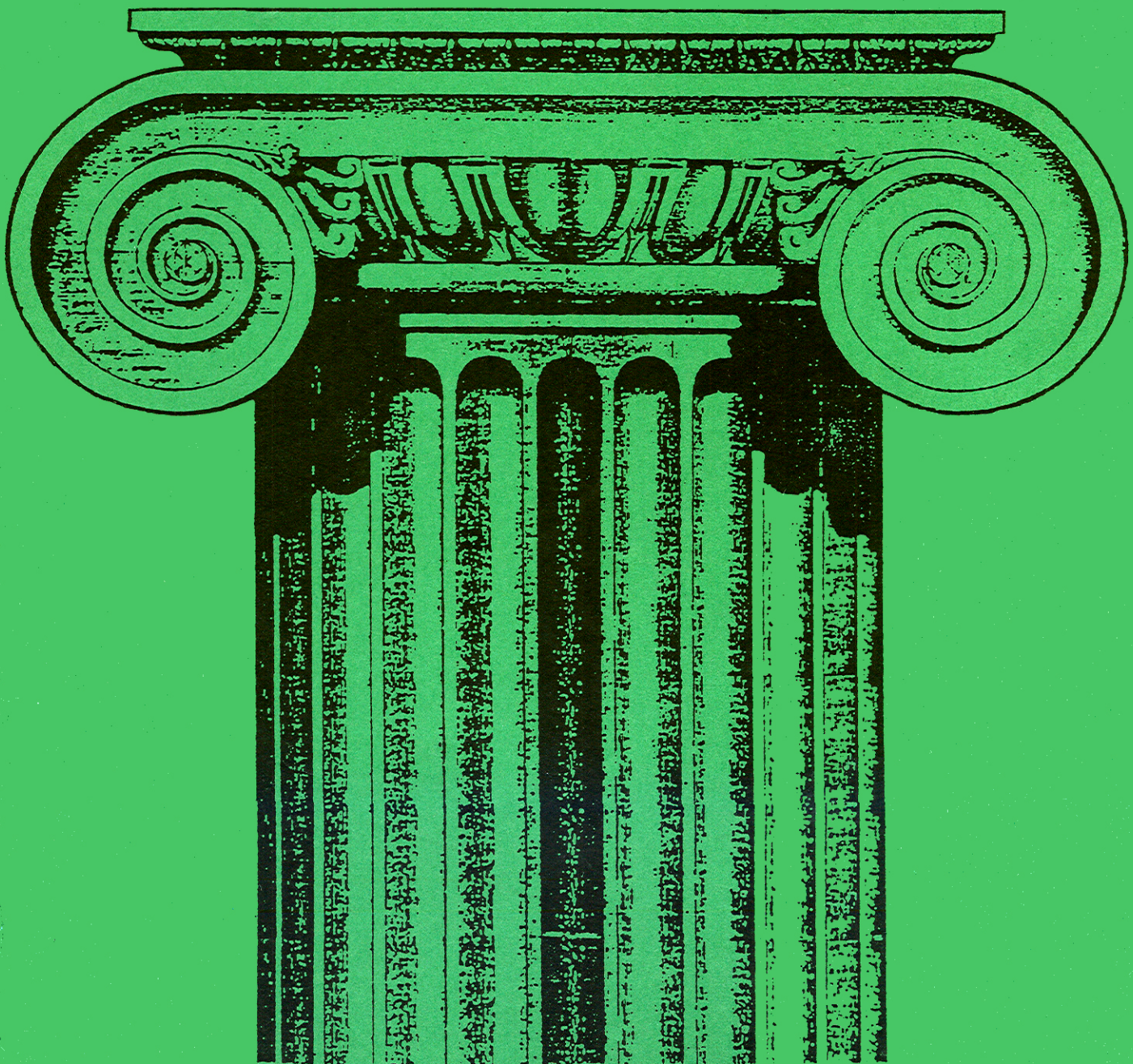
The Core Journal

Volume III



The Core Journal III

Mental Reconstructions of the Core Curriculum

Spring MCMXCIV

"All men by nature desire to know."
--Aristotle, Metaphysics, Book Alpha

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INTRODUCTION

The third issue of the Core Journal, in keeping with tradition, is a compilation of two years of study and more than four thousand years of thought. The questions that have occupied man's mind for millennia have occupied the Core student's mind for the past two years, and will continue to do so, for the study of those things that seem to be woven into the very fabric of human existence--art, poetry, music, science, philosophy--does not and cannot end. The vast history of thought is certainly a testament to the fact that man is of a questioning nature.

There were a number of quality papers submitted for publication; however, due to limited funds, we on the editorial staff were forced to choose a small selection of essays. We believe that they reflect both the breadth of the Core Curriculum and the considerable writing talents of its students. From poetry and dramatic dialogues to thematic and interpretive essays, the writing styles are nearly as various as the topics they cover. The contributing writers have tackled difficult questions concerning art, poetry, theology, philosophy, and love in their papers. This journal testifies to their achievements.

The staff wishes to thank the students for submitting papers for consideration and the contributing writers for editing their papers for the journal. We would especially like to thank Professor Motzkin, our faculty advisor, for his help, his advice, and his tenacity in encouraging students to submit their best papers. Special thanks go to Dean Jorgensen for all of his help and support, and, last but not least, a warm thanks to Deirdre Ralston for her infinite patience and good cheer. Sincere thanks to all who made this publication possible.

The Editors, 1994

Contents

Man's Duties as the Viceroy of God on Earth in Genesis

The Bible is a religious work with two main functions: to invalidate pagan and astrological ideas about human existence and more importantly to provide guidelines for man's behavior in a monotheistic universe. In contrast to paganism, Genesis depicts one omnipotent God who not only creates mankind in His own image, but also creates the animal kingdom, the heavens, and the earth. Furthermore, God commands man to "Be fruitful and multiply and fill the earth and subdue it; and have dominion over the fish of the sea and over the birds of the air and every living thing that moves upon the earth" (Genesis, 1:28). Thus, man is God's viceroy on earth. Genesis continues to outline man's responsibilities as a servant of God and as His emissary on earth. Man must choose to either recognize or reject his innate spirituality and must accept the ramifications of his decision and behavior.

After man's fall from grace, he can never return to innocence. Instead, he must learn to reconcile both his good and evil qualities. In chapter six of Genesis, God decides to flood the earth and destroy all living things when he sees "the earth, and behold, it was corrupt; for *all flesh had corrupted their way upon the earth*" (Genesis, 6:12). Man chooses to succumb to idle fancies and evil inclinations and turn his *heart* away from God and righteousness. Without striving to be good and holy and refining his spiritual nature, man is only flesh devoid of spiritual qualities. Two of the qualities which separate man from beast are his reason and moral capacity. Therefore, by rejecting his spirituality, man debases himself and becomes corrupt and violent. Such acts of violence lead to chaos--the very state which God ended by creating the universe.

Noah evidences the fact that man has free will, or the power to choose between righteousness and evil. Noah is described as "a righteous man, blameless in his generation; [who] walked with God" (Genesis, 6:9). Because of Noah's holy deeds, the Lord finds favor with Noah God and spares Noah and his family. If man did not have the ability to choose his own actions, none of the people of Noah's time could be held accountable for their behavior. How could a merciful God destroy people for their wickedness if they were innately evil people? How could Noah remain blameless if he is both surrounded by ungodly people and is also created innately evil? Surely, no man could be expected to remain righteous under those circumstances.

There are three important lessons one should glean from the fact that God spares Noah. First, man must accept the consequences for choosing a life of wickedness. God does not ask man if he feels that his deeds are evil; nor does God consult with man to decide whether or not God's punishment is too harsh. God simply judges man's behavior according to spiritual standards and administers, without warning, whatever punishment he deems appropriate. Second, each man must have the fortitude of will to remain righteous even when those around him are wicked. Man must remain absolutely faithful to God's commandments. Again, if man could blame the actions of others for his own misdeeds, no individual could be accountable for his behavior. No civilization can progress in an orderly fashion if each individual is not accountable for his deeds. There would be no way to enforce either spiritual or civil laws. As an instruction manual, Genesis must set a standard to which all of man's behavior can be compared. However, of the most effective ways to illustrate this standard is by showing the consequences of disobedience. When the people of Noah's time become disobedient, anarchy and corruption dominate a lawless people. Through the story of the flood, Genesis shows that

man can choose his own fate because certain behaviors will always lead to punishment. Third, God rewards those who are faithful to Him. God makes a covenant with Noah and his family and allows them to replenish the earth again after its destruction.

The same reasoning shows that the Bible's teachings are the antithesis of those found in paganism and astrology. Specifically, paganism teaches that sometimes even blameless people are harmed because of the whims of capricious gods. Furthermore, the evils of the world are blamed on the gods. The best examples are derived from later Greek mythology: the costly Trojan War began because of three vain goddesses; the land becomes barren for six seasons because the god Pluto abducted Persephone; and Juno delights in punishing the innocent maidens her husband forcibly seduces, and so on. In contrast, the Bible shows that man is not randomly punished because of spurious supernatural forces. "The invention of the scripture is to show that nature and the things you think and feel are unreliable" (Professor Motzkin). Instead, man is punished for no other reason than his failure to conform to certain standards. Furthermore, man's free will destroys the concept of fate. The Bible teaches that man is not born with a set path which he must blindly follow. Instead, he is born with potential to do both good and evil, but he himself determines his fate. Consequently, because the Bible dispels the ideas of gods and goddesses and replaces this concept with one loving and merciful God, the Bible must explain the origin of evil. The story of Noah illustrates that evil is the result of man's turning away from God and following wicked imaginations. God himself states, "the earth is filled with violence through them [mankind]" (Genesis, 6:13).

Until Noah's time, God had not destroyed the entire race of humanity because it transgresses spiritual laws or deliberately defies God's

commandments. Although each person was punished for his deeds, God still spared man's life. Thus, the story of the flood demonstrates that mans cardinal sin is turning away from God. In Genesis, man is only destroyed when "the wickedness of man was great in the earth, and that every imagination of his *heart* was only evil continually" (Genesis, 6:5). The use of the word "heart" here is significant because in three of the four times the word is mentioned in Genesis, it pertains to the story of the flood. Here, the word "heart" has a figurative meaning which symbolizes the innermost essence of man.

