the poet recalls the familial bond between the two lovers, blackening the romance. Layering the grotesque relationship, the aside, "thee chiefly," suggests that Satan was not the only fallen angel pleased by Sin's "attractive graces." Sin could be, as an idea, metaphorically enticing other angels to rebel and fall. On the other hand, Sin could be entering multiple sexual relationships with the many fallen angels. The promiscuity reinforces the immorality found in sexuality. Milton's subtle, and perhaps dismissive description of sexuality harkens back to the nonchalant tone in Genesis. However, the sick combination of the grotesque and the alluring destroys any erotic comfort found in the description of the relationship. Although he coats the affair between Sin and Satan with a layer of romance, Milton clearly creates an undertone of moral disgust that the Bible lacks.

The rape of Sin also includes the gross mixture of familial and sexual relationships. Milton's description of Death's "fatal Dart" blends the phallic image of a "Dart" with

the notion of fatality. By reintroducing the deadly consequences of fornication, the poet makes a moral point. Unlike the erotic scene with father and daughter, where Milton employs a tone of normality, the rape of Sin resembles a vicious hunt. Sin's violent and bestial account, "I fled, but he pursued," characterises herself as the prey and her son as the predator. Milton clearly departs from the dispassionate tone of Genesis, and portrays his own erotic narrative with revulsion.

Milton, in his *Areopagitica*, also notes how the Bible portrays "holiest men passionately murmuring against providence." The narrative of David and Bathsheba, in the second Book of Samuel, demonstrates the Bible's inability to portray eroticism in a morally negative light. Having seen Bathsheba bathing on the roof, "David sent messengers, and took her; and she came to him, and he lay with her. (Now she was purifying herself from her uncleanness)" (11:4). This matter of fact tone exposes the Bible's occasional complicity towards adultery, especially when the subject at hand, David, is a heroic figure. Moreover, by relating the act of adultery to the act of purification, the Book of Samuel glorifies the sexual encounter. The positive light suggests that the view on eroticism depends on who participates in the bedchamber—in the Book of Samuel, it happens to be the King of Israel. The tale of David and Bathsheba thus exemplifies how a heroic Biblical character would turn towards the immoral appeal of eroticism and away from "providence," and yet be portrayed positively.

Similarly, Milton portrays the sexual arousal of Adam and Eve in *Paradise Lost* as a shift away from the light of God. Having eaten the fruit of the tree of knowledge, and fallen into the clutches of lust, Adam ogles at Eve and takes her to their bower:

And forbore not glance or toy
Of amorous intent, well understood
Of Eve, whose Eye darted contagious Fire.
Her hand he seized, and to a shady bank
Thick overhead with verdant roof embow'r'd
He led her nothing loath; Flow'rs were the Couch,
Pansies, and Violets, and Asphodel,
And Hyacinth, Earth's freshest softest lap. (9.1034-9.1041)

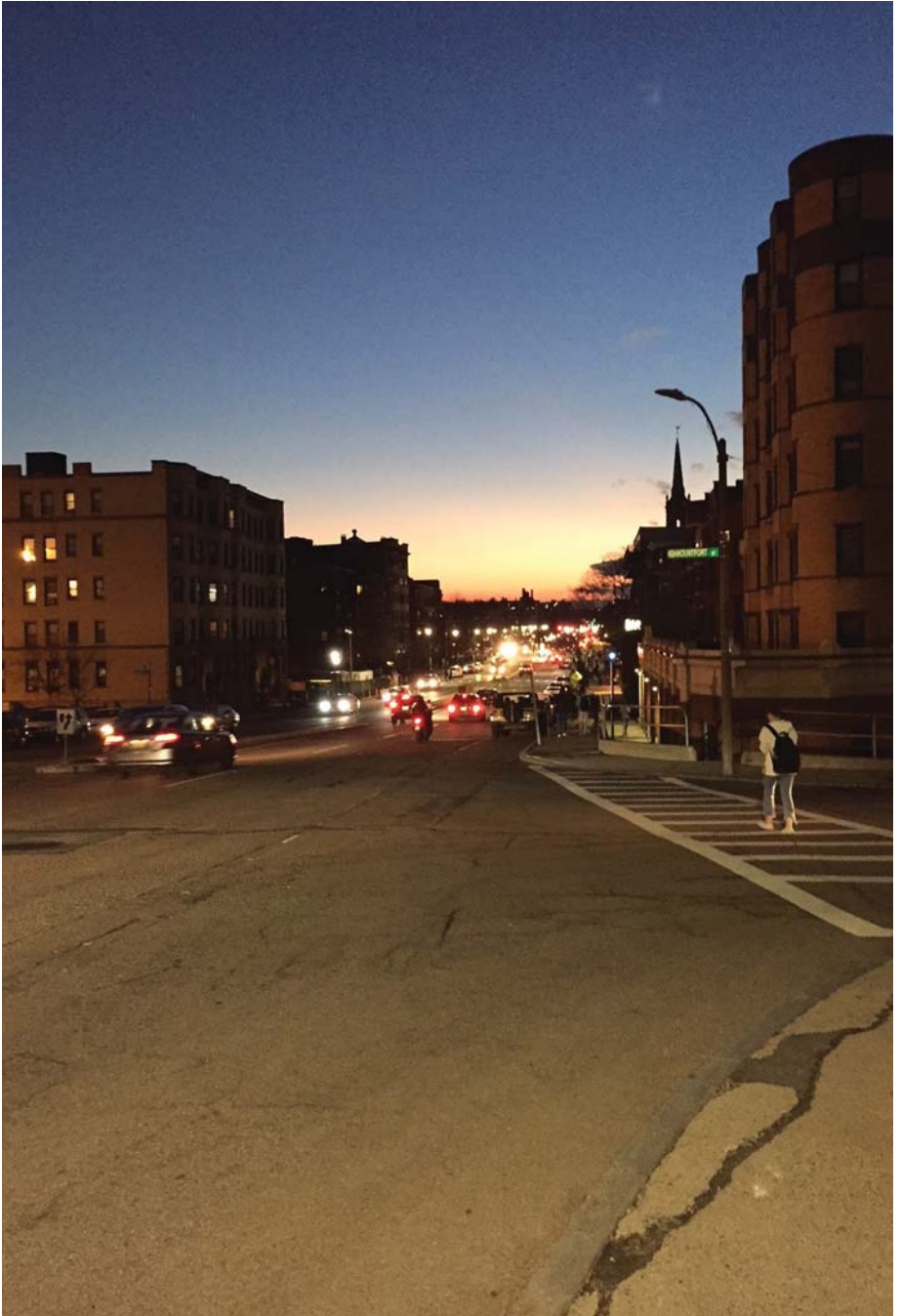
The two verbs, "glance" and "toy," refer to a hesitation, a reminder of God's providence that Adam proceeds to ignore. Just as King David is sidetracked from virtue, Milton's Adam falls from grace. However, unlike the Book of Samuel, Milton describes

Adam as unbridled, his advances ungraceful, as he “[seizes]” Eve’s hand. Additionally, Milton borrows from his description of the rape of Sin, again returning to the fiery imagery. The word “dart” is also repeated, and invoking again the slick, vicious connotations of sexuality. Milton thus makes a conscious effort to depart from the Biblical trope of displaying immoral eroticism in a positive light, whoever the hero may be.

With his scathing depictions of sinful copulation in his epic, Milton raises his poetry to a moral high ground. More importantly, by distinguishing his erotica from the indifferent descriptions of immoral sex in the Bible, Milton challenges the notion that no pornography, comparatively, could be more erotically blasphemous than Biblical prose. Consequently, even though the erotic register of *Paradise Lost* is rich with sexual appeal, Milton is able to staunch those sensual moments with morality, and thus resists the worst accusations of blasphemy. ■

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STUTI SHAH

My Place in Hell

a short fiction based on Dante's Inferno

It was dark. All around me was stillness. This surprised me, since I should have heard the sound of paramedics screaming for the defibrillator, the smell of thick smoke, the feel of the raw, sizzling metal of the car, and the sound of my heart beating furiously. I should have felt panic. I should have been in agony after being hit by a truck in my Nero Pegaso Lamborghini Aventador. The silence around me was painful, and in that moment, I knew I must be dead.

As I opened my eyes, the darkness never left. I could hear the sound of a river, but it sounded far away. I could hear heavy breathing, but it wasn't mine. Slowly, things came into focus. I was in the middle of a circle of people. On every side of me, I saw multitudes of strange, almost tortured beings, "their howls were loud, while, wheeling weights, they used their chests to push" (Canto VII, 25). I quickly got up and approached the edge of the circle. My arm grazed one of the beings, who turned to yell at me:

"WHY DO YOU HOARD? Why do you squander?" (VII.28)

His yell triggered the voices of the beings around me. Their yells of scorn were deafening. They continued moving in a sorry circle, pushing weights that looked to be twice their own body weight.

I had to get out of here. Where was I?

Just then, the circle parted a bit, and without a second thought, I sprinted through the parting. There were even more circles of people. I had to find my way out of here, but around me were the walls of an infinite cave.

Something harshly grabbed my arm and pulled me through the circles into an open ditch. I turned around and came face to face with my dear friend Madison.

"Stuti, what are *you* doing here?"

"I have no idea, Mads! But I think I'm dead."

Madison sadly nodded her head. She went on to explain how she had been killed by a falling bookshelf in the library of her mansion and had ended up here, the Fourth Circle of Hell. Honestly, I wasn't shocked that I ended up in hell. After finding out I had won the lottery in the middle of Professor Nelson's lecture, I had dropped out of college and practically wasted my life away buying and racing luxury cars.

Madison said she didn't have a lot of time before she would be caught away from her "circle," so she hastily warned me about Plutus and then left.

As soon as she was gone, the air around me dropped to an arctic coldness. I was paralyzed in my spot as I saw a beastly creature on all-fours approaching me. The creature could only be categorized as a wolf, and as this wolf approached me, I was taken away by his eyes. As I stared into the wolf's swirling eyes, I knew I was due to suffer for my greed, for me insatiable lifestyle, for hoarding my possessions, and for donating none of my fortune to Boston University.

I heard the wolf speak into my mind: "Don't let your fear defeat you" (VII.4).

He told me I should not be afraid of Hell and that I deserved to suffer with him and the rest of the people there in the cave. Only after such purgation could I—perhaps—save myself.

When he turned around to leave, a huge and weighty rock appeared in the place where he had stood. Sensing the nature of the challenge before me, I stepped forward and placed my hands and shoulder against it. As I shoved it with all the strength I had, I realized the weight of the rock was a reflection of all the material things I had coveted, bought and kept for myself to satisfy my greed. I pushed the rock, straining, until it moved forward the tiniest amount. I kept on like this until, inch by excruciating inch, I had joined the nearest circle of people.

The circle consisted of a "tribe of men [contending] and [brawling]" (VII.63). Their faces were distorted in pain, and not even "all the gold that is or ever was beneath the moon could . . . offer rest to even one of these exhausted spirits" (VII.64). The circle then divided, with those "within whom avarice works it excess" going to the left (VII.46). I slowly pushed the weight and went to the right with the others who did their "spending without measure" (VII.42).

This was my place for all eternity; a place I had chosen; a place my soul had been fitted to by the distortions of my sins in life. ■

*Quotations from Dante's Inferno are taken from the translation
by Allen Mandelbaum, published by Signet.*

Lao-Tzu's Top 10 Pet Peeves

translated by the Core Journal staff

10. *When friends suggest hiking as an activity for the weekend. Weekends are when I take a break.*
9. *Pilgrims who defecate in the river.*
8. *Unreliable translations of my works.*
7. *Poor customer service.*
6. *Disciples who are late all the time.*
5. *Products that cost \$8.99 on the shelf, but after tax it's \$10.08 and all I have is a tenner.*
4. *Maths.*
3. *Having to wait at the border because the officer wants to talk to every single person in line.*
2. *When people ask, "Is it the Tao Te Ching or the Dao De Jing?" Look, it's the same when read in Chinese.*
1. *Mispronunciations of my name.*



NADINE CHEN

Is Durkheim a Reductionist?

While it is indisputable that French sociologist Émile Durkheim was a key figure in the founding of the social sciences, his eminent work, titled *The Elementary Forms of Religious Life*, remains problematic. In his discussions about religion, he attempts to attribute the genesis of religion to something other than religion, that is, he argues that religion is society. This manner of speaking about phenomena can also be found in other works associated with *The Elementary Forms of Religious Life*, namely a brief essay titled *The Dualism of Human Nature and Its Social Causes*. In this essay, Durkheim expands his arguments from *Elementary Forms* to encapsulate the quintessential dualism between the individual and society, and concludes that this very dualism is the root of human suffering. Not only are both these views extremely limited in how they conceptualize religion and human conflict, they ultimately prove that Durkheim, despite his protests, is ultimately a reductionist.

Durkheim himself is deeply convinced that he is not a reductionist, as writes how “there are no false religions” (*The Elementary Forms of Religious Life* 4) and that “there is something eternal in religion” (314). It remains true that Durkheim does grant religion its due to some degree, as his descriptions in chapter seven of the general exaltation that religion brings about seems to invoke some wonder at the power of religiosity. He also writes that the delirium caused by such men with signs of pathological excitability is “well-founded” and that “the images that induce it are not pure illusions...they correspond to something in the real world” (172). However, later statements negate the integrity that Durkheim grants religion, as he continues by writing that the “higher moral power from which [the worshipper] derives his best self [...] exists, and it is society” (170). By attributing the respect he has for religion to something other than religion, he is instead granting that integrity to society.

To understand what reductionism is exactly, William James offers a poignant description of what reductionism is *not* in his series of lectures, titled *The Varieties of Religious Experience*. In describing the richness that religion offers to life, he describes how “...such a sense of the vanity and provisionality of our voluntary career comes over us that all our morality appears but as a plaster hiding a sore it can never cure...And here comes religion comes to our rescue...Like love, like wrath, like hope, ambition, jealousy, like every other instinctive eagerness and impulse, it adds to life an enchant-

ment which is not rationally or logically deducible from anything else” (James 44). In other words, reductionism is, in a broad sense, the belief that understanding phenomena requires that it be reduced to elements that are different from the phenomena themselves. What Durkheim claims to discover in *The Elementary Forms of Religious Life* is that religion *is* society, or, as he puts it, “the god of the clan is the clan itself” (*The Elementary Forms of Religious Life* 154). Essentially arguing the opposite of what James believes when he speaks on religion, Durkheim proceeds to describe religion not in a way that grants religion credit for its own merits as James understands it, but rather in social terms that remove any inherent meaning in religion.

William James continues his descriptions of reductionism in *The Varieties of Religious Experience*, and is almost able to address Durkheim directly in his words.