Also, God tells Noah, "My spirit shall not abide in man for ever, for he is flesh," (Genesis, 6:3). Thus, God's spirit *can* abide in man for as long as he lives. Moreover, the affections of man's heart is another characteristic which distinguishes man from the animals. When man becomes like animals, he shirks his responsibility as the earth's custodian. He is charged not only to multiply the population of the earth, but also to rule and have dominion over all the animals and not to make himself like them. If man does not fulfill his purpose for existence, there is no reason for him to inhabit the earth. When man becomes like animals, there is no one to rule in God's stead. Additionally, God's dwelling place is inside the heart of man. When man turns his heart toward evil imaginations, he both rejects God's decree and displaces God from His earthly temple. This insubordination to God "repented the Lord that he had made man on earth, and it grieved him to his heart" (Genesis, 6:6). Man's destruction by the flood is a direct result his disobedience because his existence is meaningless once he rejects God.

Before the Bible, there was never a real purpose for man's creation. Though, pagan stories provide alternate creation stories, they never explain *why* man is created. The question of the purpose of man was a fundamental one that had remained unanswered until the Bible. Without knowing one's

purpose, life is meaningless. There is no guidance on how to live one's life because ultimately life has no aim. There is no basis upon which to make one's decisions. For mankind to live in a world where actions and consequences are not directly related would be to live in a constant state of chaos.

The Bible explains that man has two primary roles to fulfill on earth: man must rule the earth in God's place and build a civilization guided by spiritual values by obeying the ordinances of God. First, God's command that Noah take his sons and their wives on the arc shows God's desire to build a new civilization. The importance of the redemption of Noah's sons and daughters-in-law is that they are young enough to have children once the flood ends. Noah is six hundred years old when the flood occurs. As a result, he and his wife cannot produce any children. However, their sons can produce the children who will begin a new race of men. These grandchildren of Noah will partake of the covenant which God makes with Noah, his wife, his sons, and his sons' wives. Since The Bible is a manual for action, each fact is significant. If Noah's children were irrelevant, they would not have been mentioned. God also commands Noah to take two of every type of animal: a male and a female. Obviously, taking each animal and its mate would not be necessary if God did not desire them to be fruitful and multiply as he commanded the animals before. Thus, God's plan to rebuild civilization after the flood destroys the earth is evidenced by his treatment of Noah's family and his commands to Noah.

God's plan for civilization and his chosen custodians is best expressed when God thinks, "I have chosen him [Abraham], that he may charge his children and his household after him to keep the way of the Lord by doing righteousness and justice; so the Lord may bring to Abraham what he has promised" (Genesis, 18:19). God entrusts Noah, like Abraham, to build a new civilization. Also, since God destroys the people of Noah's time for

disregarding the ways of the Lord, it logically follows that the new people guided by Noah and his children will be charged to follow the ways of the Lord- which those before them had failed to do. Therefore, this new civilization will be based on the ideals of righteousness and justice. To attain these ideals and receive blessings, man must first recognize his responsibilities and choose to be obedient by following in "the ways of the Lord". Then, after he accepts his responsibilities as viceroy of God and builder of a new, divine civilization, man must conquer his potentialities to do evil.

Man must not be content with working to keep himself on the straight path. He must also look after his children and raise them in the Lord's way. If the children of men in this new civilization are not raised in this manner, the civilization could not be righteous and just. If only one generation recognizes and fulfills its duties to God, the earth will once again become inhabited by those whose imaginations are continually evil. These inhabitants would cause their own destruction again either through their own violence and corruption or by inciting the wrath of God. Hence, because God destroys the wicked and then entrusts Noah to build a new nation, one can infer that one of man's duties as viceroy is to educate his children in the ways of God. In the same vein, one can reason that since God desires to build a new and righteous nation, He intends for Noah's descendants to be holy also. Otherwise, God would have helped to recreate the vile world which he despised enough to destroy.

Chakisse Newton

Nobility and Moderation in The Odyssey

> Tush, friend,
> rudeness to a stranger is not decency,
> poor though he may be, poorer than you.
> All wanderers
> and beggars come from Zeus. What we can give
> is slight but well-meant--all we dare (XIV, 66-71).

When speaking to the disguised Odysseus, Eumaios, his faithful swineherd, makes a clear distinction between generosity and its antithesis: magnanimity, in any form, is a virtue; incivility, in all forms, is reprehensible. Throughout Homer's The Odyssey, the interplay of nobility and barbarism (here used to denote anything contrary to generosity) helps establish the poem's smooth *déroulement* and reinforces its almost didactic nature. Upon close inspection, the reader is also able to discern the cause and effect relationship of *xenia* and the constant unfolding of events. Furthermore, this generosity is woven so tightly into the epic that it seems to knit the themes together and create a beautiful tapestry of meaning and balance.

In order to understand fully the significance of generosity in The Odyssey, one must first describe, with respect to the poem, its character. The majority of generous encounters shares basic features. Each involves the appearance of a stranger in need of some type of help. Odysseus is a wanderer brought to the palace of Alkinoös by the beautiful maiden Nausika. Telemakos appears a wayfarer at the feast of Nestor and again at the gates of mighty Menelaus. The guest is then invited to join a feast where food and wine are plentiful and libations to the gods warm the blood of every noble man. Out of courtesy, the guest is permitted to eat and make himself content before the hosts can question him. At the palace of Nestor:

> They feasted,
> and when they had eaten and drunk their fill, at last
> they heard from Nestor, prince of charioteers:
> "Now is the time," he said, "for a few questions (III, 72-75)..."

This personal "story time" always allowed the hosts and guest to learn about the others' lands and peoples and the hardships they have endured. Usually, the noble host will then offer his aide to the stranger in the form of food and shelter for the duration of their delay, fresh clothes and some form of passage. These general rules of *xenia* apply to all Greeks. Every honorable man, from the wealthy Menelaus to the humble swineherd Eumaios, endeavors to exhibit these qualities. This uniformity reveals to the reader the Greeks' widespread belief in generosity; it permeates nearly every Achaian household. Hospitality not only benefits the guest, but the host reasons that to help strangers, who are all sent from Zeus, is a way of honoring the gods. Nausika says to the weary Odysseus, "Strangers and beggars/ come from Zeus: a small gift, then, is friendly" (VI, 221-4). Furthermore, one expects to remembered for one's kind deed and, perhaps in the future, be repaid. Such is the case of Alkinoös, who showers Odysseus with feasting and expensive gifts with the notion that he will always remember his greatness. Gifts of fine weapons, gold chalices, and fresh clothes allow the host to give his generosity a certain permanence or tangibility. Although he may move on, the guest will always have an enduring symbol of his host's hospitality.

Having clarified the criteria of cordiality, one can now comprehend its impact on the plot. To begin, the suitors' gross abuse of hospitality (or lack of civility) forms the central conflict that sets the story into motion. Seeing the suitors plunder the home of Odysseus, Athena springs into action, setting Odysseus free from the seductive hands of Kalypso and sending Telemakos abroad to become a man, in hopes that both of them will return to take revenge and restore order. From this point on, the plot is moved forward by either the generosity or incivility of characters. In the beginning, it is Odysseus' plunder

of Troy that causes his ship to be blown off course, and thus begins his entire twenty year journey home. Similarly, at the small island of Ismaros, Odysseus and his men pillage the towns and steal the women for slaves. Zeus punishes them for their malevolence, killing six benches of men and blowing them to the island of the Lotus Eaters. The Kyklopês represent the ultimate in incivility, not only in their lack of an organized society, but also in their barbaric behavior. Polyphemos' "rudeness" in eating Odysseus' men causes his own undoing. But Odysseus' unnecessarily harsh retaliation angers Poseidon, who promises to complicate and prolong Odysseus' voyage home. After stopping on the island of Ailios, they sail on and meet the epitome of barbarity, the Laistrygonians. When they venture to meet the inhabitants, they are not even greeted, only snatched up and eaten. Near the end of the journey, it is Odysseus' men who display barbarity. The crew defies the gods' command forbidding them to eat Helios' golden cattle and gorge themselves like the impetuous suitors on Ithaka. In all these examples, it is the lack of *xenia* that moves the plot forward.

On the other hand, if it were not for generosity, neither Odysseus nor Telemakos would have reached home. Menelaus was similarly dependent on the kindness of others when he returned from the siege of Troy: "Could we have made it home again-and Zeus/ give us no more hard roving!-if other men/ had never fed us, given us lodging" (IV, 35-7)? One needs to ask how Odysseus could have returned to Ithaka if Alkinoös had not given him a ship and men. How could Odysseus have infiltrated his house so stealthily had not Eumaios taken him as a beggar? Even minor characters such as the Argive seer, Theoklymenos, depend on the hospitality of others. Fleeing death at the hands of his vengeful cousins, Theoklymenos is taken aboard ship by Telemakos and thus saved.

The poem's progression is steered by the interplay of generosity and barbarity as are the values underlying the poem. The theme of generosity is intertwined with the value of home. To be hospitable is to bring someone into one's home and share it with them.

Whether one gives the guest a sumptuous meal, a warm bed for the night, fresh clothes, or a warm fire to sit beside, these all constitute values of home. Furthermore, as mentioned earlier, it would not have possible for Odysseus or Telemakos to return home had it not been for the generosity of their hosts. A second value contained in The Odyssey is that of humanity, a celebration of all that it means to be human. The Greeks were full of passion for life: when they were happy, they celebrated with dance, music, feasts, and libations to the gods; when they were moved, they would weep, mourn, embrace one another, or pour ashes on their heads. Odysseus, the mighty warrior, is found several times crying due to the moving song of the harper. When he reveals himself to Telemakos, they hold each other and cry, father and son, separated by twenty years. These were a people who not afraid to be human. Generosity is an expression of humanity, a reverence for the well-being of others around oneself. It is a willingness to accept strangers and share in their trials and triumphs. *Xenia* is a way of living in accordance with the gods and fellow men. The value of generosity as a way of sharing in the human experience is beautifully summed up by Eumaios addressing the disguised Odysseus:

> Here's a tight roof; we'll drink on, you and I,
> and ease our hearts of hardships we remember,
> sharing old times (XV, 485-7).

Even the language that Eumaios chooses conveys a sense of *togetherness*: we'll drink; you and I; our hearts; we remember; and sharing. This sharing of the human experience accompanies every generous scene. Telemakos asks masked Athena to eat with him and share her adventures. Alkinoös desires Odysseus to stay and enjoy their fine dancers, athletes, and the stirring melodies of the skilled harper. To be generous is to show humanity.

Of all the Greek values seen in The Odyssey, one pervades all actions and views of life--balance. This concept was later to be formalized by Aristotle as the "Golden mean." Greek life revolves around balance. The journey Odysseus endures is required in order to

restore the balance upset after the plunder of Troy. The suitors pay for the balance they upset during their rape of Odysseus' home. If one closely examines the poem, one finds that Homer maintains this *meden agan* even in his portrayal of generosity. Homer speaks through Menelaus:

> I'd think myself or any other host
> as ill-mannered for over-friendliness
> as for hostility.
> Measure is best in everything.
> To send a guest packing, or cling to him
> when he's in haste--one sin equals the other (XV, 93-8).

Homer is suggesting that even in generosity there must exist moderation. This idea can be accounted for by viewing the text macroscopically with respect to characters and their relative generosity. A small chart suffices:

Inhospitable ←	Perfect Mean	→ Excessive
Kyklopês	Menelaus	Kalypso
Lastrygonians	Nestor	Kirke
Odysseus' men	Alkinoös	
Suitors	Eumaios	

Kirke and Kalypso appear under the "Excessive" column for they both apply generosity in excess as a means of imprisonment. The extreme hospitality of Kalypso, culminating in the promise of immortality, holds Odysseus captive against his wishes to return home. Kirke uses generosity as a bait to lure Odysseus' men into her emasculating trap. On the other hand, noble characters such as Eumaios and Alkinoös display the "perfect mean" of generosity: neither too much nor too little. Therefore, Homer remains true to Greek ideals by preserving a balance in the theme of generosity.

Homer allows the reader a deep understanding of *xenia* in Ancient Greek culture. Once the significance of liberality is known, then one can appreciate the subtle power it has to alter and direct the course of action in the poem. The occasions of hospitality offer an opportunity to study Greek humanism at its peak. Utilizing the theme of generosity,

Homer underscores the value of moderation in all aspects of life as well as adding a new dimension to the values of home and human relationships. Homer incorporates generosity into the fabric of the poem so that without it, the story loses profound meaning, depth, and color.

-Timothy M. Freiermuth

GLAUCON'S GREEK CITY

Socrates' Question At Line 470e In Plato's Republic

"Won't the city you are founding be Greek?"

This laconic eight word sentence, a question posed by Socrates to Glaucon late in book five of The Republic, is cleverly crafted by Plato to contain two curious yet essential quirks. First, Socrates nonchalantly professes for the first time that the ideal city under discussion is being founded by Glaucon. Second, this peculiar and revolutionary city will be, of all things, Greek. These are not just two passing observations of no significant import, as the blasé tone of Socrates might have us believe. Rather, they may lead to several integral implications as to the nature of Plato's entire dialogue. It is perhaps not altogether coincidental that this question comes at nearly the precise middle of The Republic. Bloom's manuscript contains 303 pages and this quotation is from page 150. Whether Plato is flirting with mathematical symbolism or not is relatively unimportant though. Rather, it is important why he puts such surprising words into the mouth of Socrates at such a key point in the text.

When Socrates first speaks to Glaucon about the city as "the city you are founding," (Bloom, book V, pg 150) it is a distinct and important change from the pronoun "we", used invariably throughout books two, three, four, and most of five. From the very conception of this idea in Book II to construct an ideal city in order to find justice it is understood to be a joint endeavor: "Is it resolved that **we** must try to carry this out?" (Bloom, book II, pg. 45) "We" is then held steadfast until about the middle of book five when the words "you" and "your" start to creep into Socrates' speech. One of the earliest examples of this is when war practices are being discussed.

Socrates asks Glaucon: "How must **your** soldiers behave toward one another and the enemies?" (Bloom, book V, pg. 147.) The transition is not complete, however, until Socrates comes right out and says that it is Glaucon himself who is founding the city. The significance of this dramatic turn around from "we" to "you" can bee seen in perhaps several ways.

First, it may be an attempt to detract sole credit from Socrates for the ideas being presented. It is easy to misinterpret The Republic as so dominated by Socrates that the intermittent comments by the other characters are negligible. This is entirely false, and Plato here reminds us of this. The philosopher does not operate by himself, but rather within the necessary company of others. He operates best, in fact, through dialectic not "monalectic." Not only does the philosopher operate best in dialogues like The Republic, but the quotation by Socrates being examined here makes the case that perhaps he could not operate otherwise. It is therefore the opposing character, in this case Glaucon, who is the very fuel of the philosophic articulations of Socrates. Following this reasoning to its logical conclusion, it seems most true that it is Glaucon who is founding the city - by inciting Socrates' philosophic commentary on it. This claim is made a bit more bluntly by Plato just a few pages later. Ironically, the point is made just as Glaucon is vehemently deriding Socrates' argument. Socrates replies: "Isn't it you...that's responsible for this happening to me?" (Bloom, book V, pg. 154.) This question has already been answered when Socrates first asserted that the city is being founded not by himself but by Glaucon. The answer is yes. Glaucon is ultimately responsible for this portion of Socrates' philosophy, including the conception of the ideal city.

Despite this truth about the nature of philosophy, Socrates' switch from using "we" to using "you" may be the result of a radically different intention of Plato. Plato may be making quite a surprising comment here about the nature of this city -that it is not quite being presented correctly. While Plato makes Glaucon the founder here, he at

the same time makes some rather negative commentaries on Glaucon, and the other characters in general. For example, in book six when discussing the details of the impending penalty Socrates would face for ending his participation in the dialogue, Socrates condescendingly warns: "...But be careful that I don't in some way unwillingly deceive you in rendering the account of the interest fraudulent." (Bloom, book VI, pg. 187.) Two pages later Socrates takes advantage of his position of narrator to insult Glaucon even further: "And Glaucon, quite ridiculously, said..." (Bloom, book VI, pg. 189.) Indeed, there are countless other examples of insults, both subtle and overt, directed at Glaucon and the others throughout The Republic. But, not only does Socrates establish Glaucon as somewhat foolish, he also establishes his tendency to foolishly and incorrectly make judgements concerning the philosophical thoughts at hand. The greatest example of this comes in perhaps one of the most clever exchanges in The Republic. Late in book six Socrates reminds Adeimantus of the earlier division of the soul into three forms and the following exchange comes next:

> " 'If I didn't remember,' he said, 'it would be just
> for me not to hear the rest.'
> 'And also what was said before that?'
> 'What was it?' "
>
> (Bloom, book VI, pgs. 183 - 4)

Following Adeimantus's own logic it would not be just for him to hear what comes next, because he does not remember part of the earlier conversation! Ironically, what Socrates is reminding Adeimantus of is a note made about the "longer road around" necessary to get a good look at the Forms - a note he now declares was an insufficient observation. Furthermore, he reminds Adeimantus that he and the others (including Glaucon) readily accepted it at the time.

All of this generally negative commentary on the other characters, specifically Glaucon, now sets a new light on the city being founded by Glaucon. It seems that Plato may be implying that Glaucon is to be understood first as somewhat foolish to

begin with, and second as a misinterpreter or at least a poor interpreter of Socrates' philosophy. If the ideal city is being founded by Glaucon, it may not be so "ideal" after all - or else it may not be quite representative of Socrates' true philosophy.

Finally, the switch in pronouns can be interpreted on its most basic level. Socrates is attempting to distance himself from the concept of this city because it can not truly come to be. In fact, by the end of book seven this becomes almost obvious. Here it is revealed that in order to get the city going, all those over the age of ten would have to be forced out of it. In addition to this rather dramatic difficulty, if not impossibility, a more subtle clue leading to the same conclusion is left on this same page by Plato. Once again it is from the lips of Glaucon: "Just like a sculptor, Socrates...you have produced ruling men who are wholly fair." A sculptor, of course, builds only nonliving things, copies as it were. So, while Socrates may be sculpting a less than real copy of the ideal ruler "Form", he is not attempting the impossible feat of founding a real city with such a ruler. Only the foolish Glaucon would attempt to found such a city.

The second part of Socrates' question being examined here is whether the city being founded will be Greek. Glaucon answers Socrates' question in the affirmative and Socrates agrees with him. Like the specific founder of the city, the specific ethnicity of the city is significant in several different respects.

First, it would seem to be fundamentally more appropriate not to assign the city a specific ethnicity at all but rather to make it out of a non-ethnospecific people. This would avoid having all of the ideas previously associated with the Greek people interfere with the concept of the city. For example, populating the city with Greeks would mean populating the city with a people who (at least in Plato's time) value democratic government. This of course is not at all the kind of government in the ideal city. Furthermore, identifying the city as a specific ethnicity is almost counteractive to the first image of the dialogue, the port of Piraeus. This port is the setting for the

dialogue and carries with it right from the start certain important connotations. Among these is the fact that this port is technically not actually in Athens. Therefore, the setting of the dialogue is immediately extraAthenian. It is something that transcends this one culture. In fact, the idea of the port promotes a sort of feeling of internationalism. A port is a place where many cultures meet and exchange goods. Therefore, the discussion of justice that goes on at this port would tend to consider all cultures. It seems it will be a search for the kind of justice that is justice no matter which culture is involved. Making the ideal and just city specifically Greek seems to be contrary to this essential point. In fact, Plato perhaps does not really intend for the ideal city to be thought of as Greek.

There is an important further bit of evidence to support this last notion. It is a fundamental point that this Greek city is to be led by philosophers. Yet, true philosophy was not a Greek virtue at all. In fact, the main character of this dialogue was put to death by his fellow Greeks, essentially for philosophizing. Philosophy was continually counteracting two institutions near and dear to the Greeks, sophistry and poetry. A.L. Motzkin makes this point in his "What Is Philosophy?", a speech he gave to the Boston University philosophy department's graduating class of 1990. He argues: "In a word, and in a most fundamental way, the philosopher is unGreek."

Why then would Plato make this seemingly illogical decision to define the ideal city as Greek? One possibility is purely utilitarian. Perhaps Socrates is merely identifying the city as Greek in order to make it easier for Glaucon to play along. It is obvious that Socrates has a strong understanding of each of the characters involved in the dialogue, and he has demonstrated an acute ability to easily manipulate them. By insisting that the city is Greek, Socrates makes it easy for Glaucon to imagine and to play along. Perhaps Socrates knew or thought that if he made it anything but Greek he would get nothing but complaints, arguments, and suspicions from Glaucon and the others. He may, therefore, just be appeasing their natural inclinations in order to make

his point about justice.

It is also possible, though, that recognizing the city as Greek has to do with one of the explanations for the switch in possessive pronouns when describing the city's founder. It was suggested that the ideal city as described was a Form and could not present itself truly and wholly as an image, in a real city. Socrates could only attempt to "sculpt" the most accurate copy. Only Glaucon would be foolish enough to actually try to establish such a city. The ideal state that can't be founded, but which is attempted to and openly stated to be founded anyway is Greek. So, perhaps what Plato is really saying, via Socrates, is that Athens of Greece is not at all just. (Democracy, in fact, will later be listed as second to last in Socrates' list of unjust forms of government.) Furthermore, Athens openly professes to be just though it is not - just as it is openly professed that the ideal city could be founded though it could not be.