When other people describe our own more exalted soul-flights by calling them ‘nothing but’ expressions of our organic dispositions, we feel outraged and hurt, for we know that, whatever be our organism’s peculiarities, our mental states have their substantive value as revelations of the living truth; and we wish that all this medical materialism could be made to hold its tongue. (19)

It is these very “nothing but” phrases that Durkheim makes which mark him as a reductionist. In *The Elementary Forms of Religious Life*, he writes that “religious force is nothing but the collective and anonymous force of the clan” (166), “the sacred principle is nothing but society hypostasized and transfigured” (257). In addition, Durkheim generally has an affinity for the word “merely,” found in phrases such as “god is merely a symbolic expression of society” (171). This language is indicative of the medical materialism or reductionism that Durkheim employs, and a sense of reductionism can also be found, for instance, in chapter seven, where he writes that “prophets, founders of religions, great saints—men with an unusually sensitive religious consciousness—very often show signs of excessive and even pathological excitability. These physiological defects predispose them to great religious roles” (171). Reducing venerated religious figures to average citizens who happened to have “physiological defects” that allowed them to take on these roles serves to take away from the internal integrity that Durkheim grants religion; James describes this as the way in which medical materialists “neatly [turn] the table on their predecessors by using the criterion of origin in a destructive instead of an accreditive way” (James 23).

In Durkheim’s discussions on the dualism between the individual and society, this

reductionism reappears, and it begins with the concept that society and the individual are “two groups of states of consciousness different in their origins and their properties... [and that] there is a true antagonism between them” (*On Morality and Society* 152). This dual consciousness is the root of the emergence of religion, as society, rather than the divine, is the second state of consciousness that is attributed to the sacred in religious life. The conclusion that Durkheim finally reaches with this conception of the individual and society is that the antagonism between the two, originating from conflict between self-interest and imposed social doctrine, is the root of “the painful character of the dualism of human nature” (162). Human departure from its nature is a “perpetual and costly” sacrifice, and therefore it is a departure that causes painful tensions, which Durkheim predicts will “only increase with the growth of civilization” (163). This discourse on human nature is clearly reductionist, as he distills what is essentially all of human suffering, as well as other states of consciousness, to the social.

It is not an evil act for Durkheim to be a reductionist, though it is undeniable that it takes away from experience itself. While James criticizes those who deem Saint Paul’s vision on the road to Damascus as a “discharging lesion of the occipital cortex, he being an epileptic” (19), what Durkheim does is still useful for understanding fundamentals in society. James is not completely free of any form of reductionism either, for he is a fellow social scientist who, arguably, reduces religious experience to psychological disposition. However, there is a sense that Durkheim’s reductionism kills religion and the human experience in some way, and his unsympathetic treatment of human suffering in *The Dualism of Human Nature and Its Social Conditions* brings about the cold distance that James often ascribes to medical materialism. The effect of reducing the depth and richness of human life, in all its terrible glory, as well as centuries of artistic, musical, and literary tradition, to a hypothesis is estranging and perhaps ultimately harmful to how religion is discussed and how we understand ourselves. ■

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AS TRANSLATED BY ELIZABETH FOSTER

The *Persiad* of Herodotus

Prelude

Pride—sing in me now, Mnemosyne, of the Fallen, both Greeks
And Barbarians, so Time may not draw color from their deeds
Encouraged by hubris and ambition. Aid me, Memory,
In telling of peoples from Egypt to Scythia, who fell
Under the Persians' vast dominion; and let me tell of poor
Croesus who misread the Pythia. Neither should man nor
Nation think his things or people to be the best; for Phthonus
Never fails to pluck the flower that has noticed its own bloom.
Therefore, Muse, help me to warn men and nations against
Poisonous pride and its resulting doom.

Book I

Io, Europa, Medea, and Helen: these women stolen,
Lex talionis, inspired enmity among great nations.
The details of their seizures vary when one asks Greeks, Persians,
Or Cretans But if you ask *me* why the Persian War began,
I'd point to Gyges the Lydian and his kinsmen.
That servant, trusted by the king, a man who actually
Loved his wife, would attribute his power to a ring
Though it was by Candaules' murder that Gyges took the
Blood-bought throne.

Queen Nyssia was like alabaster
With raven-black hair and green eyes of stone. At midnight she went
To her fond master and left her robes in a pool on the floor
So her body the king could admire, modesty being
The Lydian core of virtue, which should have never been mired.

“My wife is the most lovely woman that I have ever lain—
 Laid my eyes upon,” Candaules said, tilting his goblet back.
 “I am certain sir, that you are not wrong,” Gyges replied with
 A forced smile. The king, recently married, could not stop
 Attesting to the queen’s perfect physique. She was, apparently,
 Quite the thoroughbred, but, much to the king’s disappointment,
 No one could appreciate her beauty, since she was ever-veiled,
 Draped in shapeless robes whenever she left her room to be seen
 By her prince. No one had ever even glimpsed her hand and some
 Supposed her to be homely, because no beautiful woman
 Would hide her gifts so covetously, unless she were Artemis
 Manifest, spied by the king who hid her like a pearl,
 Wrapped in silk and cased in golden box. “Gyges, she’s a grown
 Woman, not a girl—Don’t feign surprise for my sake, people talk.
 And neither is she horse-faced like they say If you could just see
 Her naked. . . . C’mon, don’t scoff!”

“My lord, you hurt yourself to speak this way,
 Let me not even imagine my noble queen abased by
 Tainted modesty.”

“You are my servant, and I say my dignity
 Will not survive unless someone knows how unbelievably
 Magnificent is my wife. Unless she gives me a girl-child, no
 One will believe me, and even then, that beauty errs from parent
 To child, we know. I have an idea! Let us meet at
 My chambers before midnight when the moon is hung high, wan in
 Her chastity, and when the hour comes, the Sun herself will, too.
 She’ll not see you—I’ll show you where to stand.” Gyges said
 Nothing, and returned to his own quarters. A sheen of cold sweat
 Broke out on his white face, fraught with concern. Not knowing if his
 Master would forget that in a drunken stupor he bade his
 Best friend to mar the queen’s virtue, the man went back and forth in
 His mind, saying “It’s an ignoble thing to view a woman
 In all her glory, without her consent. The king himself is intent
 On it, and I do not want him to spurn me for refusing
 To appreciate the reported beauty of his wife,

His woman, Artemis incarnate. As for me, in my
 Thirty years of life, I have only known one woman, who I
 Left behind half my life ago at my home on the island.
 Although she, my love, my wife by flesh, is the only woman
 I have seen undressed, I can't imagine that another
 Exists as fine as she, white, fragrant skin like jasmine flowers,
 Eyes greener than the vine; long-backed beauty, hair like Apollo's dove,
 Tumbling down that smooth marble, unblemished...
 The next we meet may be in Asphodel, though I will never
 Fell our fleshly vow."

Relationship to the Original and Analysis of the Poem

Herodotus was an innovator in literature who contributed to a transition between the humanities and the social sciences through what is the first known work of history, aptly named *The Histories*. Herodotus' predecessors include the poet Homer, the first tragedians, and the ethnographer Hecataeus. Out of this literary DNA came his *Histories*, or "inquiries," about the Persian War and the ethnic groups living in Persian territory at the height of Persian power. Unlike his contemporary, Thucydides, a historian who considered Herodotus to be a fraud, Herodotus' personality, or what he would have the reader perceive as his personality, comes through in the text. He includes multiple versions of the stories he relates in his work because he sees truth as existing not only in facts and data, but also in emotions and the universal human struggle. His writing thus falls between fact and fiction, which is to both his detriment and his benefit.

By including epic elements in his writing, such as Homeric heroes and popular myths, Herodotus helps his audience to transition into the realm of history by appealing to them with the familiar. As both a historian and an ethnographer, Herodotus is concerned with capturing the essence and details of the cultures of different peoples. By including in his work what are considered to be myths, he expresses the culture of the people who spread that myth. In fact, the first sociologist, Émile Durkheim, would later assert that a culture's myths, like a culture's gods, represent its society and its values: "The god of the clan, the totemic principle, can therefore be nothing else than the clan itself, personified and represented to the imagination under the visible form of the

animal or vegetable which serves as totem.” (Book 2, chapter 7, section 1).

Because Herodotus is also trying to maintain a certain level of gravitas, however, since he purports that his writing is factual, (which is not to imply that he is deliberately falsifying his work,) Herodotus does not allow himself to fully explore the emotions of his characters within the text. For example, in I.19, a man called Harpagus is tricked into eating his own son’s flesh, and when he realizes what he has done, “he [gives] no signs of disturbance and [remains] quite himself,” which is not the kind of reaction the reader would expect from such a revolting incident. This is because Herodotus is only showing the reader Harpagus’ outer reaction and omitting the emotional effect on him.

Herodotus scholar David Grene suggests that the lack of emotion or personality for some of Herodotus’ characters is meant to allow the reader to put himself in the position of the character, and that the character acts as a vessel for the reader, like Cinderella, or an everyman. This is especially relevant to Herodotus’ work since he is writing about many different cultures, so all who read his work can access and appreciate his message (9).

And yet, there are moments of internal revelation. In Book 1, in line 51, the speaker of the poem begins to think about the woman he “left behind half my life ago at my home on the island.” The reason he thinks of his old love is because it follows his train of thought in his curiosity, since he is doubtful that anyone can be more beautiful than his old girlfriend. But if there is someone more beautiful than her, then he thinks he would like to see someone like that, because humans like to see wonders and also possibly because it could help him move past her to know that there are other women whose beauty he can appreciate.

Because Herodotus work is not painstakingly factual like Thucydides, it loses a certain level of credibility. Although Herodotus loses some of the benefits of writing in the epic style or in a strictly factual style, the work gains something from each genre as well: an audience, people able to empathize with the characters. By including history, he also gains some credulity, and people who might apply lessons learned from an epic to real life are further encouraged to actually make a change, since there is empirical evidence urging them to do so.

As for why narrative appeals to human beings, scientists do not have a definite answer, but they have some interesting hypotheses. Some anthropologists have suggested that storytelling is similar to grooming in the primate world, which is a comforting way of transmitting information (Gopnik), and a study in Massachusetts showed that even when a creator has assigned no meaning to an event, most people will interpret

an event to have meaning (Rose). Many works of literature are meant to have a positive effect on our ethics, but, obviously, such a change is not likely to be instantaneous, neither is it guaranteed—especially if the work is fictitious and is therefore less reliable. Stories can be enjoyable because they allow the reader or listener to escape from his or her own struggles and lives and to enjoy those of others from a distance. For this reason, Socrates in Plato's *Republic* thinks that most fiction is corrosive to the minds of the young and should be banned. Aristotle, on the other hand, thinks that stories are useful for a safe catharsis, or purging of emotions. For many of these reasons, then, it makes sense that Herodotus would write in a narrative style, and it could even be said that Plato is to Thucydides as Aristotle is to Herodotus. Perhaps most importantly, stories are intriguing because humans hope to learn something from them that they can apply to their own lives, to see “patterns where there is chaos” (Delistraty).

The episode that Herodotus begins with in *The Histories* is that of Gyges of Lydia. The story of Gyges has two versions: a magical one in which Gyges finds a ring from a giant and uses it to become invisible and steal the throne, and a more realistic one in which Gyges views the Queen of Lydia naked and has to kill the King or be killed, since only the King may view the Queen naked. Although Herodotus tells the more believable version of the story, it is still one rife with drama and one which Herodotus chooses not to expound upon beyond the basic facts. That is why I have made Gyges' story the subject of my work, because Herodotus decided not to elaborate on the details of Gyges' tale, even though it has the qualities of an epic or a novel. Herodotus tells the reader enough to stimulate and maintain interest in the work, but not enough for the reader to experience catharsis. I think that Herodotus chooses to start explaining the causes of the Persian War with Gyges' story because it is representative of one of the main issues in his book: that pride leads to destruction on both an individual and political level—in this case, the destruction of the Lydian king, Candaules and his pride in his wife's beauty. Another of Herodotus' interests in this work is that “custom is king,” and Gyges becomes king by *breaking* custom, since he looked upon another man's wife naked, violating the highly prized virtue of modesty. His line is thus deserving of punishment.

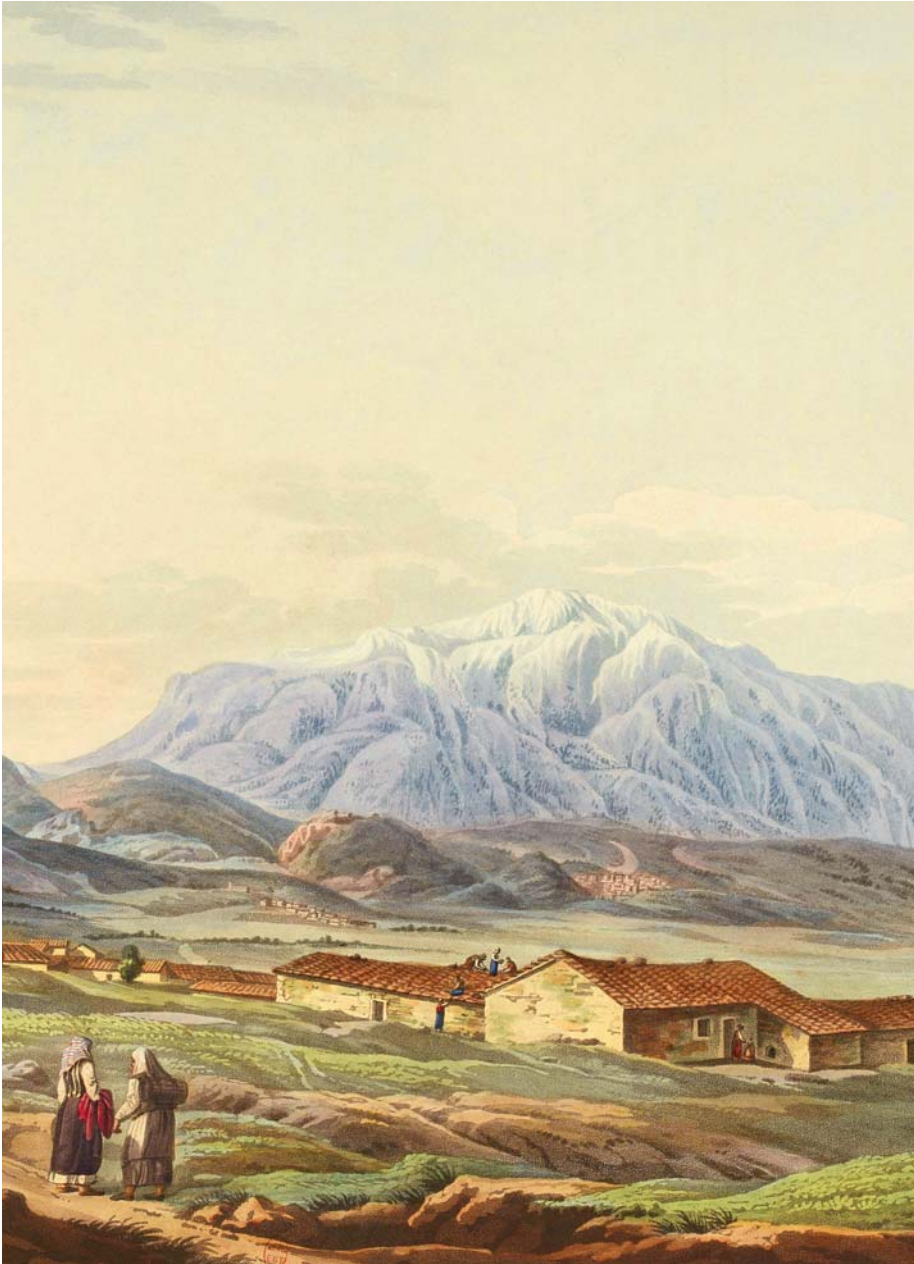
I embellished the story to show Gyges' perspective, which I think is lost in Herodotus' version. Of course, Herodotus' aim is not to write an epic or a biography, but he gives the reader just enough information to associate his work with that of Homer: a beautiful queen, a usurped king, issues with chastity, and actions that will have repercussions for future generations.

For the poem itself, I began with the word “pride” because the subject of Herodotus’ work is pride, and the purpose of *The Histories* is not only to record how the Persian War began, but is also meant to warn people and nations, especially Athens, not to be too proud about their status in the world because great nations will eventually be brought low, and small nations will eventually become great, just as Athens, which was once weak, became a dominant power during Herodotus’ lifetime, and Persia, which was the greatest empire on earth just before Herodotus’ lifetime has now been brought low. I also borrowed the line about Time from David Grene’s translation, since I think that his introduction is poetic in itself.

I also included some references to mythological characters such as Artemis and Apollo in order to imitate Homer, but I did not include the influence of the gods on men, because Herodotus does not characterize the gods in his work, unlike Homer (although the gods are still present in his work, to a limited extent). ■

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"Parnassus": from the volume *Views in Greece from drawings by Edward Dodwell* (page 19), published by Rodwell and Martin, London, 1821.

KARL KIRCHWEY

Looking at Parnassus and Mont Blanc: Romantic Poetry

I.

In 1820, in a magazine that lasted for just one issue, a poet with the colorful name of Thomas Love Peacock published an essay in which he declared that poetry was dead. This essay, called “The Four Ages of Poetry,” would have been forgotten altogether except that it prompted Percy Bysshe Shelley to write his essay “A Defence of Poetry” in 1821. It is as if Shelley responded with nuclear weapons to someone who had been throwing rocks: his essay is one of the great philosophical and aesthetic statements about poetry, completely out of proportion, in its range and seriousness, to the half-mocking essay that provoked it.

Part of Peacock’s claim is that poetry has become self-regarding and irrelevant. It has been bypassed, not only by other literary art forms such as fiction, but also by every other form of human inquiry. He writes that:

intellectual power and intellectual acquisition have turned themselves into other and better channels, and have abandoned the cultivation and the fate of poetry to the degenerate fry of modern rhymesters.

He concludes his essay with a remarkable image. Mount Parnassus in Greece is the sacred source of poetry. Peacock says that “mathematicians, astronomers, chemists, moralists, metaphysicians, historians, politicians, and political economists... have built into the upper air of intelligence a pyramid,” and from the top of this pyramid they all look down on the poets, sitting on top of Mount Parnassus far below them. As they look down, they “smile at the little ambition and the circumscribed perceptions with which the drivellers and the mountebanks... are contending for the poetical palm and the critical chair.”

One understands why Shelley felt he had to respond. And poetry has been declared dead in our own day, too. Critic and poet Dana Gioia published an essay called “Can Poetry Matter?” in 1991; in it, he looked back to a 1988 essay by Joseph Epstein called “Who Killed Poetry?” and even further back to a 1934 essay by critic Edmund Wilson

called “Is Verse a Dying Technique?” And just as Shelley responded to Peacock, so poet Donald Hall responded to Gioia’s essay with a 1994 essay of his own defiantly entitled “Death to the Death of Poetry.”

I reflect on these matters not as a scholar, but as a poet. I am a poet who has learned much from Romantic poetry, but who is also concerned with poetry’s apparent irrelevance to the mainstream literary and cultural discourse in this country. So I would like to take up one part of Peacock’s concluding trope. I would like to describe the view from Mount Parnassus—is it really as limited as Peacock and others would have us believe? And I would like to describe the view of a real mountain, being Mont Blanc, the highest mountain in Europe, with which I have had a sort of personal connection. I have devoted my working life to writing poetry. I would like to know whether or not poetry matters.

II.

One of the many stirring passages in Shelley’s “A Defence of Poetry” goes like this:

Poetry is indeed something divine. It is at once the centre and circumference of knowledge; it is that which comprehends all science, and that to which all science must be referred. It is at the same time the root and blossom of all other systems of thought: it is that from which all spring, and that which adorns all; and that which, if blighted, denies the fruit and the seed, and withholds from the barren world the nourishment and the succession of the scions of the tree of life. (53)

It is clear what Shelley is doing here: he is responding to Peacock’s claim that poetry has become irrelevant to other scientific and philosophical concerns by asserting that, on the contrary, poetry *comprehends* all of these concerns. As it happens, I was fortunate enough to find a teacher, when I was an undergraduate, who was not only a distinguished poet but also a scholar. He agreed with Shelley. And he convinced me that poetry, if taken seriously, obliged the poet to learn as much about the world as possible, to explore other languages and cultural traditions, and fields far beyond literature.

The “Four Ages of Poetry” posited by Peacock are Iron, Golden, Silver, and Brass, and each age after the Iron Age involves a kind of looking-back at earlier poetic ages that becomes increasingly rarified and solipsistic. As time goes on, poetry becomes a

riffing off of itself, and as such decreasingly relevant to most people in their everyday lives. There is, however, another way of thinking about this, which is that poetry is a *conversation* between poets, as well as between poets and readers, and that each new poem provides a kind of *response* to the poetry that has come before. And not just poetry: other kinds of literature do this all the time, and today we call it intertextuality. Shelley's essay, after all, is in a dialogue with Peacock's. One can try to understand poetry, both by writing essays about it and by writing poems of one's own. So I would like to describe here conversations between poems by Wordsworth, Coleridge, and Shelley and poems of my own.

III.

In September of 1802, leaving early one morning for France, Wordsworth cast a backward glance at the city of London, with which he had a somewhat complicated relationship. At the time, it was an ugly, brutal place. Wordsworth's feelings about London began with a kind of childish idealization from afar, but actual residence in the city revealed a "Parliament of Monsters," even if it was full of fascination, as Wordsworth came to exclaim (in the 1850 edition of *The Prelude*):

Rise up, thou monstrous ant-hill on the plain
 Of a too-busy world! Before me flow,
 Thou endless stream of men and moving things!
 Thy every-day appearance, as it strikes—
 With wonder heightened, or sublimed by awe—
 On strangers of all ages, the quick dance
 Of colours, lights and forms; the deafening din;
 The comers and the goers face to face,
 Face after face.... (149-157)

Those words "sublimed" and "awe" suggest that Wordsworth's childhood experience of the hills and lakes of Cumberland, his "early converse with the works of God," are the lens through which he is seeing London. His poem provides a vivid description of the city, but perhaps in his deepest heart the city did not register with him, did not pass beyond "the suburbs of the mind," as he put it. Or it *did* register, but only if he

applied the skills he had learned elsewhere. Even in London, the landscapes of nature are primary, and Wordsworth concludes, in the 1805 edition, “By influence habitual to the mind/ The mountain’s outline and its steady form/ Gives a pure grandeur, and its presence shapes/ The measure and the prospect of the soul/ To majesty” (721-5). It is Wordsworth’s experience of a natural landscape that allows him to understand an entirely human-made landscape.

So maybe it was the fact that he was getting out of town that inspired in Wordsworth one of the most beautiful and tender poems anyone has ever written about a city, in which a template of the country is, as it were, laid over the city. It’s short enough quote in its entirety:

Composed Upon Westminster Bridge, September 3, 1802

Earth has not anything to show more fair:
 Dull would he be of soul who could pass by
 A sight so touching in its majesty:
 This City now doth, like a garment, wear
 The beauty of the morning; silent, bare,
 Ships, towers, domes, theatres, and temples lie
 Open unto the fields, and to the sky;
 All bright and glittering in the smokeless air.
 Never did sun more beautifully steep
 In his first splendour, valley, rock, or hill;
 Ne’er saw I, never felt, a calm so deep!
 The river glideth at his own sweet will:
 Dear God! the very houses seem asleep;
 And all that mighty heart is lying still!

The point about Wordsworth’s vision, of course, is that the city hasn’t woken up yet, and in September it isn’t cold enough for the burning of wood and the coal fires that would have obscured the entire city in a toxic fog. But he’s giving the city credit for a “calm” equal to any he would find at Grasmere in the Lake District. The last line of Wordsworth’s poem is really the best; the “mighty heart” is not only the power and the glory of a great city, but it seems to be the heart of Nature itself, revealed to Wordsworth where he least expects to find it.

IV.

I was given a chance to live and work in Rome from 2010–13, and it was during that time that the first line of Wordsworth’s 1802 sonnet came back into my mind. I was living at the American Academy in Rome, an overseas research and study center for scholars and artists. The Academy is located on the Janiculum, the tallest of Rome’s hills, from which there is a panoramic view of the ancient city and the mountains beyond. As I recall it, my family and I had just returned from a holiday visit to the United States when I wrote the following poem, which is a sonnet like Wordsworth’s:

On the Janiculum, January 7, 2012

Earth has not anything to show more fair,
 and you’d have to be dead inside not to feel something—
 but what, exactly? There are scholars who could tell me
 about the walls, arches, baths and temples, and
 it’s not that I’m indifferent to such knowledge,
 but long ago I learned to follow beauty.
 The city lies flushed by sunset in its bowl,
 the snow mountains on the far horizon like a dream,
 as runnels of violet invade each street,
 and what is left, on a winter afternoon,
 is a feeling of joy so closely followed by grief
 you might almost miss the moment of tenderness
 in which both resolve, as if toward something vulnerable:
 though the city does not have you, has never had you, in mind.

My poem at least *starts*, not only with Wordsworth’s first line, but with something of Wordsworth’s awe and reverence at the view of the sleeping city of London. Both poems are set at a liminal time: his at dawn and mine at sunset. And yet in my poem the rapture doesn’t last. This is not just because, for the three years I worked at the Academy, I was surrounded by scholars in many humanistic disciplines whose business was most emphatically *not* rapture but rather arguments and theories, names and dates and facts. But in my poem I am also trying to understand the process of my own poetic *seeing* and *feeling*. In his 1800 “Preface” to the Second Edition of the *Lyrical Ballads*,

Wordsworth famously declares that “all good poetry is the spontaneous overflow of powerful feelings,” and I would certainly agree with him there. But what happens *after* the feelings? Wordsworth describes emotion “recollected in tranquility” and contemplated until eventually, “by a species of reaction, the tranquility gradually disappears,” and a new emotion, like that originally felt, gives rise to the poem. My poem is also trying to chart a phenomenology of feeling, I guess one would call it, and gets as far as understanding that the view of the city of Rome that winter afternoon causes, first joy and then grief, resolving into a kind of tenderness.

I may have succeeded in leaving knowledge with the scholars inside the Academy’s walls, but I did not succeed in feeling the “mighty heart” of the city, as Wordsworth does. Partly this is because the city of Rome is simply so old that it *never* really seems to take notice of a single human life. But there’s something else, too. For I think poets today have lost the knack of that *communion* between the seer and what he is seeing that is characteristic of the Romantic poet. The speaker in my poem *wants* to find Rome at sunset as vulnerable as London at dawn, but can only conclude with a keen awareness of his separation from what he is looking at, saying that “the city does not have you, has never had you, in mind.” For Wordsworth, it isn’t a question of London having him in mind; instead, London, at that moment, *is* his mind. This was not available to me two hundred years later. ■

This essay is excerpted and adapted from a lecture delivered on March 20, 2018 to the students of the second-year Core Humanities. In-text citations for Peacock’s essay and Shelley’s refer to the volume Peacock’s Four Ages of Poetry, Shelley’s Defence of Poetry, Browning’s Essay on Shelley, edited by H. F. B. Brett-Smith (Houghton Mifflin, 1921).

WENDY YUDI XIE

Haiku

sakura, in spring
so dense – nothing can cut through
and you start to rain

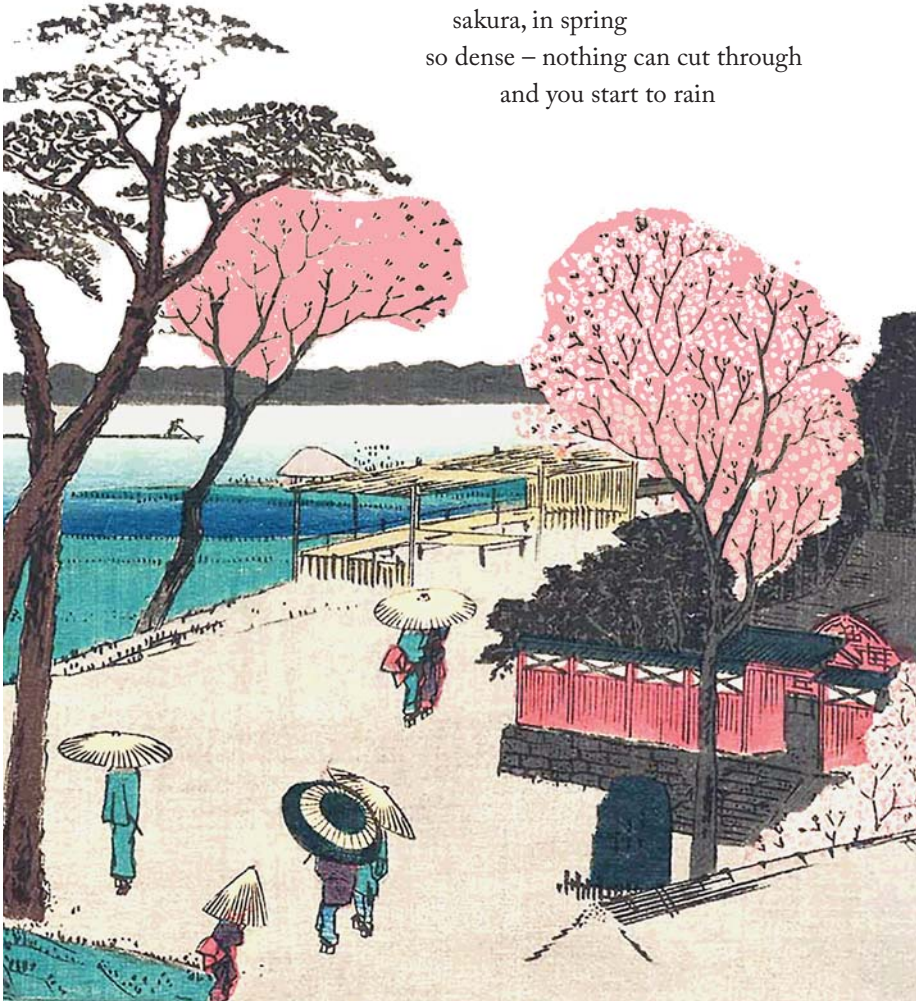


Image adapted from the woodblock print “Cherry Trees in Rain on the Sumida River Embankment” (*Sumida zutsumi uchû no sakura*, 東都名所 隅田堤雨中之桜), from the series *Famous Places in the Eastern Capital*. Produced in the 1850s by the Edo-period artist Utagawa Hiroshige (1797–1858). In the collection of the Museum of Fine Arts, Boston, accession number 21.9790. In the public domain; sourced from mfa.org.