Thus, it seems that Plato's conception of an ideal state in the end is not at all Greek just as it would not at all be founded by Glaucon alone (nor without his aid). Plato, like his Socrates, is not only a thinker and a lover of wisdom but also a clever wordsmith and a skilled rhetorician. Socrates knows about subtle language devices as well as he knows the interlochator with whom he applies this skill. Likewise, the most famous student of Socrates uses these same elements, especially at line 470e of Book V of the Republic, applied with great craft to the written word.

by

Stephen M. Yosifon

It is my purpose to write about the qualities of Confucius' gentleman (Chün-Tzu) in The Analects which I found most relevant and captivated my interest.

The trunk in the life of a gentleman, or the core of the gentleman's character (Tê) is formed at home, starting in the early years of life as the child learns respect for his parents and elders. The importance of such early instruction carries through to the gentleman's public life. This is expressed in Bk.I-2 of the The Analects:

> Those who in private life behave well towards their parents and elder brothers, in public life seldom show a disposition to resist the authority of their superiors. And as for such men starting a revolution, no instance of it has ever occurred. It is upon the trunk that a gentleman works. When that is firmly set up, the Way grows. (Bk.I,2)

Hsiao, or filial conduct is a pivotal concept in Confusian ideas. Respect and honor towards parents and elders are emphasized to such high degree that a father's influence is measured by the son's behavior years after his death. Adherence to the teachings ensure the stability of society and the purity of the traditions that the son passes on to his own children. This is expressed in the following quote: "If for the whole three years of mourning a man manages to carry on the household exactly as in his father's day, he is considered to be a good son. He has not deviated from his father's teachings." (Bk I,11) The direct relationship between the proper attitude of children towards their parents and

the long term benefits for the state of such early instruction is summed up in the following quote:

> "The Duke said, How true! For indeed when the prince is not a prince, the minister not a minister, the father not a father, the son not a son, one may have a dish of millet in front of one and yet not know if one will live to eat it." (Bk.XII,11)

There is an emphasis here on the obligation of each individual to fulfill his role in society. It creates an order where each person, regardless of his position in society contributes to the Good (Jên) by fullfilling his given role. The last words of this quote refers to the instability brought to society by the blurring of those roles.

The filial conduct (Hsiao) is supported by the ritual. It is in the ritual that man learns his proper role in society. Confucius says it is essential for the gentleman to have a strong sense of the spiritual: "The Master said, He who does not understand the will of Heaven cannot be regarded as a gentleman. He who does not know the rites can not take his stand." (Bk.XX-3) In the Confucian system, Heaven (T'ien) is the highest order from which death and life, wealth and rank originate. (XII-5) The gentleman needs to always be conscious of the fact that any achievement he makes is not an isolated incident but is part of a higher spiritual order.

The Way (Tao) is the central guiding principle of the gentleman: "The Master said, Set your heart upon the Way, support yourself by its power, lean upon Goodness, seek

distraction in the arts. (Bk.VIII,6) When the gentleman thinks of his main duty, he does not think of the material benefits that his occupation will bring, but instead he thinks of the contribution that he can make to the advancement of the Way. The gentleman does not choose his occupation as a means to the accumulation of wealth but as a contribution to the Way : "But a gentleman's anxieties concern the progress of the Way; he has no anxiety concerning poverty" (Bk. XV,31)

Service is highly exulted in The Analects. Such service need not be public but may be the filial service that the gentleman practices in private life towards his family. Confucius states that such service is a direct contribution to government. (Bk.II-21) Then when asked about the gentleman's capacity to serve beyond the scope of his home Confucius said that: "The true gentleman cultivates in himself the capacity to be diligent in his tasks....He cultivates in himself the capacity to ease the lot of other people....He cultivates in himself the capacity to ease the lot of the whole populace. (Bk.XIV,45) This is a view of service as a learning process, where the gentleman, depending on his training and his personal ability starts out by servicing his own family, moves on to service a wider circle of people, maybe a small community and finally services the masses, possibly a nation. It is a process where a man proves his capacity to serve in small groups and in time may develop the skills needed to service larger groups of people with more complex issues.

In regards to formal training and culture, Confucius said:

> When natural substance prevails over ornamentation, you get the boorishness of the rustic. When ornamentation prevails over natural substance, you get the pedantry of the scribe. Only when ornament and substance are duly blended do you get the true gentleman. (Bk.VI,16)

The true gentleman is the man who succeeds in blending his inborn qualities with the training he acquires through learning. Natural substance refers to the nature of man or "his inborn qualities" as addressed in Book XII,8: "A gentleman is a gentleman in virtue of the stuff he is made of. Culture can not make [a] gentleman....Culture is just as important as inborn qualities; and inborn qualities, no less important than culture. (Bk.XII,8) The mention of "boorishness" in Book.VI,16 may imply that natural substance is made out of the innate drives, urges and expontaneous reactions of man which if not duly channeled can express themselves as rudeness and ill-manner. The acceptance of natural substance for the benefit of the gentleman by Confucius may stem from the benefits that the gentleman derives from the proper expression of his inborn qualities. The illustration of the pedant scribe brings to mind a man with some grasp of culture but lacking in the natural substance that makes us want to be close to him. It is that natural substance which gives each person his unique individuality, his beauty, his attractiveness.

Ornamentation refers to the culture, the acquired polish and refinement that comes from learning. It gives the gentleman the self-restraint needed to solve problems in a rational manner

without the use of physical force. This is the part of man which allows him to live a self-examined life. Master Tsêng describes it in the following quote:

> Everyday I examine myself on these three points: in acting on behalf of others, have I always been loyal to their interests? In intercourse with my friends, have I always been true to my word? Have I failed to repeat the precepts that have been handed down to me? (Bk.I,4)

This sort of examination leads to self-correction and encourages a civilized exchange between men. When practiced by all men it creates that model society that Confucius envisioned, where men look within as a first step when faced with conflict. Ideally, it eliminates the need of intervention by a higher authority for the resolution of conflict. Ideally, a revolution would never be needed for the ruler would be constantly aware of his role and would live as the common man by what Confucius calls the "nine cares":

> Master K'ung said, The gentleman has nine cares. In seeing he is careful to see clearly, in hearing he is careful to hear distinctly, in his looks he is careful to be kindly; in his manner to be respectful, in his words to be loyal, in his work to be diligent. When in doubt he is careful to ask for information; when angry he has a care for the consequences, and when he sees a chance of gain, he thinks carefully whether the pursuit of it would be consonant with the Right. (XVI,10)

Obviously, the ruler who is a gentleman in the true sense of the Cofucian way would be careful to see and to listen to those he rules, he would be kind,loyal and respectful to them; when angry he would measure the consequences of his actions; when he sees an opportunity for gain he would think carefully whether the pursuit of it would be ethical, consonant with the Right. No ruler who abides by these principles would be faced with a revolution.

Esteban Gonzalez

The Feminine Theme in the Tao-te ching

In the Taoist view of all things alive as set of changes from yin to yang and yang to yin, the duller, more receptive, more supple of the two is yin. A feminine and masculine comparison is another model of the two connected, yet opposite, forces. The feminine may be associated with yin; the masculine may be associated with yang. Lao Tzu's concept of the feminine is worthy of our investigation because it is his representation of that, in what he calls the Tao, which we would do best to emphasize and to assume. His term "Tao" is translated as "the Way". It is used to speak of being--a state of existence including coming and going--and non-being--a state where things are gone or have not yet come--and of the ceaseless reversion from one to the other. "The Way" means also our way, the preferable way of being which nurtures harmony, not exception.

The feminine characterizes that of the Tao which is most basic and most powerful. The feminine is like immense inertia flowing and creating, yet it subdues, tranquilizes, and accommodates what has been produced. The masculine is brilliant, sharp, and exceptional like an explosion or a building; it focuses on accomplishing or doing at the present. The feminine is closer to nature being great in what it includes; the masculine is closer to only the human, the intelligent, the vivid, yet tiny in what it ultimately includes. The feminine is closer to the complete essence of Tao because it is passive.

The feminine is like the canvas upon which are painted individual, bright strokes of paint placed with meaning, representative of the masculine. A field is feminine, blades of grass are masculine. A breeze is feminine, lightning is masculine. A 100-yd dash runner is masculine while a spectator is feminine. The spectator watches, absorbs, is involved in the event, but comes to it and goes from it without much difference. She is attentive, present, and an integral part of the sporting event, yet does not work toward the outcome of the event. The dasher however, makes an effort to break, to exert, to achieve greatness. The event includes the spectator yet she is not made or broken in it.

This feminine nature is in Lao Tzu's text. He sometimes directly points out how the feminine is, sometimes he does so less obviously, not using the word "female." The fourth chapter speaks of the Tao, mentioning that which also characterizes the female. Description of the Tao and of the female includes, "It blunts its sharpness, it unties its tangles. It softens its light." The female (as a mother) manages the family, receives all, calms. This can be seen in her managing the children: she does not (considering the ideal, general quality of the female) focus on one child and deny the others. She maintains a peaceful symbiosis of her children. So it can be said that she discourages sharpness in attitude or relations among her children; she blunts. In quarrels she untangles the disputing children; she straightens out their confusion (in more senses than just an argument, meaning that she educates them in manners, good habits, etc.). She does not illumine one while shading the others, and she celebrates them instead of herself.

The sixth chapter plainly mentions the female, saying, "The spirit of the valley never dies. It is called the subtle and profound female." The valley is low. It is shaded. It is damp. It supports life, while mountaintops do not. It receives all that is on the mountains or between them. It often has water as a river flowing through it; water is supportive of life. These things characterize the spirit of the valley. The spirit of the valley is that which continuously produces life and growth there. That production is subtle and profound--inglorious, ongoing, and real as it is. Generating and nurturing, it is as the female.

However, there would be no valley if there were not two imposing mountains to form it. There would be no river if the water did not run off down the mountains. There would be no darkness if the valley were not shaded by the mountains. Therefore, the valley's being is reliant upon the mountains' presence. And too, the mountains would not be thought high if there were nothing to be called low in comparison. Therefore the feminine is not complete without the masculine.

The model for the behavior of a sage who is to govern well is the good mother. The tenth chapter says, "Can you love the people and govern the state without knowledge (cunning)? Can you play the role of the female in the opening and closing of the gates of Heaven? Can you understand all and penetrate all without taking any action? To produce things and to rear them, to produce, but not to take possession of them, to act, but not to rely on one's own ability, to lead them, but not to master them--this is called profound and secret virtue." This is also called motherly qualities: love the children and govern the family not needing intellect/cunning; be an integral force in each child without any particular action to become so; produce and rear the children; to produce but to let each be his own, not holding one back in possession; to lead the children to be virtuous, but not to master them. As for the "play the role of the female in the opening and closing of the gates of Heaven," this is an image for the mother who submits herself to the Way when she brings into being, into life, a child whom she knows must later die.

The twenty-eighth chapter decides that of the two, it is better to act as the female than as the male. Lao Tzu says, "He who knows the male and keeps to the female becomes the ravine of the world...He will never deviate from eternal virtue, but returns to the state of the non-ultimate. He who knows glory but keeps to humility becomes the valley of the world." A ravine, a valley, is an environment for life. To return to the non-ultimate means to recognize and to harmonize with the reversion from non-being into being and back again to non-being. It is to produce things and to rear them, but not to take possession of them. This is a return, since before one came into being, he could not oppose the ways of Tao: he was not violent. Eternal virtue is to take care of life and when it is leaving, to let it go. There is a link between the masculine and the feminine, presented as opposites in this chapter. In this world both can be found. Now we must choose; distinction is made as to which is the better way to be. This includes to know aggression, to know greed, to know action, to know boldness, to know passion, yet to keep to their opposites.

The womanly, motherly image is strong in the thirty-fourth chapter. Of the Tao this chapter says, "All things depend on it for life, and it does not turn away from them. It accomplishes its task, but does not claim credit for it. It clothes and feeds all things but does not claim to be master over them." Obviously Lao Tzu is using the model of a mother in her relation with her children. The children, especially as embryos and infants, all depend upon the mother for life. The role of a mother is to bring her children up well; a good mother is contented with the goodness of her children, but does not claim credit for their being good, rather is happy for them that they are good. She clothes and feeds her children, providing for their needs. But she does not consider herself master and the children slaves; rather she is a guide for independent lives. Seeing her position as such, she does not seek greatness, but it is with her.

The female is associated with the home, where the life of a couple's child usually originates and first develops. All are comfortable with her; and her presence is enough to remind the members of the household of her subtle influence. The sixty-first chapter says, "A big country may be compared to the lower part of a river. It is the converging point of the world; it is the female of the world. The female always overcomes the male by tranquillity, and by tranquillity she is underneath. A big state can take over a small state if it places itself below the small state; and the small state can take over a big state if it places itself below the big state." The converging point of the world, the female of the world, this is also the home of the world. With tranquillity the female takes over the male. Being underneath she takes over. If a small state takes over a big state by placing itself below the big state, then the woman takes over the family by placing herself below the family. She is obviously the manager of the home, the one in charge. This conduct is presented as advice on how to act in any company. The one who puts himself low will be the basic, reliable, influential one. This female quality is also a quality of the Tao. The Tao is low, subtle, and takes over all.

The feminine is important because it is the better of the two qualities and should be seen as an example of the preferable way to be. Still, it is not complete because the feminine is not the only force or quality in the world. The Tao consists also of a quick, focused, developed, active quality. A volcano erupting, shifting plates causing an earthquake, a river coming to be a waterfall, these are examples of the masculine quality of Tao in nature. Everything is the Tao, but everything is not the feminine. Some is feminine, the rest is masculine.

It is important to recognize both since they are both present and so that one can choose to pursue the feminine. If one has a narrow focus, he may not see all. If he has a broad focus, he can see all. If he counts specifics, he may fail to perceive the general. Embracing the masculine, one cannot know both. Embracing the feminine, one can still know the masculine. If there are five glasses on an end-table and someone can make only one motion and uses it to pick up a glass, he cannot have them all. But if someone uses the motion to pick up the table, he will have all five glasses. If one wants to see the glasses, he cannot look at one glass. But if he looks at the whole table, he will see the glasses. The feminine is broader in view, takes longer to accomplish, is more complete.

In completion, the Chinese view of worldly forces must be kept in mind. Tao is comprised of the yin and the yang, a continuous flow from one to the other. The feminine cannot be isolated. That is because, in the world, it is not isolated. Recognizing only the yin excludes the yang; doing that is being blind. Yet of the two, it is the yin which, like the Tao, accommodates all. Accommodating all it can be calm in any situation, since nothing is foreign to it. This feminine quality serves one best for its reliability. Tranquillity will arise from choosing the feminine because it cannot be conquered, unsettled, shaken from its broad peace.

The feminine is like the air: great, broad, yet not threatening or overwhelming. It supports all life; all life depends upon it. It cannot be compressed; it is very strong in that way. Still, it accommodates, welcomes all, displacing itself when something wishes to

take its place. The atmosphere is great, seemingly present all over. Yet scattered in it are many defined, yang, objects. For example birds, smoke, cars, buildings, and mountains all intrude upon the air--some temporarily, some seemingly permanent. The air is not exciting, it has no form, it is not bold. Only does it become exciting, evident, bold when yang penetrates it: as when energy stirs the air to be a wind. The air can be moved, yet not destroyed. Everything breathes the air for life (even the water animals like fish pull from the water the part of the air they need). In these ways the air is like the feminine. Masculine is all the earth which juts into the feminine sky. The yin (feminine) will always calm the yang (masculine), the yang will always stir the yin.

-Andy Lee

ARJUNA'S FORGOTTEN MODEL
THE FIRST TEACHING OF THE BHAGAVAD-GITA: VERSES 13-15

"Conches and kettledrums,
cymbals, tabors, and trumpets
were sounded at once
and the din of tumult arose.

Standing on their great chariot
yoked with white stallions,
Krishna and Arjuna, Pandu's son,
sounded their divine conches.

Krishna blew Pancajanya, won from a demon;
Arjuna blew Devadatta, a gift of the gods;..."

Of the hundreds of verses of the Bhagavad-Gita there are only a mere twenty that precede Arjuna's initial doubt about whether or not to fight. The resulting dialogue with Krishna then occupies the remainder of the text. However, these initial verses are by no means less significant, nor are they simply a formality - a mechanically useful introduction to the "real" text. On the contrary, these lines serve as a necessary and accurate presentation of the very scene about which Arjuna raises his doubt. In doing so, verses 13-15 actually present an ideal model of what it would look like if Krishna's teachings were being followed. Ironically, these same lines can also be understood, through the music of the language and its progression, to document the progression that Arjuna experiences as he slides out of that ideal state and into his battle-delaying doubt.

The first accomplishment of verses 13-15, the demonstration of how precisely Krishna's teachings were being followed before Arjuna hesitated, is achieved mostly by the overall dramatic image created. With loud conches blowing, drums beating, and trumpets blaring, it is an image of energized and jubilant battle preparation that is being celebrated and praised as something to be delighted in as high and admirable. The relishing in this battle preparation permeates the scene:

> "Conches and kettledrums
> cymbals, tabors, and trumpets
> were sounded at once..."
> (Miller, p. 22, v. 13)

This is one of the first edicts that Krishna attempts to present. In the Second Teaching, in which Krishna actually begins to answer Arjuna's complaints, Krishna speaks specifically about the necessity of having such an upbeat and exulting perspective of battle:

> "The doors of heaven open
> for warriors who rejoice
> to have a battle like this..."
> (Miller, p. 34, v. 32)

Thus, it is really to the original state of affairs, only about sixty or so verses earlier, that Krishna wishes Arjuna to return. It was there that Arjuna and the other warriors, with their cymbals and drums, were indeed "rejoicing" for the sake of the ensuing battle.

Aside from simply this rejoicing, an overwhelming display of courage also runs through the heart of these lines. Courage is fundamentally necessary in any battle, and consequently becomes implicit in Krishna's teachings. Long before Krishna presents courage, though, as an elemental necessity it is once again modeled precisely in these

early verses. It is not difficult to see Arjuna standing tall and brave in his chariot facing the armed enemy across from him:

> "Standing on their great chariot
> yoked with white stallions,
> Krishna and Arjuna, Pandu's son,
> sounded their divine conches."
> (Miller, p. 23, v. 14)

It is specifically this image of "standing up" to face the enemy that so distinctly marks Krishna's preaching of fortitude. This notion is scattered throughout the Bhagavad-Gita as Krishna seems to continually tie together his other teachings with the need for Arjuna to be brave and fight the battle. The emphasis put on "standing" up to engage the confrontation is continually reminiscent of the image above of Arjuna standing on the chariot. For example, in the Second Teaching Krishna urgently orders Arjuna:

> "...therefore, Arjuna, stand up
> and resolve to fight the battle."
> (Miller, p. 34, v. 37)

In fact, the very first time Krishna speaks to Arjuna he accuses him of acting like a coward and concludes his remarks with an order to "rise" up from the now sitting position he had assumed at the end of the First Teaching:

> "...The coward is ignoble, shameful,
> foreign to the ways of heaven.
>
> Don't yield to impotence!
> It is unnatural in you!
> Banish this petty weakness from your heart.
> Rise to the fight, Arjuna."
> (Miller, p. 29, v. 2-3)

Interestingly, this particular appeal to Arjuna seems almost to attack his masculinity. There seems to be something distinctly sexual in the demand that Arjuna "rise" from his "impotence." Whether it is meant at all in this way or not, the emphasis is still on the brave and valorous man as one who is standing - just as Arjuna was so boldly standing in these early verses.

In addition to these grand dramatic effects in this opening theatrical spectacle, additional evidence for this pre-existing model of Krishna's teachings can be found in the finer details of the lines. Specifically, the first two lines of verse 15, the third and final of the selected verses, offer a rather telling contrast between Arjuna's conch and Krishna's conch:

> "Krishna blew Pancajanya, won from a demon;
> Arjuna blew Devadatta, a gift of the gods..."
> (Miller, p. 23, v. 15)

Krishna's conch, "won from a demon," is the product of a distinct action. However, Arjuna's conch, "a gift of the gods," is the result of clear inaction. As so much of Krishna's teachings deal with the concept of action versus inaction, there is perhaps more implied in these two lines, which come long before those teachings, than simply a description of the conches.

Arjuna's blowing a conch that was given to him from a god is indicative of an attitude toward action very much in tune with Krishna's instructions to detach oneself from the fruits of action. Surely a prince as honorable as Arjuna has had ample opportunity to actively win a conch in battle or by some other means and to use it as his battle sound. Yet, these lines present an image of Arjuna holding the only kind of conch a man detached from the fruits of action could obtain - one that was given to him

as a gift. This too, then, points to an Arjuna already existing in the very way Krishna instructs him to while he sits in his chariot confused and uncertain. Early in the Second Teaching Krishna instructs or, perhaps more appropriately, reminds Arjuna of this:

> "Be intent on action,
> not on the fruits of action;
> avoid attraction to the fruits
> and attachment to inaction!"
> (Miller, p. 36, v. 47)

In one sense Arjuna, standing tall and brave in the midst of all the rejoicing (in these selected lines), is obviously "intent on action." Yet, at the same time the author(s) of the Bhagavad-Gita cleverly place him with a gift-given conch, as opposed to one won by victory, to symbolize that Arjuna is not here intent on or attracted to the "fruits of action."