The Cur in the Curriculum

Responding to persistent student complaints that the reading list in the Core Curriculum fails to encompass sufficient species diversity, the editors of the Core Journal would like to propose the following masterworks of canine authorship as potential additions to the syllabus:

The Epic of Gilgamutts

The Dogyssey of Homer

Plato's Sympupsium

Nichobarkean Ethics

City of Dog by St. Augustine

Poochadise Lost by John Milkbone

The Heel-iad of Virgil

Lady with a Lapdog by Chekhov (not a dog author, but still dog-allied)

The Gospel of Bark

The Old Regime & the French Poodle by Alexis de Tocqueville

Dog Quixote

Dante's Pugatorio

Mrs. Dachshunday by Virginia Woof

The Essays of Muttaigne

The Pembroke Welsh Ethic and the Spirit of Corgism by Max Wagger

The topic of species diversity in Core is hardly settled by the present effort for canine inclusion. Questions for future consideration must include: What is the place of dogs in the BU Hub? Might a corgi be an appropriate mascot for Core, or is that too on the (cold, wet) nose? And, thinking beyond dogs: Who is the Shakespeare of the mustelids? ■

ON THE FACING PAGE: Here we see Roo, a frequent and much-beloved visitor in the Core office, enjoying one of his favorite books from the Core library. (We note philosophy major Priest Gooding reading over his shoulder.) Special thanks to Christian Rose for holding the book and turning the pages.



CADENCE SEEGER

Tonight at Eight: A Debate on Philosophy, Drugs & Alcohol

PRESENTER: I'm joined tonight by Aristotle, Confucius, and Lao-tzu, three of the most revered minds of the ancient world, to discuss a very modern issue: the epidemic of drug and alcohol abuse in the United States, particularly by groups of young adults. Before the panel opens up for discussion, on a remedy for such a problem, let me set up a possible root of the issue: people use drugs and alcohol as an escape from the overbearing pressures of everyday life and expectations. When people feel unhappy in their lives because they are not living up to their potential, or their lives are not producing the rewards that they believe they deserve, people turn to a source of more immediate satisfaction. Drugs and alcohol soften the senses and impose a feeling of ease and euphoria, which can often be interpreted as happiness. This stimulated euphoria allows the user to put aside her everyday worries and concerns and feel like she is enjoying the present moment without the constant fear of the future.

ARISTOTLE: This so-called "happiness" felt from drugs and alcohol is the feeling furthest away from true happiness. Happiness is the result of excelling at one's function as a human, which is to think rationally and logically, and drugs and alcohol completely inhibit bright young minds from any rational thought or behavior (1907a37). The euphoria felt by these substances is a thick fog, engulfing the youth and blinding him from going in any forward direction, instead leaving him confused and stumbling about dumbfounded in one place. While every action and choice seems to aim at some good, using drugs and alcohol to create this synthetic happiness is only an action taken to achieve an imagined good (1094a). This happiness is not even close to true happiness, and is in fact keeping youths from finding what makes them truly happy by taking away their fundamental rationality.

CONFUCIUS thoughtfully strokes his long dark beard, while LAO-TZU sits motionless and silent, hands folded neatly under the table. CONFUCIUS raises a long knobby finger, and looks inquisitively to ARISTOTLE.

CONFUCIUS: Is it indeed a human's purpose to think and act with rationality?

ARISTOTLE nods vehemently.

CONF., *persisting*: Isn't a human's primary purpose to understand those around him and honor his elders? For filial and brotherly conduct—these are the root of humanness—are they not (I.2)? Therefore, what inhibits these inebriated people is their lack of self-control, showing their true selves as fundamentally careless, and careless people cannot properly take care of themselves, much less take care of others. Filial piety is of the utmost importance to a well-functioning society, and children who are out drinking and doing drugs are not only putting themselves at unnecessary risk, but they cannot possibly be present to perform their function as proper children. A father and mother should have to worry only about their child's falling ill, but the parents of such reckless children have to worry about so much more (II.6).

CONFUCIUS takes a moment to pause and catch his breath, during which ARISTOTLE quickly interjects, placing both palms dramatically on the table.

ARIS., *demandingly*: The only way to curb reckless behavior and promote rational activity is through strict obedience, which will inevitably become habit. Only when the habit of acting with goodness is established can people begin to act virtuously.

CONF.: How does one become obedient?

ARIS., *without missing a beat*: It takes regulated practice and strict motivation to learn to obey.

CONF., *smiling slyly, and shaking his head*: Ritual.

ARIS.: What?

CONF.: An orderly society is ran through ritual rather than laws and regulations. Youths seek to do the exact action that they are barred from doing, so a strict ban against drugs and alcohol will only drive people to try the substances. However, regulate them with ritual, and they will have a sense of shame and become upright (II.3).

Without the model of parents, friends, or leaders using illicit substances, children will have no desire to try such items. By making drugs and alcohol seem like an unattainable thing, society is making the use of drugs and alcohol look more appealing. By taking drug and alcohol use out of public media and everyday life, the draw of the substances will disappear.

ARIS., laughing heartily and slumping back into his chair: While I admire your faith in humanity, it simply is not how people actually function. He rolls his hand into a tight fist for emphasis. People can only learn to act with morality when strict moral laws are imposed upon them by lawgivers with virtue and practical wisdom. *His fist flies through the air, landing loudly on the table upon the word "strict."* Laws form habits and people will only become just by the practice of just actions (1103b). So the obvious solution to this drug and alcohol problem is therefore stricter laws and regulations against the use of the substances.

A dull laugh is heard from the other side of the table, and all heads quickly turn to scrutinize the squinting, bright eyes of LAO-TZU.

LAO TZU, in a soft voice: You talkers are trying to control everything.

CONFUCIUS knits his hands together, and ARISTOTLE's brow furrows.

ARIS., loudly: What might you think of the whole matter, considering you haven't bothered saying a single word up to this point.

LAO TZU: Longwinded speech is exhausting. Better to stay centered and focused (5). And there is a problem at hand. A problem of young minds being squandered under the brutal weight of drugs and alcohol, and yet problems are not merely solvable through words. Words do nothing to lead one to the answer.

ARISTOTLE slams a fist down on the tabletop. CONFUCIUS puts his hands out to steady the table, while LAO-TZU sits smiling and statue-still, unaffected by ARISTOTLE's dramatic display.

ARIS., demandingly: How can you possibly come to any sort of rational solution with-

out proper discourse and analysis of a problem?

LAO TZU, *quiet as he gazes at his counterparts*: Practice non-action and the natural order is not disrupted (3). Does the baby allow itself to be controlled? Does he obey when the mother demands he not shriek, but refuses to feed him? Can he be ritualized into becoming a mindless clone of his elders?

LAO-TZU's words flow through the room as if made of light silk, causing an awed and slightly confused hush to fall upon the room.

ARIS., *seemingly ready to flip over the table, instead deeply inhales*: Please elaborate on whatever the hell you're talking about.

LAO TZU, *with the same placid smile, hands folded neatly in his lap*: People are too focused on the wrong things in life. Instead of ritualizing your life away and thereby taking all of the passion out of your activities, people should do the things they want to do when they want to do them. *He nods to Confucius*. The more elaborate the laws, the more they will commit crimes (57). *An agreeing smile spreads across Confucius' lips*. By acting with unrestricted spontaneity, people's actions become more genuine. The more people indulge in their desires, the more natural their actions will become, like the natural actions of the infant.

ARIS., *roaring*: Get to the point! What does this have to do with drugs and alcohol?

CONF., *nodding steadily and muttering*: Knowledge is to know when you don't know (II.17). And you, Lao-tzu, don't appear to know what the issue is at hand.

LAO TZU, *taking a deep breath*: This "epidemic" that we have gathered to discuss is not a true epidemic whatsoever, but rather an indulgence in a short-lived euphoria. Occasional drug and alcohol use is nothing to be ashamed of, so long as the substances do not become so prevalent that they overwhelm one's mind.

ARIS., *again loudly*: So? What if they do overwhelm one's mind? What is your wordless solution in this case?

LAO TZU, *serenely leaning back in his chair, hands still folded*: Too much stimulation from artificial drugs will overwhelm the synapses in the brain, therefore taking users away from their natural selves. This destruction of one's natural self is the true issue at hand, and the problem of drugs and alcohol are merely a gateway to this.

ARISTOTLE opens his mouth to give his rebuttal.

PRES.: We have reached the end of our time here today, so would each speaker like to finish off the night by giving their solution to the abuse of drugs and alcohol?

ARIS., *standing suddenly*: The only plausible solution would be to immediately implement stricter laws regarding the prohibition of alcohol and drugs, supported by strong enforcement of such laws. Only explicit and feared laws can force people down the correct path in life.

CONF., *smiling*: The only true way to lead people down the right path in life, and away from drugs and alcohol, is to gently steer them away from the wrong path, but let them walk themselves. Modeling through ritual and persuasion will be far more effective than cruel laws and regulations.

LAO TZU, *softly*: Perhaps there is no right way down the path. Perhaps the truly wrong way is to force others down one path or another. Less involvement in people's affairs will allow them to revert to their inborn states, and living in accordance to one's nature—the only true and right path.

PRES.: I would like to thank my three guests for being here tonight and giving us a lot to think about. Goodnight everyone.

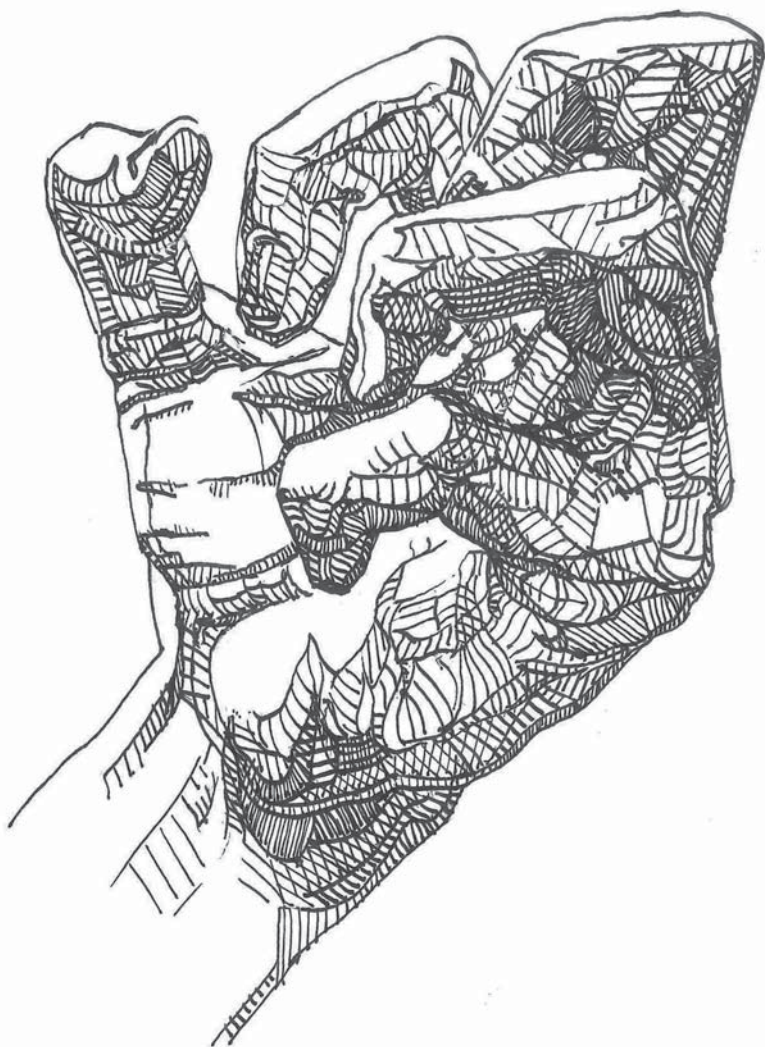
The PRESENTER taps her note cards on the table as the camera pulls away. Fade to black. ■

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TIFFANY MAKOVIC

A Loving Poem

for the faint of heart

Carefully . . .

counting . . .

days . . .

as the kudzu's envioning,
twisting, climbing
swallows homes whole.

Property on the periphery,
swallows still click and chatter—
What's the use of concern?

Roots entangled
but newfangled perennials loom,
prepare to smother
and enshroud gardens into mounds.

Each

step

requires

calculation.

Tendrils of anticipation
seep inside,
coil and writhe unaware,
unconcerned.

Footfalls hesitant
and heavy as smoke . . .

as smoke saturates lungs,

rising orange tongues
lick up the boundary.

I don't admire the flames
with satisfaction or solemnity.

Fires can't extinguish stubborn persistence.
Growth is not sinister.

It thrives only where it feels light's touch,
paid for and planted to revive
an acrid south,

where presumptions of malice
like vines consume minds,
(*Realise*) it stops just short of the street-side.

It hides

everything

and

nothing

Austen's Popularity in Print, on Screen, and in the Classroom

Seated and poised with crossed arms, she looks beyond the viewer with dark, steady eyes. Her features are plain and honest. With her painstakingly high, modest neckline, she looks like a conservative, if slightly annoyed, matronly aunt. As your gaze catches on the straight line of her mouth, she seems to dare you to taunt her frilly cap. This is Jane Austen, as captured in pencil and watercolor by her sister Cassandra in 1810, an image preserved in the National Portrait Gallery, London; Jane Austen—author of the novel *Pride and Prejudice* appearing on the fourth-semester Core humanities syllabus; subject of the film *Becoming Jane* (2007); and celebrity whose genius the world celebrated with special enthusiasm in 2017, two hundred years after her death.

Jane Austen was born on December 6, 1775, to Reverend George Austen and Cassandra Austen in Hampshire, England. She was one of eight children, and only one of two daughters (Klancer). During her life, Austen was closest to her sister Cassandra, her brother Henry (who later became her publishing agent), and her father (Mandal 77-78). Theirs was a family of humble means; her father, however, encouraged her to read the novels in his study, and was willing to spend money on paper and ink for her, giving her the opportunity to begin writing (Klancer).

Although Austen is a household name today, when she published her first works in the early 1800s her books were not particularly popular. Indeed, she did not even have immediate success in publishing them. Austen finished the first drafts of her three novels—*Sense and Sensibility*, *Pride and Prejudice*, and *Northanger Abbey*—in the 1790s but due to multiple publishing failures and personal crises, it would be twenty years before the books would appear in print. Austen first submitted *First Impressions* (today's *Pride and Prejudice*) in 1797 to the prestigious publisher Cadell and Davies. The manuscript was returned to her unread, the package stamped with the words “declined by Return of Post” (Mandal 59). This rejection may correlate with a decline in female authorship in the late 1790s, before its rise again at the turn of the century, and with a fear of publishing novels in general due to the pushback against Jacobian novels in the decade prior (60). Mandal suggests that Austen's failure to publish *First Impressions*

may be also credited to Austen's pride, arguing that if Austen had re-submitted to a less prestigious publisher, "she almost certainly would have been published" (60).