Furthermore, the fact that the conch was a gift specifically from the gods supplies yet another essential detail to this idealized image of Arjuna. Surely not everyone, but only the dutiful and admirable, are given such gifts from gods. In fact, Krishna quotes the primordial creator Prajapati in the Third Teaching as making just such a point:

> "Enriched by sacrifice, the gods
> will give you the delights you desire..."
> (Miller, p. 42, v. 12)

Later too, in the Ninth Teaching, Krishna reemphasizes the point that it is only a certain kind of man who gets gifts from the gods:

"Men who worship me,
Thinking solely of me,
always disciplined,
win the reward I secure."
(Miller, p. 86, v. 22)

Krishna, on the other hand, can have a conch that was won -probably as a sacrifice to him - because he alone is the omnipotent and the source of everything in the universe including the very conch he blows. Used primarily as a contrast to emphasize the fact that Arjuna's conch is a gift, the methods used to obtain Krishna's conch fall into his unique realm of magnificence. Krishna is the only one who could win a conch from a demon. Again, this is presented to us first in this initial sort of pre-image and then it is spelled out later in the text. This time in the Tenth Teaching, in the words of Krishna himself:

"Fiery Hero, endless
are my divine powers-
of my power's extent
I have barely hinted.

Whatever is powerful, lucid,
splendid, or invulnerable
has its source in a fragment
of my brilliance."
(Miller, pp. 94-5, vv. 40-1)

Thus, together all of the lines from these selected verses culminate to create an image of Arjuna and his place in the world to which Krishna will later urge him to return. However, while this is happening there seems to simultaneously be a whole separate level of intent behind these lines of poetry. It seems that, in an abstract way, symbolically using different forms of sound, they also document the progression of Arjuna to his opposite state of doubt and refusal to fight the battle.

As Sanjaya describes the scene, the sounds are the overwhelming focus of

attention. They start out as a unified individual movement made up of several different instruments, but acting as one. All of these instruments acting as a single unit "were sounded at once." (Miller, p. 22, v. 13) The result is a consolidated and booming symphony of the preparations for battle. This united presentation is just as Krishna would want it. He teaches to avoid individualization. When one is of a perspective of individuality he is of a tainted perspective that binds him inappropriately to his deeds. This, he tells Arjuna in the Eighteenth Teaching:

> "When one is free of individuality
> and his understanding is untainted,
> even if he kills these people,
> he does not kill and is not bound."
> (Miller, p. 145, v. 17)

This works toward the same end as Krishna's teaching of renunciation of action. Detaching oneself from the perspective of the individual means detaching oneself from individual actions. In the Fifth Teaching Krishna tries to explain this to Arjuna:

> "A man who relinquishes attachment
> and dedicates actions to the infinite spirit
> is not stained by evil,
> like a lotus leaf unstained by water."
> (Miller, p. 58, v. 10)

If the description of this initial scene can be considered as being as Arjuna observed it, then the united symphonic effect of the sounds in the first verse starts Arjuna on the right track. In this way, this second level of intent of these lines being here speculated does not necessarily contradict the first, which was dedicated wholly to the argument that Arjuna starts off on the right track. But, all does not stay intact. As the scene continues into the next verse, the sound that started as a unified whole is now

honed down into a more specific tone as together, it is said, Krishna and Arjuna "sounded their divine conches." (Miller, p. 23, v. 14) Now this music is suddenly "attached" to specific individuals, namely Arjuna and Krishna. This attachment is what Krishna later will warn against. However, at this point Arjuna is still standing brave and strong on his chariot; his doubt has not yet overcome him. Indeed, there is still a certain degree of unity in this new music. It is perhaps a two part harmony, but still acts as one sound.

However, by the time the last of these verses being considered has done its part, all unanimity has ceased. Now, in two separate lines two individual sounds are all that is left:

> "Krishna blew Pancajanya, won from a demon;
> Arjuna blew Devadatta, a gift of the gods;"
> (Miller, P. 23, v. 15)

From the initial unidentified combined orchestration a few lines ago, the scene has now broken down into unique notes being pronounced separately and classified individually. There now seems to be no question as to why just five verses later, after more than a dozen additional monotone sounds are pronounced individually, Arjuna collapses into a state of confusion and doubt.

All that Krishna teaches about detachment and release from the individual have now been torn away, and Arjuna sees himself as one man individually responsible for the deaths of all those he will kill in battle. It is not until the dialogue gets well underway and Krishna can remind Arjuna of how to properly perceive himself and his place in the world and the ensuing battle that he can once again stand up on his chariot and face his duty.

Finally though, it is necessary to keep in mind the original symphony that existed before the sounds started to break apart. It is there that both levels and all

implications of these lines come together. In the beginning, Arjuna was in the proper and necessary state of being that Krishna teaches him. In fact, at the end of the epic poem when Arjuna finally stands convinced, he proclaims his new found lucidity in a way that almost seems to be a distinct allusion to this point:

> "Krishna, my delusion is destroyed,
> and by your grace I have regained memory;
> I stand here, my doubt dispelled,
> ready to act on your words."
> (Miller, p. 153, v. 73)

Thus, in the end it seems that in a way Krishna has not taught Arjuna anything new at all. Rather, he has reminded him of all that he seemed to have somehow lost in the same way the unified sound of the symphony was lost. Arjuna declares that he has regained his "memory"; his memory, quite probably, of the way he was in those first few verses of the text.

by
Stephen M. Yosifon

Is Aeneas A Lover?

The word love has many meanings and interpretations. Perhaps Aristotle says it best: love is an excess of feeling that can only be felt towards one other at a time. It is a strong and passionate bond held together by fidelity. Love is the most powerful of the human emotions. Although in some senses it is brotherhood, dedication or devotion, the true essence of love goes far deeper than that. People in love are controlled by it. They feel like nothing without each other and would do anything for each other. Love does not let people leave. Aeneas is not a lover, he is a hero. Not only is he a hero, he is a Stoic hero. He is driven by duty, showing little distraction by other emotions. He is a man distinguished by his pietas. Unfortunately for Aeneas, love and pietas are two different things. Pietas is patriotism; love is emotion. Aeneas thrives on honor. His main concern is for his fellow men and their quest for a new homeland. Building a new Troy is his only goal. The Trojan war has made him famous and that coupled with his father's fame gains Aeneas great affection. He is loved but he does not love in return. Although he shows "love" for his men, they are all that he has left of his country. He is extremely dedicated to Troy, he laments the death of his compatriots depicted in the frieze on the temple walls at Carthage. A simple reminder of their suffering practically moves him to tears. Pietas becomes the fundamental quality of Aeneas. His commitment to follow the fated way for the Trojans is so strong that obstacles are intolerable.

The reader is presented with many instances that exemplify Aeneas' pietas; it overcomes all of his instincts. War is first on his mind, family second, and love last. While retelling the war story to Dido, Aeneas mentions that he did not even think of his family until he saw Priam killed: "...my dear father's image came to mind..."(II:732), then three lines later, "Cruesa came to mind too..."(II:735) Here Aeneas tells us directly that passionate love is last on his mind. Yet he soon forgets these images and is passionately chasing Helen, in defense of Troy's honor, to punish her for her "whorishness" which has brought about the fall of Troy.

Interrupting his search for blood, his divine mother comes to remind him to find his family who she has been looking after for him. Although Aeneas reaches his family and carries his father to safety, he loses Creusa, his wife, along the way. Overcome by filial piety, he says "Never did I look back/ Or think to look for her..." (II:963-4) Love would not have let Aeneas forget.

Aeneas is given another chance to demonstrate his lovingness with Dido, queen of Carthage. Although the Gods have destined Aeneas to conquer Rome, he is never physically forced to follow his fate. It is his urgent desire to build his own city that leads him away. Seeing Dido's city in progress, Aeneas cannot control his feeling dejected about his own state of homelessness. Juno realizes this when she says to Venus, "Your fear of our new walls has not escaped me." (IV:138) This taint of jealousy in Aeneas' feelings alone foretells that he will not love Dido, and as Rumor tells it, they become "prisoners of lust" (IV:265), not love. When Mercury brings the message to Aeneas, that he should set sail to Rome, he need only mention the honor that Aeneas and his son will gain to motivate Aeneas to prepare the ships. "...[I]f you will not strive/ For your own honor, think of Ascanius..."(IV:371-2), and moments later he calls his men to quietly get the fleet ready.

Although Aeneas planned to wait to inform Dido of his plans, "The queen, for her part, felt some plot afoot/ Quite soon- for who deceives a woman in love?" (IV:403-4) Dido truly loved Aeneas, the power of which is not denied by Virgil. She made him "...master in her realm" (IV:290) and could sense his loveless plan. Later on leaving the queen, "consumed with passion to her core" (IV:144), Aeneas gives a brief, unemotional good-bye further convincing us of his pietas. "If Fate permitted me to spend my days/...According to my wishes, first of all/ I should look after Troy and the loved relics/ left of my people." (IV:469-73) He does not love people, he loves his country, his background, his roots. He says in reference to Rome, "There is my love;/There is my country." (IV:478-9) Therefore convincing himself to give up true love for it.

Finalizing his departure, "Duty-bound/ Aeneas, though he struggled with desire/...went back to the fleet." (IV:545-51) Aeneas

did not struggle with love as Dido did, but with desire. Dido sacrificed everything for her lover, including her life, thereby proving loves power. Dido lived and died for Aeneas. But Aeneas, aware of her death and dwelling in the underworld, begs Sibyl to let him into the underworld in order to see his father, not his 'lover'. When he does see Dido in the shadowy marsh he has the coldness to ask if he was the cause of her death, obviously unaware of the meaning and power of love. With little effort to soothe her, he continues on to find his father.

Aeneas' role is that of a hero, and heroes are not esteemed for loving. He is fated to save the Trojan name and is honored by many for his bravery, but he is not a lover. Aeneas does not know what love is, for he gives it up twice, for his country. He is a patriot who desperately needs a homeland. Before the final battle, he prays for victory for "this land for whose sake I could endure/ Hard days and many." (XII:238-9) Aeneas is a brave, fighting man who gets his due reward. Although he is loved, and he is dedicated to his cause, he is not lover.

written by:
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An Analysis of the First Eighteen Lines of Dante's Inferno

This introductory section to the entire Divine Comedy puts the focus on the theme of the poem: the journey undertaken by Dante Pilgrim is the search for the good. Such a trek is a dialectic, a process, which is analogous to the walk of life everyone must take. The Inferno is the birth, the beginning, the primal state which must be forest understood and then overcome. The realm of the human is symbolized in the forest, which conjures images of darkness, confusion, fear, and sin, which is the indulgence in sensual and confusing activities. Yet such a stage is necessary for the understanding of the divine, the higher things. This is a divine comedy; taking these two words respectively, we see that the poem is an understanding of truth (the divine) which is facilitated by the process of going from a low place to a high place (the art of comedy).

We must first note that the text is divided into lines of three; the number three is primarily representative of the three necessary stages of understanding: the Inferno (the renunciation of excess), the Purgatorio (a further cleansing of the human soul) and finally the attainment of Paradiso (the ultimate Good). Plato's influence on this dialectic is obvious; in his Divided Line of truth, we see the necessity of understanding the human things before the attainment of the divine ideas. Furthermore, Plato divided the soul into three parts (and thus we see another significant application of the number 3): desire, spirit, and the calculating. Such a tri-partite division echoes the necessity of understanding what Dante feels in the vice of humanity, excess desire, in order to have a calculating, philosophic, good (by Plato's definition) soul.

Dante begins by saying he "journeyed half of our life's way." The word journey usually refers to a tangible, actively moving adventure; however, this is a metaphoric expedition through life. When one takes a journey, there is a start and a finish; a goal, or final destination, is implied. The excursion is a task and a learning experience. At this point, Dante is in the middle, the "half" of his life. This seems to

be the perfect time for such an experience; he is not too young to be inexperienced and thus unfit to learn of the higher things, and yet he does not lack the youthful vigor and thirst for knowledge. He refers to this as "our life," calling attention to the readers and pointing out that this is a travel which everyone must take. The experience is not unique to Dante, but rather to all of us if we wish to fully achieve our highest potential. Finally, he refers to life as a "way," which implies a reason, an end. Like the Tao, which can be loosely translated to mean the way, a method must be applied to life in order to have fulfillment.

Dante next explains that he "found himself within a shadowed forest." The idea of finding oneself implies introspection, a search for a solution. Even though at the beginning of the journey, Dante was able to achieve some understanding just by undertaking the task. Applying the Scientific Method to a problem is crucial to gaining a solution, and the first step of such a method is to become aware of the question, to begin the activity. Journey's usually are in search for something; the goal of this is to search for the self in the purest form and thus Dante is even at this point successful.

Oddly enough, though, he is finding himself in a place of darkness, a "shadowed forest." Darkness lacks one thing necessary for understanding: light, since it is with light that we can see. Furthermore, darkness carries with it implications of evil, which is what Dante is trying to expel. Yet, as previously mentioned, Dante must find himself first, and his present state is one of evil; it is Dante's assertion that humans are inherently evil and must purge the vice of excessive desire. The imagery of the "shadows" affirms this notion; they are another reference to Plato's cave allegory, where the shadows on the wall are the images of the things which make up, yet by no means define, truth. The shadows are hints at the higher things, and must first be experienced to grasp the divine. Yet they certainly propagate confusion, a force inherent in a place without light.

Dante Pilgrim is in a "forest," a reference to wood which is the translation of the Greek 'hyle,' which refers to dark matter and also original matter. The first things (the human beginning) is dark, meaning evil, which Dante defines as an excess of materialism, including lust. The beginning of life is

focused on this world, which, with all of its temptations, is confusing, just as a forest literally is a confusing maze of trees where one could easily take the wrong path. Furthermore, the trees are enormous, making us feel insignificant, and thus adding to our bafflement.

Before entering the forest, though, Dante Pilgrim had "lost the path that does not stray." Being lost conveys feelings of hopelessness, especially when one is on a path that has only one direction. The path in this case is the good, since it does not stray, it is an all-or-nothing phenomenon; either one is good or one is not. To "stray" implies an abandoning of morality, which indeed is the way one avoids the good. Furthermore, to "stray" implies a distraction; excesses of materialism and love are indeed distractions from purity which causes people to become imprisoned in the Inferno (it is abuse of desire which all of the inhabitants of the Inferno have in common).

Dante next explains that "it is hard to speak" of his journey. Language is a tool of this world, which, as we see, is necessary yet by no means sufficient at explaining the higher things. Yet language is the only thing available to humanity; like the Platonic things and images, it must be applied. The forest is "savage," showing that the inherent state of humanity is brutal. What is brutishness but the overindulgence in love and materialism? The forest is "dense," meaning that not only is it difficult to see through, and, analogously, it is difficult to see though life and discover the path, but also that it is extreme, which is another word for excessive. Thus the forest is humanity is its raw state; they are both "difficult" in the sense that they are confusing and tempting. This difficulty results in "fear;" confusion and fear go together. Dante Pilgrim fears being permanently in a state of confusion and never attaining knowledge, but also fears knowing the higher things, as they are the unexpected and mysterious and, as he saw, contain evil (one aspect of the divine is the horror of Hell).

The journey undertaken is described as "bitter" (meaning excess of hostility) and "severe" (another word for excess), yet Dante feels the need to "retell the good discovered there." Notice that he uses the word "retell," as if he has told this story before. He is enlightened, and thus feels it is his

obligation to teach. Here he affirms that it is through the realization of the evil that the good can be found. One must go from the lowest place, Hell, to the highest place, Heaven. This going from low to high is analogous to a human child growing up to be an adult, thus going from low to high. Dante finally "discovers" this goodness, implying that it was originally covered and must be searched for, or, more accurately, earned by an understanding of what must be done and an application of that knowledge. Thus he must tell of the "other things" he "saw," notice that he never calls them evil, and perhaps referring to them in a more indirect, less specific way shows his awe for their power. They can only be spoken about metaphorically, as in "the forest." They are spoken about in shadows, in what Plato would call images, in speech, because that is the way in which they must first be understood. These are things which he "saw," showing that the learning process begins with an empirical focus on this world.

Dante's limitations of speech are also due to the confusion he has about how he got to this point; he cannot "clearly say how (he) had entered the wood." Clarity is certainty not the force acting here; this is a state of confusion. He explains that he was "so full of sleep just at the point where I abandoned the true path." Sleep involves darkness and stagnation. It is when dreams occur, which reflect subconscious, primal, "true" feelings, the vices of humanity. The darkness of sleep is also a kind of void, a kind of nothingness, yet is necessary for life, just as the darkness of evil and the forest are necessary for understanding. Dante Pilgrim was asleep at the very point where he "abandoned the true path;" he had good intentions in his life but gave in to the primal void of sleep. The parallel to life in general holds; life is supposed to be a wonderful blessing, yet, because of the nature of humanity, it is instead riddled with confusion, stagnation, and sin.

Dante next explained that he reached the "bottom of a hill," implying that he indeed was walking down. The hill is a natural metaphor for the trip to the Inferno, and the use of nature once again allows a human, this-worldly understanding of the divine. The hill then goes up; such curvaceous imagery reflects flow, a process, and a dialectic. This is not a straight line, rather it is a continuing voyage, if one is curious and good enough to take it. The hill "rose along the boundary of the valley," showing that it took

Dante Pilgrim on a tour through the Inferno yet, because he did not deserve to stay there, it only traversed it enough (along the boundary) to educate him, not imprison him. The valley is clearly the Inferno; it is the nadir since nothing exists below a valley. It is eternal in its flatness and in it one is confused; there are not reference points, only a lack of substance, just as the people in the Inferno live only is a materialistic, non-substantial way. The valley "harassed (Dante's) heart;" since the heart is most fundamental to humans, the Inferno struck his very nature. The heart also represents love, possibly reminding Dante Pilgrim that the Inferno is indeed a place where souls go who indulge in an excess of love. Abused, or harassed love is indeed why the Inferno exists.

After his descent, Dante "looked on high" (towards Heaven and away from the Earthly realm) and "saw its shoulders." The difference between the valley and the sky is an embodiment of the difference between the lower and upper regions of the human body. The bottom could be considered the genitals; it is in the lower regions where there is conception (sexual desire) and birth (just as the dark forest represents the beginning stages of life). Yet, all Dante Pilgrim can see is the shoulders; he cannot yet see the head, which represents the mind, the pure knowledge which is defined as the good. At this point, he had not yet completed his journey, since he is only on his way up to the Paradiso, and not yet there; he must first go through the Purgatorio. The humanization of the hill is furthered by the fact that the top is clothed; humans wear clothes, and they are used to de-emphasize bodily lust, just as the higher things are without bodies. In fact, in the Paradiso, people are in love, yet have no bodies. This is pure, unlustful love, the kind which is most respected. What clothes the hill is the "rays of the same planet." Rays are straight lines, in contrast to the curves of the journey. The rays are eternal and unchanging, and thus are the final stage of the journey. Rays also refer to light, which can be interpreted as truth, the light of God, and love. No further progression is needed; this is the end.

Humankind is aided in its journey by nature, which is pure; it is only the people which warp it into something sinful because of excess. The planet "serves to lead men straight along all roads." When we are led straight, we are given a direct path to goodness, which can only be achieved after a journey

through the curved valleys and hills, symbols for the educational trials of life. We will be led "along all roads;" roads are man-made and thus not good because of their human element and their endless possibilities. Yet the journey through nature serves as a catalyst to help us achieve our end: renunciation of the material and the excessive towards goodness. It is only through the realm of the human that we can indeed reach an understanding of the inhuman.

Edward Choper

On Faith and Reason in Dante's Divine Comedy

To enter Purgatory from the Inferno is to pass from the realm of the faithless into the realm of faith and hope for a greater, higher existence of the soul. But in Dante's quest to see Paradise, the pair of poets, Virgil and Dante, stumble quickly to a halt at the base of the rock face that begins in the anteroom of Purgatory. And as they find their path up the mountain, Dante elucidates a fundamental principle of Christian faith.

Though Virgil's skill as a guide suddenly fails, Dante himself maintains a dubious sort of confidence in his "true companion" (Purgatorio p. 21). For Dante, a poet of the Age of Faith of the fourteenth century, it is natural that he should trust the appointee of heaven. His own faith in God is marked through the domain of the shades by his shadow: the sign that his own soul is still bound to flesh—and to remain so, it must remain under the protection of God in the Inferno and Purgatorio, the purging ground for faithful yet errant souls. Virgil, on the other hand, is himself a shade, "deprived of heaven through no fault other than my lack of faith." (Purgatorio, p. 59) Canto IV of the Inferno reveals that Virgil, among the other worthy thinkers and poets of the Classical age, is condemned to the palace of Limbo, the mildest region of Hell, for nothing save the absence of Christianity's mantle during his lifetime.