Despite the rejection of *First Impressions*, Austen was not discouraged. She went back, reworking her first manuscript *Susan* (today's *Northanger Abbey*) in 1798. She sold its copyright to Crosby & Co. in 1803, but the publishing house was unable to proceed with the publication of the book due to lack of funds (Mandal 69). Although Austen would have fought for *Susan's* publication, her father's death in 1805 set her career back. Austen, her sister Cassandra, and their mother were forced to move from their family home, Steventon, to Chawton Cottage under the care of their older brother Edward (Austen-Leigh 81). This retrenchment explains the between the completion of her first novels and their actual publication in the 1810s.

Recovering from the blow of her father's death, Austen emerged with fresh determination, writing to Crosby & Co. in 1809 to demand that they publish *Susan*. Under the pseudonym Mrs. Ashton Davis (or MAD, as she signed her letter), she wrote that her book had been purchased in the spring of 1803 and was promised an early publication at the time of sale. She writes, "I can only account for such an extraordinary circumstance by supposing the MS by some carelessness to have been lost... if that was the case, [I] am willing to supply You with another copy" (Mandel 63). The final signature expressively reads, "I am Gentleman &c&c MAD" (Mandel 63). Despite the subtle jab at the end of her note, Austen could not shame Crosby & Co. into printing her novel. She waited several years, and then purchased copyright back for the original sum she had been paid for it, £10 (Mandel 63).

Austen wasted no time revisiting *First Impressions* and making *Sense and Sensibility* publication-ready. In 1811, Austen successfully published *Sense and Sensibility* anonymously through publisher Thomas Egerton. The book, having sold out within the first two years of print, was deemed worthy of a second edition (Mandal 82). Although the second edition did not sell as well as had been hoped, it led to the sale of *Pride and Prejudice's* copyright to Egerton for £110 in 1813.

The first edition of *Pride and Prejudice* was published in 1813, and advertised as written by "a Lady, the Author of *Sense and Sensibility*" (Mandal 82). The work was reviewed by three eminent journals, "all of which agreed that Elizabeth Bennet was perfectly executed," and praised Mr. Collins' character, though they critiqued Darcy as "two-dimensional in his transformation from indifferent snob to passionate lover" (85). *Pride and Prejudice's* success officially established Austen as an author. *Mansfield Park* was released a year later, and though not as well reviewed, it was popular with the

public, keeping Austen on bookshelves.

Still anonymous, Austen published *Emma* in 1815. *Emma* was Austen's last work published during her lifetime. Her death in 1817 left her brother Henry and sister Cassandra to publish *Persuasion* (1817) and *Northanger Abbey* (1817) in a special collection. In this collection, Henry unveiled Jane Austen's name to the world.

After Austen's death, a new publisher, Bentley, bought the copyrights to *Emma*, *Mansfield Park*, *Northanger Abbey*, *Persuasion*, and *Pride and Prejudice*. Bentley published all the works in his 23rd volume of Bentley's Standard Novels. According to Mandal, Austen may not have been canonized without Bentley's involvement (207-8). The collection was not as popular as expected, but it kept Austen's works in print; they were affordable copies, easily accessible to the general public (209).

In 1869, Austen's nephew James Austen-Leigh further fanned the flame of Austen's fame by publishing the first edition of her memoirs. In *A Memoir of Jane Austen*, Austen-Leigh published a doctored photo of Austen; personal letters between Cassandra and Jane; and memoirs from Jane's life. Besides giving the public a face to go with her name, Austen-Leigh also sold a certain view of Austen: "A woman devout and kind, full of common sense and propriety, presented a self-unified and whole to her readers" (Dillon 1).

All of this information helps to explain the circumstances through which Jane Austen found initial fame. The next question to consider is, why does she remain so popular? Today, Austen's novels are considered classroom classics, living on, I would argue, thanks to her witty language, her sophisticated depiction of society, and the unique suitability of her stories for modern adaptation. I decided to look into the reasons that Austen has been given such a place of prominence in the Core syllabus.

It is a truth universally acknowledged that every humanities student will have the pleasure of being assigned an Austen novel at some point in their academic career. This is certainly true for students in Boston University's Core Curriculum Humanities IV course... or is it? Since the course's founding in 1991, Austen was not on the original list of required books. Instead, Mary Wollstonecraft and Mary Shelley were the first female authors on the syllabus. From 1991 to 2000, Wollstonecraft's "A Vindication on the Rights of Women" (1792) and Shelley's *Frankenstein* (1818) made regular appearances in the course syllabus. Austen's first appearance in any Core syllabus is in the 1995 Core Humanities IV Honors course. Her name does not appear in the general (non-honors) course syllabus until 2001. From 2001 and on, however, Austen has not left her place on the Core's required reading list. (Notably, for the past fifteen years Core

students have spent two weeks each spring semester reading and discussing Austen, while some other, male authors are given only one week in the classroom.)

When I asked Professor Kyna Hamill—coordinator for the CC 202 in Spring 2017—why Austen remains on the Core syllabus, she replied: “There is not much logical decision making to having her in [the syllabus] as you might think. It is a legacy now to keep [her in the curriculum,] and the fact that there are so few women in Core makes her a good choice.” She explained that a further consideration was that Professor Virginia Sapiro wasn’t available after 2014 to lecture on Wollstonecraft, but also emphasized that “the students just like [Austen] more.” Hamill’s comment on the loss of the single Wollstonecraft lecturer stands out when compared to the diversity of faculty invited to lecture about Austen.

When examining the syllabi over the years, I discovered that at least eight different scholars have been invited by Core to speak about Austen over the years, including Julia Brown, Stephanie Nelson, and Catherine Klancer. I found it interesting how different scholars found relevant connections between Austen and their various fields of expertise; for example, in her Spring 2017 lecture titled “The Lady and the Sage,” Professor Klancer drew upon her background in Confucian studies to conduct an analysis of propriety in *Pride and Prejudice*.

If Austen is not in the curriculum, she is at least known by name and referenced as a typical classic author. Despite this popularity, the question still remains: why is Jane Austen still taught in schools? The answer comes from the power and legacy Austen’s name carries.

Although “Jane Austen does not authorize all things for everybody,” Margolis writes, “Her name represents a certain approach to issues framed within a certain context” (39). By “certain context,” Margolis refers to Austen’s appropriate discussion of individual morals and her role as an advocate for strong personal accountability. Some readers have a, “If you’ve read one Austen novel, you’ve read them all” attitude toward Austen’s novels; most educators, however, see Austen’s novels as predictable recipes of universal issues including money, family relationships/obligations, headstrong behavior, social standards, and love that make her books safe discussion builders for their students (Fritzer 529). Each of Austen’s works, Fritzer writes, “is concerned with personal integrity in different circumstances,” and Austen asks her readers to consider what an individual’s role is in society, and what he or she is “obligated to tolerate in the way of stricture on behavior” (529). For example, Emma Woodhouse teaches students about using their place in society to better the community, while remembering to respect

personal boundaries, and honor the advice of friends. Elizabeth Bennet plays her role as a daughter and woman in her society well, but refuses to marry Mr. Collins just for the sake of securing a marriage. Elizabeth also refuses to separate herself from Darcy because of Lady de Bourgh's objections at Elizabeth's lower class. Both Emma and Elizabeth are models to students who need to see strong female characters develop consciences and senses of personal accountability (597).

Despite the fact that Austen's father was a religious man, Austen's characters avoid preaching the right and wrong way to do things to the readers. Their emotional journeys to moral development and personal growth are told in good taste, with humor, wit, and a refined air. Austen's use of the English language sets her apart from her contemporaries, and exposes certain literary tricks. The omnipresent narrator, such as in *Pride and Prejudice*, rarely makes him or herself known, and guides the story with little direct interference. In studying Austen's subtle and satirical use of language, one sees how her books can be used as an example for good writing and reading. Finally, Austen's novels are compelling and likable to readers. Unlike the dense writing of Kant's *Metaphysics of Morals* or the madcap ridiculousness of Cervantes' *Don Quixote*, Austen provides an almost modern, polite voice laced with refinement and gentility. Getting students to read is hard enough; giving them something they might actually enjoy helps create a generation of readers.

One cannot ignore Jane Austen's novels' abilities to adapt with the times. Although modern audiences may argue that Austen's novels focus too heavily on outdated issues like a woman's fear of never marrying, or structured social classes, Austen's texts are often and easily adapted to address modern, relatable issues. For example, in the web series *The Lizzie Bennet Diaries* (2012-13), Lydia's affair with Wickham changes from elopement to a sex tape scandal. Darcy saves the day, not by paying off Wickham's debts, but by buying and destroying the tapes Wickham planned on blackmailing Lydia with. Mr. Collins' marriage proposal also turns into a desperate attempt to hire Lizzie (and then Charlotte) to work for the company Pemberley Digital. The LBD update of *Pride and Prejudice*'s plot, language, and medium keeps Jane Austen's novels modernized and easily accessible for anyone with a computer and wi-fi.

The web series *Emma Approved* (2013), and the film *Pride and Prejudice and Zombies* (2016) showcase how modern adaptations of Austen move away from the structured social world of her novels, and make use of the highly marketable Austen brand. Such adaptations need only capture the spirit of the source material, rather than translating them down to the letter (Margolis 34). As Austen's works are now out of copyright,

directors have the liberty to rework Austen's works in new and creative ways. Margolis argues that the novels subtly suggest political movements or social critique, and the film adaptations exaggerate what social critique they want to highlight according to their target audiences (Margolis 34). With *Pride and Prejudice and Zombies*, director Burr Steers keeps the time-period costumes and candle-lit settings, and borrows and modifies dialogue from the novel, transposing the comedy of manners into a testament to girl power. Steers gives all the Bennet sisters masterful fighting skills, so that they can defend themselves from the zombie apocalypse. In *Emma Approved*, series creator Bernie Su posits Emma as the successful entrepreneurial owner of a life-coaching, matchmaking, and event-planning company, with Mr. Knightly as her business partner. In today's world of female empowerment, Su and Steers draw upon their respective source novels in different ways, while successfully marketing and popularizing Jane Austen's name.

Although these ploys may be seen as taking advantage of the marketability of Jane Austen's name for box-office revenue, one sees a symbiotic relationship between Austen's compelling stories and the famous, leading actors that keep drawing the crowds back to see the next Austen movie. BBC's traditional adaptation of *Pride and Prejudice* in 1997 honors Austen's original story, and seeks to gain an audience through Colin Firth's role as Darcy. Joe Wright's 2005 *Pride and Prejudice* movie stars Kiera Knightly and pars the novel down to its love story, downsizing the cast and focusing on creating a romantic aesthetic throughout the movie, such as Darcy's first proposal set in pouring rain, and second proposal at dawn in an open field. Despite the liberties each film adaptation takes with Jane Austen's works, they keep Jane Austen's stories alive for those who will not read the books in this fast-pace age.

Finally, Austen's celebrity status is sustained through her own mystique. Her 1869 biography gave birth to a desire to know the author behind the beloved classics we still read today, modern film attempts to fictionalize and market Austen's life. In *Becoming Jane* (2007), Anne Hathaway portrays Austen in a doomed love affair with Tom Lefroy. This Jane Austen could be a hero of her own Regency novel. Refusing to marry for anything but true love like Elizabeth Bennet, the Austen portrayed in *Becoming Jane* is one that we all want to know and can definitely empathize with. The bittersweet ending, suggesting Lefroy named his daughter Jane to honor their love, gives viewers hope that they both kept loving one another despite their forced separation; something any true romantic can relate to.

It's been more than two hundred years since Jane Austen's passing and she is today

more popular than ever. Despite initial publishing difficulties, the support of her family, her unyielding dedication to her works, and the publication of her biography all helped Austen and her works withstand the test of time. Her relatable characters and conflicts, strong moral characters, and use of language ensure that her works will remain on library bookshelves and in readers' hearts forever. Austen's adaptability to the computer and big screen, and the mystique surrounding herself, only add to Austen's celebrity status. ■

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Confucius Reviews Pixar

“The Incredibles”

What has become of filial piety? The two children, Violet and Flash, complain too much. Mr. Incredible comports himself with a minimum of dignity at work, and is a poor husband to his wife. — *Two stars.*

“WALL-E”

Though the rulers themselves left the realm in poor condition, this story of a robot serving his human masters without complaint, even after their departure, will warm the heart. — *Four stars.*

“Monsters, Inc.”

Chaos ensues when monsters fail to complete their tasks. Unbelievably, the two subordinates who do not follow through with their tasks are then unfittingly called heroes. Horrendous. — *One star.*

“Finding Nemo”

A boy fish is lost after not listening to his father, an exceptional parental figure who dutifully searches for his son. Insubordination is aptly punished and fatherly love kindly rewarded. — *Five stars.*

COMPILED BY KYNA HAMILL

Playlist: Best to Be Like Water

*Best to be like water, which benefits the ten thousand things and does not contend.
It pools where humans disdain to dwell, close to the Tao.*

– Laozi, trans. by Addiss and Lombardo

WHY DO RIVERS, OCEANS, BRIDGES, boats and the sea help us understand so much about what it means to feel happy or sad, or thoughtful or angry? Since it would have been impossible to make an “uncarved block” playlist, I give you this. – KH

1. Tropical Ocean Waves – sounds (random)
2. Handel Water Music Suite in D Major, HWV 349, Hornpipe (composed 1717)
3. The Water, Feist, The Reminder (2006)
4. River, Leon Bridges, Coming Home (2016)
5. Like a River, My Morning Jacket, The Waterfall (2015)
6. Water Under the Bridge, Adele, 25 (2015)
7. Bridge over Trouble Water, Simon & Garfunkel (1970)
8. The Water is Wide, James Taylor, New Moon Shine (1991)
9. Moon River, Audrey Hepburn, Breakfast at Tiffany’s Soundtrack (1961)
10. Heat Wave, Ethel Waters, from the musical “As Thousands Cheer” (1933)
11. If I had a Boat, Lyle Lovett, Pontiac (1987)
12. River, Joni Mitchell, Blue (1971)
13. New World Water, Yasiin Bey (Mos Def), Black on Both Sides (1999)
14. Waterfalls, TLC, Crazysexycool (1994)
15. Rock the Boat, The Hues Corporation, single (1973)
16. Gypsy Woman, Crystal Waters, Surprise (1991)
17. Caribbean Queen, Billy Ocean, No More Love on the Run (1984)
18. Under the Sea, “The Little Mermaid” soundtrack (1989)
19. I’m Gonna Wash That Man Right Out of My Hair, Mitzi Gaynor, “South Pacific” (1958)
20. Smoke on the Water, Deep Purple, Machine Head (1972)

DANIAL SHARIAT

Measured

The metronome marches
Eyes follow the weight
Head at tilt

Gone are the gears and workings
The case and the markings
Ignorant of the world and its chaos

Perhaps if I stared long enough
I too would be measured

GREGORY KERR & ABBY PETERSEN

Savageland!

The ideas of “civilization” and “savagery” are so cyclical that at times the notions of the savage and the civil become foolish and indistinguishable. They seem to be nothing more than terms that people use to describe what they don’t understand, whether it’s another culture, their own civilizations, or simply a fantasy. Because “savage” and “civil” are such imagined, relative, and intangible terms, we took it upon ourselves to make it something fully imaginary: a theme park. We present Savageland: The Most Civilized Place on Earth! Below is a brief summary of each author’s key ideas, followed by a description of the park’s main rides and attractions, written by the creators of Savageland for the general public.

- GK and AP

Thucydides

Ride the Trireme Bumper Boats and sink the ships of your enemies! Afterwards, hike up to the Acropolis and enter a decadent temple built from the exploitation of those who once trusted you to show your strength and play a game of Dodgeball Arête at the Parthenon!

Ibn Khaldûn

Be a Bedouin and ride ‘Khaldûn’s Camel Coaster! At the end of the day, stop by the Dynasty Diner for a four-course meal and authentic sedentary experience! Each dish is progressively more lavish yet somehow worse than the last, culminating in an absolutely terrible fourth dish, after which you’re kicked out of your table by the next dinner guests.

Thomas Hobbes

How far will you go to survive in a State of War? Fight for your survival in a battle to the death against your will with complete strangers in our very own Hobbesian Hunger Games arena!

John Locke

Don’t worry yourself with looking over your stuff, protect your property with one of our

park's high-security LOCKERs! Enjoy a delicious meal at our ½-star food truck, Life, Liberty, and the Pursuit of Lunch!

Jean-Jacques Rousseau

Nature sure is great, so take a break from all the excitement and enjoy a picnic on the grass! Wait 30 minutes after eating, and create inequality by stealing the other team's possessions in a game of Capture the Flag!

Adam Smith

Divide your labor and try out the Smith's Spectacular Pin Factory Coaster! And while you enjoy your time in Industrial London, celebrate new advancements in technology and Race a Horse-Drawn Carriage with your friends!

Alexis de Tocqueville

AMERICAN PAVILION: If one of your children is acting out and expressing a dissenting opinion, exercise your parental powers of majority and put them in the Democratic Quiet Corner! Why do all the hard work of carrying your own stuff? Stop by the Rent-A-Slave Booth and get a slave for the day to do the hard work and make your life easier! [NB: A depiction of horrific historical circumstances is avowedly not an endorsement of those circumstances. - Eds.]

FRENCH PAVILION: Can you survive the Reign of Terror? Descend the Guillotine on the Drop Tower of Death! Dress like a noble, have a slice of cake (at The Littlest Cake Shop), and keep the appearance of the French elite at the Versailles for Sore Eyes Costume House!

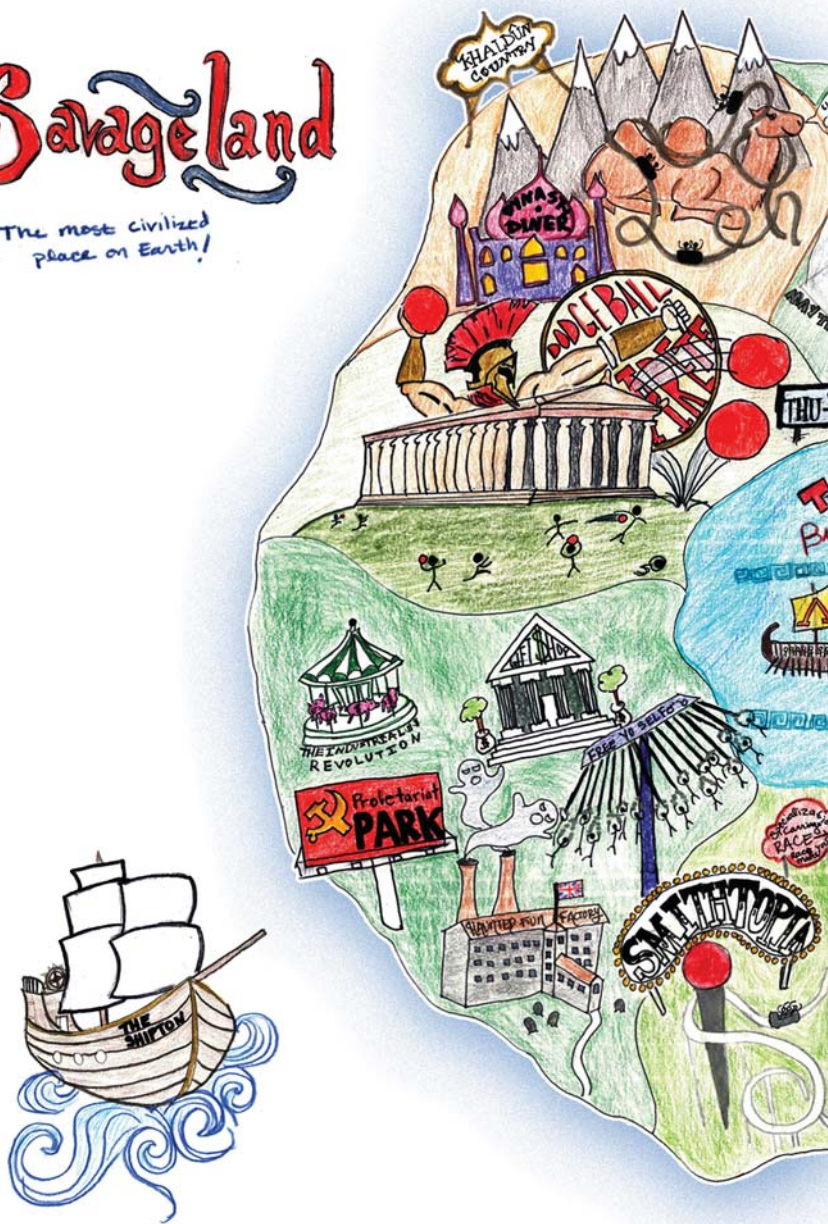
Karl Marx

The perfect place to deposit the kids while the adults enjoy the rest of the park. Let them have a go on the Industrial Revolution Merry-Go-Round! (Just don't let them try "to roll back the wheel of history.") When they're done revolving, send them over to the Haunted Fun Factory and pick them up 14 hours later (maximum height: 42"). When they're tired of being oppressed by those dastardly capitalists, tell them to go "Free Yo'Self" on the Tower Swing!

Before you leave, don't miss the chance to indulge your consumerist instincts! Stop by our Gift Shop and purchase a keepsake to remember your day at SavageLand. ■

SavageLand

The most civilized
place on Earth!





The Core Minor Class of 2018

The **Interdisciplinary Minor in the Core Curriculum** gives students an opportunity to explore in greater depth one or more of the questions or themes first encountered in the Core classes. The culmination of the minor is the two-credit capstone workshop, in which students work with each other and a faculty mentor to complete a major project blending source materials, practices and principles from at least two fields of study, all in a larger context of Core texts and themes.

The capstone workshop was offered for the first time in Spring 2018. Under the supervision of Prof. Kyna Hamill, two Core seniors worked throughout the semester to become our first class of Core Minor graduates:

The Venetiad: A Historical Adaptation of Virgil's Aeneid

by GREGORY KERR (Classics & Philosophy). “We sing of the city born from water.” This original four-book poem, set during the 1379 siege of the Republic of Venice by rival Genoa, adopts the narrative and thematic style of Virgil’s Aeneid, and explores the duality of greed and sacrifice.

Laika: Experiments in Narrative and the Graphic Novel

by CAT DOSSETT (History of Art & Architecture). An adaptation of the story of Laika the Soviet space-dog (shown below) into graphic novel format. Original illustrations enriched with art historical references are interspersed by prose attempts to make sense of human action, fear, and suffering.

The Core Journal editors are proud to present the finished form of these two projects as a pair of chapbook supplements to this issue. To access the chapbooks in digital format, please visit the issue webpage:

www.bu.edu/core/journal/xxvii

Hard copies can be requested by contacting the Core office staff or by emailing corejournal@gmail.com.



An Introduction to *The Republic* of Plato

As a supplement to this issue of *The Core Journal*, the editors are proud to present An Introduction to Plato's Republic, an essay adapted from a lecture delivered by Dr. Keith Whitaker in November 2017 to the students of the first-year Core Humanities. Here is an excerpt:

The Romans translated politeia as res publica, from which we get "Republic." Res publica is literally the "public thing." This translation underscores that even though it may bear special importance for each of us as an individual, the question of the best life is not a simply private matter. It is not a whim or idiosyncrasy. What's common is more complete; what's private is deprived. In Greek a private man is an idiot, from which we get the word "idiot." But an idiot is one who sticks to himself, his own thing: one who minds his own business. These observations pose the question: Is the best way of life the same for an individual and a collective?

Dr. Whitaker's essay, accessible via the table of contents for this issue at bu.edu/core/journal, will also be available in digital form via the new features platform on the Core website, bu.edu/core/ascend. Hard copy chapbooks of this supplement can be requested by contacting the Core office staff or by emailing corejournal@gmail.com.

BRIAN JORGENSEN

Lock ‘Em Up

This original song was composed to precede the Spring 2018 Classics & Core co-production of Aristophanes’s play *The Wasps*, and was performed by Prof. Jorgensen and the other members of the Fish Worship blues group: Professors Jay Samons (Classics), James Uden (Classics), and Wayne Snyder (Computer Science); Dr. David Mann (psychiatry); and Mr. Edmund Jorgensen.

Lock ‘em up, lock ‘em up, or send ‘em to the sky
I may be an old geezer, but it makes me young and spry
Early every morning, my jury-buddies coming by
No acquittals today, NO ACQUITTALS, that’s our war cry

Cleon is the man, he’s trumps with all us vets
Who stung them at Plataea? Maybe you forget
Even if the lottery balls never fall my way
Mr. Cleon will make sure I get my dollar a day

I can’t eat, and I can’t sleep
Until I can get out of here and condemn some creep
They’ve got alarms on all the doors, a net around the old folks home
Got to see defendants squirm, got to hear them try to bribe and moan

I hate hip-hop. I hate snobs.
I hate cellphones. I hate blogs.
I hate professors, privileged kids, and health-food diets
Play some old-time music, I’ll dance like a one-man riot

(To the tune of “Old Joe Clark”)

Round and round Waspish Joe
Round and round I say
I’d travel about ten-thousand miles
To see you dance all day

Hop light, hop light, Waspish Joe
Toes up to the moon
Athens will be great again
When Cleon calls the tune

Round and round Waspish Joe, &c.

Come with me, little darling
 We can have some fun
 I'm gonna be a rich man
 Once I outlive my son

Round and round Waspish Joe, &c.

People dancing with the stars
 Seeking wealth and fame
 Hey, by Dionysus, Joe
 Puts them all to shame

Round and round Waspish Joe
 Round and round, I say
 Round and around Waspish Joe
 Two thousand years away

Prof. Henderson, he translates
 Each raunchy thing they say
 Thank you actors, UCA
 Soon here comes the play

Round and around Waspish Joe
 Round and round I say
 Around and around Waspish Joe

Two thousand years away

Now here comes the play

Just like today

Two thousand years away

BRADY WRIGHT

Aristotle's Archer and the Target of Humor

People who exceed in being funny are regarded as buffoons and as crude. They try to be funny at any cost, and their aim is more to raise a laugh than to speak with decorum and without giving pain to the butt of their jokes. Those who cannot say anything funny themselves and take offense when others do are considered to be boorish and dour. Those whose fun remains in good taste are called 'witty,' implying quick versatility in their wits [...] Tact is also a quality that belongs to the median characteristic, and a man is tactful who says and listens to the sort of thing that benefits an honest and free man [...] A buffoon, however, cannot resist any temptation to be funny, and spares neither himself nor others for a laugh. He says things that no cultivated man would say, and some he would not even listen to. A boor, on the other hand, is useless in social relations of this kind. He contributes nothing and takes offense at everything, despite the fact that relaxation and amusement are a necessary part of life." (Aristotle 1127b35-1128b3)

Throughout his *Nicomachean Ethics*, Aristotle uses the image of an archer aiming at a target to illustrate the nature of one who wishes to practice a virtue (1094a23). Virtues resemble targets in that missing the target is significantly easier than hitting it. Furthermore, one can only hit the target through practice and repetition of action. Aristotle applies this image to concepts such as fear, truth, and humor. For example, one who shoots the target of humor too low is a boor, and one who shoots it too high is a buffoon. Through delicate practice of tact and wit, one can finally hit the narrow target and achieve the median virtue, wittiness. Armed with wittiness, humans have the ability to escape either an unhappy or an immoral society. Aristotle's image of the archer applies to the virtue of wittiness in that one can only become witty if one practices correctly in order to evade the many excesses and deficiencies of humor.

Aristotle writes that those who lack a sense of humor "are considered to be boorish and dour" (1128a9). The boor does not simply lack an ability to produce humor, but rather the boor lacks the ability to comprehend humor in the first place. Humor offends the boor. If a boor tried to aim for the target of humor, the arrow would land

nowhere close to the target. In order to aim at the target of humor the boor must first make the slightest attempt to understand the target. The boor can only understand humor through practice. In the *Spongebob Squarepants* episode “Idiot Box,” Spongebob’s humorous and lighthearted antics offend his boorish neighbor, Squidward. Squidward spends the entire episode unable to understand how his neighbors can have so much fun playing in an empty cardboard box (“Idiot Box”). The episode concludes with Squidward sneaking into the box while his neighbors are asleep so that he can try his hand at having fun. At the end of the episode, Squidward is laughing and enjoying himself because he went out of his way to practice the “relaxation and amusement” that Aristotle says “are a necessary part of life” (1128b3). Those like Squidward in the beginning of the episode cannot be happy; to be happy, people must have a sense of humor. Aristotle’s archer image applies to Squidward, a boor, because he is able to escape boorishness only after he attempts to practice hitting his target.

The unfunny boor certainly misses the target of humor, but those who “try to be funny at any cost” miss the target as well (Aristotle 112a33). Practicing humor alone does not make one funny; one must practice humor well. If one practices an over-the-top sort of humor, one becomes a buffoon. The buffoon does not focus on hitting the bullseye. Rather, the buffoon will be content with hitting any part of the target so long as the buffoon can make a joke about it. Neither moral norms nor concern for the feelings of friends can stand in the way of the buffoon’s arrow. The image of the archer comes into play with the buffoon, for the buffoon can joke about a wider variety of topics than the witty person can. The buffoon’s jokes have no barriers, so the buffoon has endless possibilities for jokes. An example of a buffoonish joke would be the famous Aristocrats joke. This joke describes “a man who enters a talent agency and offers the agent an unusual new act” that is “unspeakably obscene” (Logan). To Aristotle, only a buffoon would consider obscenity to be humor. Buffoons and their vulgar sense of humor lose sight of what is moral, and the audience of their humor may lose sight of it as well. The archer image reveals that one who tells the Aristocrats joke misses the target of humor because that person practices vulgarities rather than practicing wit and tact (1128a10–18).

After practicing humor habitually, the archer has the wherewithal to hit the target, wittiness. One cannot be witty without practice. If one had never practiced wit before, that person may be ignorant of humor (boorish) or use humor incorrectly (buffoon). Hitting the bullseye is no easy feat, since the target provides more opportunities to be unwitty than to be witty. A witty and tactful joke demands subtlety rather than obscen-

ity or profanity. In a demonstration of his wit, Karl Marx once wrote a book critiquing fellow radical Pierre-Joseph Proudhon's book *The Philosophy of Poverty*. Marx wittily titled his response *The Poverty of Philosophy*. Marx also demonstrates his wit in the book's foreword. He writes,

In France, [Proudhon] has the right to be a bad economist, because he is reputed to be a good German philosopher. In Germany, he has the right to be a bad philosopher, because he is reputed to be one of the ablest French economists. (Marx)

Like an archer with a bow, Marx uses the most delicate of wit and tact to hit the target of humor and to free his writing from drudgery while maintaining “good taste” (Aristotle 1128a10). Finding the balance between boorishness and buffoonery makes people happy without the possibility of sacrificing their morality.

Aristotle's image of the archer helps illuminate the virtue of wittiness. If nobody practiced their humorous archery at all, everybody would live in a world of dull, unhappy boors. If nobody tried to perfect their archery and aim for the narrow bullseye, a world of buffoonery with no respect for morals or boundaries would arise. If everyone practiced their archery and aimed precisely at the target, a wittier and more virtuous world would follow. To live a happy and humorous life, everyone must take up bows of humor and do two things: practice and aim. ■

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CUSTOMER REVIEWS FROM URUKZON.COM

Mesopotamians on *Gilgamesh*

The following screenshots are from a webpage accessed on April 22, 2018 BCE:

☆☆☆☆☆ **This bad book is bad theology**

By Gashansunu on November 10, 2019 BCE

Format: Sung by a religious bard | Verified Purchase

Blasphemy! How could it be the ever-living Gods who brought the flood? Everyone knows the flood-waters rose when the Euphrates overflowed after two long months of rain. The Gods have been benevolent to our great city. This book will only serve to disfavor us in their eyes. Oh, Enlil of the Cedars, Enlil of the Storms, forgive our impious fictions.

▶ Comment |  people found this helpful. Was this review helpful to you?

☆☆☆☆☆ **Tablets that dishonor the Republic**

By Adeeshuduggaat on December 2, 2019 BCE

Format: Baked clay tablets | Verified Purchase

To shame our king Gilgamesh, who now resides in heaven, is reason enough to burn this book. The charges against him—sexual harassment, impiety, and disregard for spiritual customs—are all untrue. Those who want the monarchy to fall have written this piece to wreak havoc on our country's customs and conscience. Curse all those who press cuneiform into the clay only to spread innuendo and fake news.

▶ Comment |  people found this helpful. Was this review helpful to you?

☆☆☆☆☆ **The glory of spoken Akkadian deserved better**

By Ninsunu on December 12, 2019 BCE

Format: Baked clay tablets | Verified Purchase

The sparse writing style of this retelling of the ancient tale fails to do justice to our lush and complex language. Serious students of literature should refrain from reading this book.

▶ Comment |  people found this helpful. Was this review helpful to you?

☆☆☆☆☆ **Unsatisfying ending**

By Ku-Baba on November 7, 2019 BCE

Format: Overheard in a tavern | Verified Purchase

The story was good until the last tablet. You suddenly feel like you skipped five chapters and aren't sure what's going on.

▶ Comment |  people found this helpful. Was this review helpful to you?

HANNAH DION

Fighting for Feminism by Fighting for Candor

In *Pride and Prejudice*, Jane Austen argues for the emotional and societal liberation of women through freed expression of emotion and desires, fighting the psychologically detrimental norm of women manipulating their way to marriages of survival. Through her pitiful depiction of Miss Bingley's courtship and Darcy's and Elizabeth's happiness in overcoming such schemes, Austen suggests that candor is a superior to pretense as a method for creating relationships and that women should be able to freely reveal and act according to their genuine selves to live happier lives.

In Austen's depiction of society, the appearance of esteem supersedes authenticity, and people of status must suppress personal characteristics that do not fit the standards of excellence. These standards are impossibly high, however, as Miss Bingley states that a woman cannot be accomplished without "a thorough knowledge of music, singing, drawing, dancing, and the modern languages . . . a certain something in her air and manner of walking, the tone of her voice, her address and expressions" (39). Miss Bingley never specifies legitimacy or truth regarding the character of an accomplished woman; what she can outwardly offer to the rest of society matters only. In a world that operates on social promenades of balls and visits, what one actually feels or believes can be ignored as long as he or she puts forth the correct facade.

Since social status relies more heavily on pretense rather than truth, women like Miss Bingley desperately strive to force others to see how she can counterfeit these perfect characteristics. While Austen knows how to make marriage seem like life or death, as she does for Mrs. Bennet, she chooses to portray Miss Bingley's courtship attempts as pathetic, making her seem like a child in want of attention. The issue of the Bennets' inheritance partially excuses Mrs. Bennet for her neurotic fixation on marriage, for it is the only way to ensure her daughters' well-being in an unjust world. However, Austen chooses to leave Miss Bingley without any excuse for her low behavior, suggesting that Miss Bingley's schemes are simply a less favorable manner among many forms of courtship. For example, when she "yawned again, threw aside her book, and cast her eyes round the room in quest of some amusement" after being ignored by Mr. Darcy, she only appears juvenile and hurts her own cause in trying to adopt Darcy's

desired characteristic of being well read (54). While imitating appealing characteristics may be commonplace in the upper levels of society, Austen opens the argument for courtship based on openness, emotion, and freedom of expression, not women contorting themselves to be what society thinks they should be.

Austen emphasizes the detrimental nature of hiding one's true emotions and self by illustrating that such schemes may fail to secure any marriage, much less a happy one. Miss Lucas believes that "a woman had better shew more affection than she feels," precisely regulating her emotions lest she seem either too uninterested or desperately forward (22). This emotional control gives Miss Lucas a husband but a perverted form of happiness, for the narrator observes that "when Mr. Collins could be forgotten, there was really a great air of comfort throughout, and by Charlotte's evident enjoyment of it, Elizabeth supposed he must be often forgotten" (155). While Miss Lucas prefers such a marriage for its material comforts, the reader should not accept that Austen condones this form of marriage in a novel so focused on happiness through compatibility. Similarly, Lydia and Wickham manipulate each other and succeed in their elopement, but they both grow miserable, as "his affection for her soon sunk into indifference; her's lasted little longer" (366). While Austen may concede that schemes can obtain marriages of monetary or of social value, the unhappiness of those marriages indicates that Austen prefers marriages like the emotionally candid one she crafts for her heroine.

Jane illustrates the bridge between marriages of manipulation and those of candor in her situation with Bingley, where the conflict between genuine emotion and schemes could only be overcome by truth. Jane fails to manifest the perfect balance of affection to Bingley, fueling Darcy's objection against the marriage when he concludes that Jane views Bingley "without any symptom of peculiar regard" (192). With this deficiency of outward emotional display, others could manipulate Bingley's lack of emotional resolve, as Elizabeth blames "that want of proper resolution which now made him the slave of his designing friends, and led him to sacrifice his own happiness to the caprice of their inclinations" (131). Untrusting of his own emotions, Bingley allows himself to be driven by what others believe instead of his own desires, as Jane's failure to calculate every physical and emotional display, to the point of exhaustion, denies her of any leverage in Miss Bingley's marriage plot for her brother. If Bingley had greater resolve and followed his own desires, he would have spared a Jane great amount of grief, showing the need for free expression in courtship.

After illustrating the failures and emotional tolls of social conspiracy, Austen suggests an alternative to these schemes by illustrating the superiority of openness in

relationships, as the characters who are candid with each other obtain the most happiness. Elizabeth praises Jane for this quality early in the novel, saying that “affection of candour is common enough; one meets it everywhere. But to be candid without ostentation or design... belongs to you alone” (17). While others appear to be honest and open, they often only put on such pretense to further some ulterior motive. Austen’s reader should understand that true candor is not only rare, but highly valued by Austen’s heroines, and thus is critical to the story. As the novel continues, the ability to be candid dictates the success of Elizabeth and Mr. Darcy’s relationship, as the reader can draw a connection between honesty and a marriage’s projected happiness.

Mr. Darcy’s concern with authenticity leads him to openly detest pretense and speak his mind, making him both despised and happily married for his character. He rejects Miss Bingley’s obvious advances and criticizes these methods of attracting a husband, for “there is a meanness in all the arts which ladies sometimes condescend to employ for captivation. Whatever bears affinity to cunning is despicable” (40). By saying “conscend to employ,” Darcy implies that women are better than such conspiracies, and that there exists a manner of courtship where both the man and woman are treated with respect and honesty. Anything other than frankness flirts with lying, including the ways women suppress their own characteristics to compete with society’s high expectations. However, he accepts the norm of deceit in courtship, as he manipulates her and Bingley’s relationship rather than confronting either party when he assumed Jane’s emotions and judged that their class difference superseded their desires. Yet through trying to rectify the situation through his relentlessly truthful letter after witnessing the Bennets’ emotional distress, Darcy rejects the culture of scheming and proves that marriages are formed more successfully without conspiracy.

Elizabeth gives the majority of the credit for her and Mr. Darcy’s relationship to his aversion to schemes and to her own candor, making it possible for both to overcome their pride in favor of their true emotions. Reminiscing about their relationship, Elizabeth says to Darcy that he was “disgusted with the women who were always speaking and looking, and thinking for your approbation alone... you thoroughly despised the persons who so assiduously courted you” (359). According to Elizabeth, the contrivance of courtship frustrated Darcy, and he rejected the women who changed themselves to appear like an ideal wife. Rather than hiding her character, Elizabeth’s frankness initially attracted Darcy, and renewed his hope in their union when she refused to hide her emotions in her confrontation with Lady Catherine. While Elizabeth should have generally been more obedient and obeyed Lady Catherine in accordance with societal

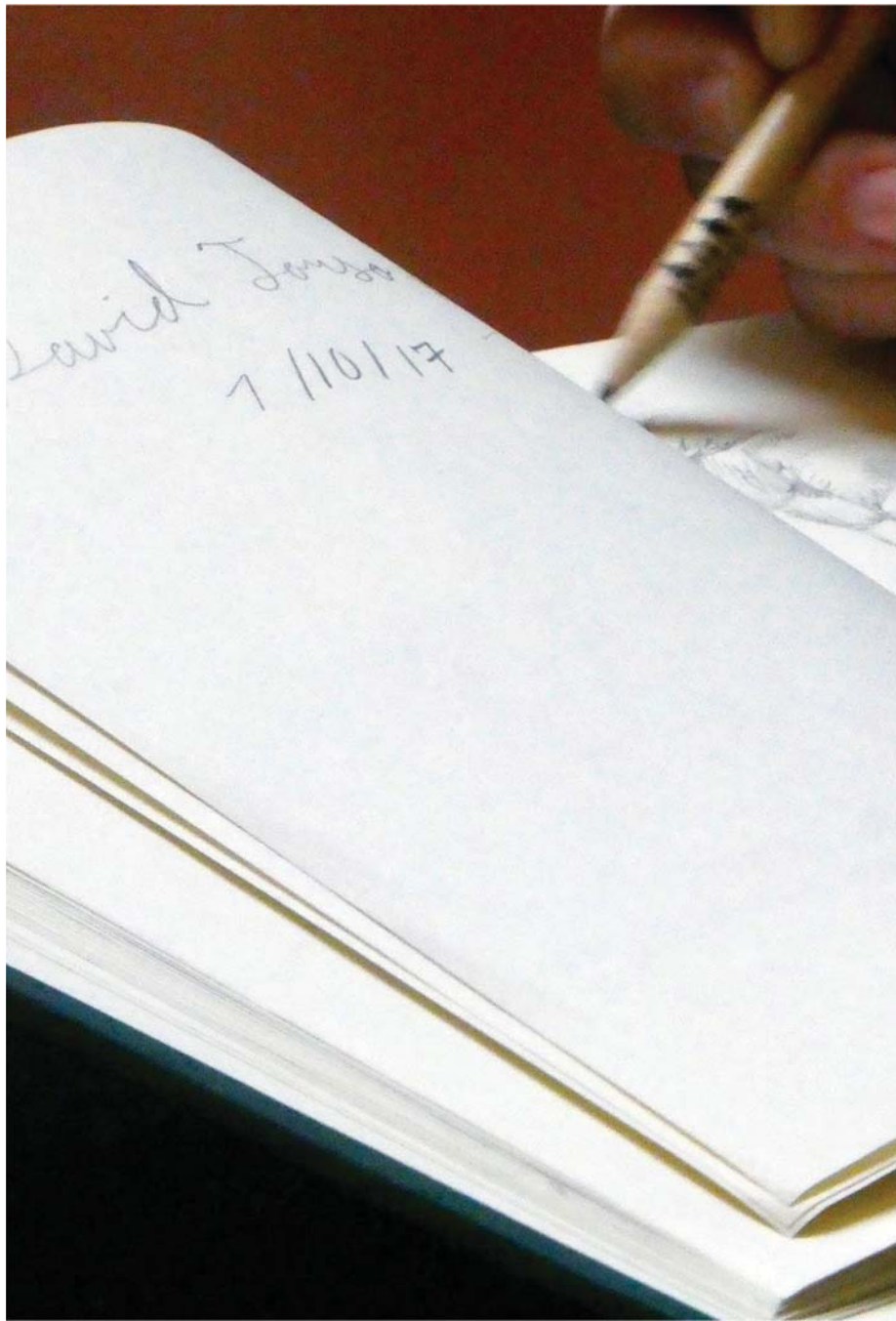
norms, without her candor, she and Darcy would likely be miserable in their own ways.

Although Elizabeth shares Darcy's animosity towards courtship, she illustrates the difficulty of removing oneself from the pressures of society. When Darcy first asks her to dance, she denies him, saying: "you wanted me, I know, to say 'Yes', that you might have the pleasure of despising my taste, but I always delight in overthrowing those kind of schemes, and cheating a person of their premeditated contempt" (50). By trying to overthrow his manipulation, she must make her own scheme, basing her actions off what she believes his intents are instead of her own desires. Even though she prides herself on her outspokenness, Elizabeth cannot escape the everyday conspiracies that come with her role in society. But by overcoming her vanity and concern for what others think of her and ultimately acting on her personal emotions, Elizabeth liberates herself from the cycle of manipulation, gaining a happy marriage as opposed to one through deceit and emotional suppression.

By contending with women manipulating whomever and restraining whatever aspects of their true selves necessary to obtain a favorable marriage, Austen argues for a society in which a woman's happiness is more important than what others think of her. As Elizabeth's cries in her outburst of joy regarding Jane's marriage, "this is the end of all his friend's anxious circumspection! of all his sister's falsehood and contrivance! the happiest, wisest, most reasonable end!" (328). For Austen and her heroines, the happiest end comes from a marriage free of manipulation and scheming, where candor and openness of emotion are free to govern one's decisions. ■

In-text citations to Pride and Prejudice refer to the Penguin Books edition, 2014.

David Jones
7/10/17





SAMANTHA ARNOLD

Different Conceptions of Freedom in *Freedom of a Christian* and *City of God*

In *Freedom of a Christian* and *City of God*, Martin Luther and St. Augustine (respectively) identify the concept of freedom as an integral part of human existence. For Luther, freedom from works sets human beings apart from one another in their deservedness for salvation, and establishes which of them understand that faith alone can save the human soul. St. Augustine's interest pertains to free will, explaining to his readership that although God is at the source of every aspect of human life, humans still have the freedom to choose. St. Augustine believes that humans have the power to confirm their status as members of the elect through their actions in the physical world. The human display of freedom in an earthly setting sets individuals apart from the masses, singling out those who are worthy of eternal salvation.

In Luther's work, he describes Christian freedom as only accessible through the word of God, and "the soul can do without everything, except the word of God, without which none at all of its wants are provided for" (4). The "word of God" that Luther refers to is the Gospel, which outlines how Christians should conduct their lives to be determined worthy of salvation in God's final judgment. Faith alone justifies deservedness for salvation, because humans are saved by God's grace alone after their mortal lives have come to an end. In placing complete faith in God, people distance themselves from the physical world and the temptation to prove their faith through worthless physical acts, for "a man is amply enough justified by faith" (8).

Luther explains that faith must exist completely separate from the notion of works—deeds done in an effort to display a person's worthiness of salvation. Good works, such as charity, do not make a good person, but a good person does good works, because:

A Christian has need of none of these things for justification and salvation, but in all his works he ought to entertain this view, and look only to this object, that he may serve and be useful to others in all that he does; having nothing before his eyes but

the necessities and the advantage of his neighbor.

Freedom from works displays a person's complete faith in God, because he or she needs no confirmation of their beliefs, and serves others selflessly, living the way Jesus preached that all Christians should. This relates to Luther's discussion of the inner and outward man, the spiritual and physical parts of a human, respectively. Humans accomplish physical freedom, from slavery, (for example) through external actions. Humans cannot achieve spiritual freedom, the soul's freedom, through external acts, "for the inner man, being conformed to God, and created after the image of God through faith, rejoices and delights itself in Christ, in whom such blessings have been conferred on it; and hence has only this task before it, to serve God with joy and nought in free love" (8). Freedom of the body and of the soul exist separately from one another, requiring different means of achieving each liberty. Freedom of the soul demands the realization that a true Christian works for God, instead of towards him, conducting himself or herself by the word of God.

St. Augustine similarly separates man into spiritual and physical forms through his identification of two cities: the City of God, and the City of Man. These two cities enforce St. Augustine's belief that all humans have free will, despite the fact that everything comes from God. St. Augustine writes, "For man's nature was created good by God, who is good; but it was made changeable by him who is changeless, since it was created from nothing" (635-6). God created humans and their nature, providing them with the opportunity to make choices independently. This power of choice allows Cain to turn towards sin and found the earthly city in the first place. The text reads, "Scripture tells us that Cain founded a city, whereas Abel, as a pilgrim, did not found one. For the City of the saints is up above, although it produces citizens here below" (596). The existence of the City of Man reinforces St. Augustine's belief that humans have freedom, to choose whether virtue or sin dominates their lives.

The "freedom" that St. Augustine describes explains while that humans have the freedom to make choices in their mortal lives, only God has the power to determine which individuals are granted salvation. St. Augustine writes, "And so the will that nature can turn away from good to do evil—and this through its own free choice; and it can also turn from evil to do good—but this can only be with divine assistance" (635-6). The elect, those predestined to reside in the City of God and be granted salvation, only belong to the divine city under divine assistance. It is completely natural for human beings to turn towards sin, using the free will that God provides them to turn away from

him and reject his teachings. God determines the outcome of human behavior, not the means by which they achieve it, leaving humans up to their own devices to display which city they reside in through the nature they show to their fellow man.

Freedom means two different things to Martin Luther and St. Augustine, but both uses of the word reflect similar Christian ideology between the two. Luther's understanding of freedom explains that true faith drives people to act virtuously out of their love for God, without expecting to receive anything in return spiritually. Augustine teaches that God creates humans with free will, so that they may act in the name of God to display their faith as representations of what it means to be worthy of salvation. Freedom is a theme that reverberates through passages of scripture and theologians alike, aiding in defining what Christianity demands from its followers. ■

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Illustration: The Moon and Canis Major, from *Laika* by Cat Dossett.

About Our Contributors

Samantha ARNOLD is a senior, graduating with a degree in English. She is editor of *Clarion* magazine here at BU, and an intern at the Museum of Fine Arts, Boston.

Zachary BOS has been an administrator with the Core Curriculum for more than a decade. Outside the office, he is editor of *The New England Review of Books*. On Twitter, Facebook and Instagram as @zakbos he documents his life married to fellow Core alum Jenna Bos, and posts terse comments disapproving of the current POTUS.

Yonina BRENNER is a sophomore who will be studying Theatre Arts with a concentration in Lighting Design at BU's School of Theatre. She has loved her time in Core; the experience has been an incredible part of her first two years at BU.

Michelle CARDONA enjoys outdoor adventures, and volunteering at animal shelters in Chicago, her hometown.

Nadine CHEN is currently a Comparative Literature and Japanese major and is graduating in 2020. Aside from language and literature, she loves baking and looking at cat costumes on Amazon.

Rownyn CURRY, a freshman in CAS and the Pardee School of Global Studies majoring in International Relations and minoring in Korean. She hopes to teach English in Korea after finishing undergrad. Follow her as @rrrrrownyn on Snapchat and as @rrrrrownyn_ on Instagram.

Hannah DION is a History and English major. A sophomore, she plays trumpet in the BU Pep and Marching band. She is competent.

Cat DOSSETT is graduating this May with a degree in Art History as well as Minors in Core and Comparative Literature. To honor her heritage (she is part-flower), she draws and writes about exclusively leaves.

Richard DRISCOLL is a recent graduate of Boston University's College of Arts & Science, where he studied Latin. Currently, he is currently a first-year student at Boston University School of Law.

Catherine ENWRIGHT is a Core alumna working in Boston public schools as a college counselor. She is finishing a Masters in English at Boston University.

Lydia ERICKSON works as a one-on-one teacher at a private high school in Silicon Valley. Some of her favorite things include budget travel, a good book, and Thai food.

Morgan FARRAR is a proud Wisconsinite who will talk about cheese any day and just so happens to love everything about Core despite being a Biological Anthropology major. She loves learning, discussing, and fulfilling her role as the token science major and credits her progress thus far to the support of her family, friends, and professors. You can find her attempts at an edgy aesthetic on Instagram as @_farrarii.

Elizabeth FOSTER is a Classics major from Carlisle, PA. She plans to write novels.

David GREEN teaches humanities in the Core Curriculum, and is looking forward to teaching the new 300-level Core Humanities course on Modernism in development.

Emily HATHEWAY is a senior graduating with degrees in Chemistry and Philosophy. She loved her Core experience and plans to keep the Core mindset for years to come.

Kyna HAMILL is the Assistant Director of Core. She likes drinking water, reading books about water, listening to songs about water, swimming in water and washing dishes.

Jonathan HAN is a jack-of-four-trades (jay-walking, eating quickly, computer solitaire, waving) and a master of one: creating pseudonyms.

Helen HOUGHTON loves *The West Wing* and aspires to be C.J. Cregg when she grows into a real adult, but being half as cool as RBG would be fine too. She revels in chaos and likes her coffee with cream and sugar. On Instagram as @helen_isawkward.

Gwyneth JACKMAN is majoring in History of Art & Architecture, and comes to BU from as a graduate of Boston Latin School.

Hannah JEW is a sophomore art history student and professional sleep-deprived person whose last name is the worst typo she's ever seen, even after working on *The Core Journal*. Sometimes, she's funny on Twitter as @Han_Frances_J.

Brian JORGENSEN is the founding director of Core. His interests outside the classroom include blues music and Japanese Noh theater.

Gregory KERR is a senior in the Department of Classical Studies. When he's not in class or working on history videos for the YouTube series Overly Sarcastic Productions, you can find him stabbing his friends on the BU Fencing Club.

Karl KIRCHWEY has translated poetry from French, Italian, Spanish and German, and has taught the Boston University Translation Seminar. He is the author of seven books of poetry, most recently *Stumbling Blocks: Roman Poems* (2017), as well as the anthology *Poems of Rome*, just published in the Everyman's Library Pocket Poets series. He has been the recipient of Guggenheim and NEA grants as well as the Rome Prize and the Cato Prize for Poetry. He is Professor of English and Creative Writing and is currently serving as Associate Dean of Faculty for the Humanities in CAS.

Alex LO, a sophomore, resides in room 401 of Kilichand Hall, the suite in which the famed playwright Eugene O'Neill died. O'Neill's spirit was uncooperative in assisting

with the composition of any of his writing.

Tiffany MAKOVIC is a senior pursuing a major in Economics, interested in how our market structures and money itself changes motivation and our values in society. She hopes to write about the future of economics in pursuit of a healthier society.

Kristen MANNING graduates this spring with a double major in Political Science and Anthropology.

Joseph O'SULLIVAN is a major in Biology with a specialization in behavioral biology. He also enjoys camping and hiking.

Roma PATEL is a sophomore, double majoring in the History of Art & Architecture and European Studies. In her free time, she enjoys traveling, museum hopping, and drinking copious amounts of tea.

Abigail PETERSEN is from the Mojave Desert, drinks day-old coffee, makes *pico de gallo*, and writes poems. She wishes to thank Zachary Bos for his generous support and guidance throughout her time at Boston University.

Sylvia REYES is a Biological Anthropology student/soon-to-be graduate who hopes to spend the rest of her life poking at skeletons.

Cadence SEEGER is a junior currently studying Art History with a focus on modern/contemporary art. She hopes to continue using humor to help make the arts more relatable and accessible to a wider audience.

Stuti SHAH is a junior studying neuroscience. Driven by curiosity, she is an explorer, delving into the gray complexities of circumstance to seek the truth.

Danial SHARIAT is student of Economics and Mathematics, a musician, writer/essayist, and poet. Through core he was able to branch into multiple passion projects and each was informed and improved by his time in the program.

Abel SHARPE enjoys apple juice for breakfast, half-and-half with cereal, and chicken

nuggets dipped in mayonnaise. He will graduate in 2021, as a biology major.

Sassan TABATABAI is a long-time member of the Core faculty and is Head of the Persian program in WLL. This is his fifteenth year as faculty adviser of *The Core Journal*.

Kaci X. TAVARES is a Core alumna majoring in English and English Education. You can find her writing poetry, dancing hula, or playing with Scarlett, her Boston Terrier. Follow her on Instagram as @just_in_kaci and on Twitter as @kaci_x_tavares, or connect with her via ww.linkedin.com/in/kaci-tavares.

Dr. Keith WHITAKER studied at BU from 1989-1993 and found the think-tank and consultancy, Wise Counsel Research. He has produced translations on Plato and written books and articles on philosophy, ancient and modern.

Brady WRIGHT is a freshman in CAS studying philosophy and political science. His hobbies include listening to SZA and plotting the overthrow of the bourgeoisie. On Instagram as @bradywright23 and Snapchat as @brady_wright23.

Wendy Yudi XIE is a rising sophomore, whose current major is Philosophy but is very interested in art. Ever since she was little, she has been proud to have the name “feather” (羽) in Chinese. She wrote her first poem when she was seven, trying to make peace with a good friend.

“Es hat nicht den Anschein . . .

. . . als könnte man die Urprinzipien der Dinge jemals erkennen. Die Mäuse, die ein paar winzige Löcher in einem riesigen Gebäude bewohnen, wissen nicht, ob dieses Gebäude ewigen Bestand hat, noch wer sein Baumeister ist, noch weshalb dieser Baumeister es erbaut hat. Sie mühen sich ihr Leben zu erhalten, ihre Löcher zu bevölkern und den zerstörerischen Bestien zu fliehen, die sie verfolgen. Wir sind die Mäuse, und der göttliche Baumeister, der dieses Universum errichtete, hat sein Geheimnis, soweit ich darum weiß, noch keinem von uns verraten.”

—from *Friedrich und Voltaire in ihrem persönlichen und litterarischen Wechselverhältnisse* (“Friedrich and Voltaire in their personal and literary correspondence”), edited by Robert Schulthess (Förstemann, 1850), page 19.

“It seems unlikely that the first things can ever be known. The mice living in a few holes of an immense building do not know if the building is eternal, who is the architect, or why the architect built it. They try to preserve their lives, to populate their holes, and to escape the destructive animals which pursue them. We are the mice and the divine architect who built this universe has not yet, so far as I know, told his secret to any of us.”

—Voltaire, as translated and quoted by Professor James Schmidt in his opening lecture for the spring semester second-year Core Humanities in January 2018.

Analects of the Core, Part II

“Just one thing troubles me, however: Time is short, and art is long.”

—Mephistopheles in *Faust* by GOETH

“And Joseph died, and all his brethren, and all that generation.”

—THE BOOK OF EXODUS

“And then a Plank in Reason, broke, and I dropped down, and down
-and hit a World, at every plunge, and Finished knowing- then -”

—DICKINSON

“In any case, an act cannot in general be defined by the end desired
by the agent, since a single system of movements may, without
changing in kind, be adapted to too many different ends.”

—DURKHEIM, *On Suicide*

“I am not one and twenty.”

—Elizabeth, in *Pride and Prejudice* by AUSTEN

“For when all is said and done, we are in the end absolutely
dependent on the universe; and into sacrifices and surrenders of
some sort, deliberately looked at and accepted, we are drawn and
pressed as into our only permanent positions of repose.”

—JAMES, *The Varieties of Religious Experience*

“Greetings, stranger! Welcome to our feast. There will be time to
tell your errand later.”

—Telemachus, in *The Odyssey* by HOMER

“I sit with Shakespeare and he winces not.”

—DU BOIS, in *The Souls of Black Folk*

SASSAN TABATABAI

Sufi Haiku

by the time I spoke
a breeze rustled through the leaves
and you disappeared

like a drop of rain
that falls into the ocean
I dissolve in you

I rush upon you
as the moth rushes the flame
my sinews ablaze

an annual anthology of ideas
and creative expression
from the arts & sciences
core curriculum at
boston university



CAMMIN DI NOSTRA

VITA MI RITROVAI

PER UNA SELVA

OSCURA

CHÉ LA

DIRITTA

VIA ERA

SMARRITA.

"THE LOVE THAT MOVES THE SUN
AND OTHER STARS."
- DANTE -

ISSN 1555-2233
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