Given the history of the two poets as pilgrims, it should not go unnoticed, then, that it is Virgil who is at a loss to negotiate the rock wall of Purgatory, and Dante, the medieval man of faith, who solves the quandary.

> "Now who knows where, along this mountainside,"
> my master, halting, asked, "one finds a rise
> where he who has no wings can climb?"
> ...he, his eyes upon the ground, consulted
> his mind, considering what road to take." (Purgatorio, p. 23)

It is said that Virgil represents the voice of reason throughout the Divine Comedy; never so much as here, when his recourse to the problem of negotiating the wall is to wrack his rational faculties, as if he could deduce the solution. Dante, to the contrary, examines the wall itself, and looking up at the rock face, spies the solution: a group of souls huddled on a ledge.

""Lift up your eyes," I told my master; "here
are those who can advise us how to go,
if you can find no counsel in yourself."" (Purgatorio, p. 23)

Consider the admonition "lift up your eyes"; the way up the path up the mountain comes from turning one's sights heavenward, while Virgil's vision remains turned toward Hell, the contemporary seat of his transgression. He found himself in Hell for his own absence of faith during his lifetime, though he lived before Christ, an era lacking faith as it is demanded by the New Testament. Virgil was a poet of the late Republic and early Empire of Rome. As a Roman before the Common Era, his roots lie not in the Christian tradition but in the Classical tradition. Classical thought in general emphasizes the human as heroic or divine, and no specific dichotomy exists human and God. It seems Virgil the pagan has never learned to "lift up his eyes"—to turn to God for counsel, despite his role as Dante's divinely chosen guide. Rather he seems to fall specifically into the Aristotelian tradition (though, curiously, Aristotle is not listed among the inhabitants of Limbo) of the human faculty of reason as nearer to the divine, and contemplation—the use of the rational part—as Godlike activity. Both classical and Christian thought justify themselves by some form of divine origin: in the classical tradition, human reason is divine and therefore its products are divine. But if human reason is godlike, then there is no need for a divine authority to act as creator or father. In Christian thought, only the transcendent and omniscient God is truly divine, and his will immanent in human affairs; the Aristotelian notion of God as eternal self-contemplation is equally out of place in Christian thought, where God is very much concerned with temporal affairs. Virgil himself notes the inadequacy of the Classical tradition in general; the "fruitless longing of those men who would—if reason could—have been content, those whose desire eternally laments." (Purgatorio, p. 23) A "fruitless longing" is a desire unfulfilled, and Virgil's lament of Plato, Aristotle and their compatriots in Classical thought implies a desire for knowledge that did not, and cannot, see its end: much thought lacking an ultimate conclusion.

In scientific thought, a theory persists until it is replaced by one which explains a give phenomenon more completely. In Western thought, philosophy remained based on reason until New Testament Christianity compensated for its shortcomings. God's consciousness supersedes human

consciousness and therefore the basis for divine law is complete, where human reason is limited to the bounds of human vision into the divine itself.

In considering Dante's metaphor of Canto III, it seems that meaning can be reduced to a matter of practicality: that which is effective by nature demonstrates its favor in God's eyes. In that view, it almost seems that Dante's answer to the seemingly

wall comes too easily: he looks heavenward, and it is granted to him. But Dante's meaning is evident: faith—attention to things mystical and divine—will prevail where reason fails.

It is important to emphasize the individual nature of human reason, extant within each person: note that Virgil "consulted his mind", and failing that, Dante suggests to him the use of advice from others who experience Purgatory, as the poet cannot find "counsel within" himself. The true mark of Dante's faith is that he looks up—not only toward God, but away from himself, while Virgil's eyes are downcast in an effort to turn his sights inside, expecting to find his answers there.

In the Inferno, the realm of the damned, reason sufficed to guide Dante and Virgil through, provided the benefits of Virgil's prior knowledge of Hell's geography as one of its inhabitants. But in the Purgatory, there is no knowledge to be had between the two poets. They need a source of higher knowledge—literally situated at a higher altitude, and metaphorically closer to God. It is Dante who accepts the authority of higher knowledge, while Virgil founders in the mire of his own limited faculties.

In the first part of Canto III of Dante's Purgatorio, we see not only the poet's ascent toward the divine, but the metaphorical representation of the fundamental demand of the Christian faith: the submission of human reason and individual will to the decree of God and his divine will. And as a supposed product of the faculty of reason, the tradition of classical thought must subordinate itself to the higher authority of the church.

—Melissa Akin

The Lost Canto: An Epilogue to Dante's Divine Comedy

Having been released from that divine rotation,
which one would without pause consent to remain,
I was led along by the will of angels' songs of elation.
So lovely it was to hear these brilliant beings sing a refrain
which expressed the joy of being in the Lord's eternal presence,
that my glistening tears were impossible to feign.
But far from seeming inappropriate, I had the sense
that those angels saw my reaction to their voices as a sign,
preceding any future sins, of my imminent repentance.
As streams of cathartic waters flow through the Rhine,
so did salty drops run down my pink cheeks,
bearing testimony to my awe and reverence of the Divine.
These angels set me down in the place every journeyman seeks -
Home; which, while not Heaven, certainly is not as wretched as hell,
and which is wholly welcome after a trek that seemed to take weeks.
But it has been just four days, from when into God's inferno I fell,
proceeding through the stages of unconfessed and unforgiven sin,
with each sinner punished by means of a custom-made cell,
By which I mean each penalty was its crime's kin.
Having been led out of that woeful place by Virgil, Italy's pride,
I climbed along repentant Purgatory's rim.
And on that mountain, seeing the souls of those who died,
I was compelled to continue on to Paradise by that form of light,
the one named Beatrice, who I once would have as my bride.
When I beheld her, I could not stand the intensity of the sight,
nor that of the Celestial Rose nor the three rings of the trinity;
so beautiful were those sights, and so terrible; either way, a delight.
Now, back home, I try not to let memory limit me,
as I commit to words what I saw and felt on my mission,
as I realize my fortunate fate as an observer of divinity.
Bernard said to Mary: "I ask of you: that after such a vision,
his sentiments preserve their perseverance"; This I promise to do,
through my thoughts and acts and poetry, improved by revision.
I was blessed with the lucky opportunity to experience such a view,
of the good, the bad, the ugly, the sorry, the pained, the proud,
of the planets, the moon, the sun, of the transcendent too.
My knowledge can now serve those not similarly endowed,
for I was able to ask many questions as I went on my way;
some answers were clear, others hazy; some subtle, some loud.
I wondered how my God, who created the beautiful light of day,
could create a place as vile and desolate as eternal Hell;
had He made us all good, we could avoid such an unpleasant stay.
But once being lost, now I see; my vision and God's being parallel,
I know there must be a place for those who sin against His grace,
a place for those who are penitent, and a place for the angels' noel.
These places are distinct, and have their own character and face,
and the degrees of virtue in man, the evil in man, exist for a reason
that after me will be creatively expressed by that future poet, Joyce.[1]
He says suffering leads to love and compassion in every one,
pain and death leads to redemption; he suggests Romans 11:32,

a verse to make even the lowest man look hopefully at the rising sun:
"For God has consigned all men to disobedience,
that he may show his mercy to all".

Pain and suffering and hell and purgatory is a two-way inquiry,
a way for the Lord to test our love for Him and for man to test
His love for us - will he save us from the flame so fiery?
Or will we be so evil as to be condemned to an existence of no rest?
Some are given a chance in Purgatory to ask for God's pity,
and the rest are welcomed into His sacred nest.
I offered my readers the famous in literature,in politics,in history,
as examples of where their actions place them in the cosmos,
as a prism of all who revel in Satan's fire, or bathe in God's glory.
Having read my poem, to the reader this question I shall pose -
is it not clear which acts will have you eating fire with Judas,
and which will find you filled with the spirit with which Christ rose?
I also found knowledge of the beauty that's found in every glass
that reflects the face of one graced by the Lord, be it the image of
an elderly man, a beautiful woman, or a hyper young lass.
All are equal, all are the same, to the divine maker above,
and what was once a lustful passion for Beatrice is
now a higher love of the divine in everyone, a love of God's love.
We love our family, our neighbors, our spouse, and all are His;
we write and we paint and we sing, and His skills are ours;
we look at one another with sympathy and devotion, and so He lives.
In telling you what I saw and who I met, I have filled up the hours
and, I pray, fulfilled my ordained duty to those I know and love,
by enlightening them and their decendants to God's powers.
Here, in my study, I will take up my pen again and rise like a dove,
flying higher and farther than I had before my pilgrimage;
and I will keep my eyes fixed tightly on the stars above.

([1]In Joseph Campbell's The Power of Myth, Campbell discusses the recurrence of the number 1132 in the writing of James Joyce, and his discovery that Romans 11:32 summed up Joyce's philosophy in Finnegans Wake. Also, bodies fall at 32 ft. per second, a fact mentioned by one of Joyce's characters; and 11 is the number of a renewed cycle after ten - you are back at the beginning. It's the Fall and then Redemption, sin and forgiveness, themes similar to those of Dante.)

David Croghan

Truth and Illusion in Chaucer's Canterbury Tales

"In the old days, the days of King Arthur,
He whom the Britons hold in great honour,
All of this land was full of magic then.
And with her joyous company the elf queen
Danced many a time on many a green mead.
That was the old belief, as I have read.
I speak of many hundred years ago.
But now the elves can be seen by men no more,
For now the Christian charity and prayers
Of limiters and other saintly friars
Who haunt each nook and corner, fields and stream,
Thick as the motes of dust in a sunbeam,
Blessing the bedrooms, kitchens, halls, and bowers,
Cities and towns, castles and high towers,
Villages, barns, cattle-sheds and dairies,
Have seen to it that there are now no fairies.
Those places where you once would see an elf
And places where the limiter himself
Walks in the afternoons and early mornings.
Singing his holy offices and matins,
While going on the rounds of his district.
Women may now go safely where they like:
In every bush and under every tree,
They'll find no other satyr there but he:
And he'll do nothing worse than take their honour."

Chaucer the author finds his voice most bold when it comes through the Wife of Bath. This passage, the very first lines of her tale, serves far beyond the duty of a literary device which introduces the setting of the tale. When taken as the words of Chaucer, the implications of this passage are great, indeed. Eventually, these and all of his other words will congregate to question the very foundations of the Christian world in which he lives, and what is even more dreadful, it will be through the stories of commoners.

The potential for this passage lies in its very first line. Chaucer makes use of the

words, "In the old days, the days of King Arthur...." He is making a key allusion here to Arthurian times, acknowledging, by choosing this particular time period for the tale, the secular transformation from Paganism to Christianity. This can by no means be overlooked when deliberating the intentions of the whole book. Chaucer is painfully determined to bring up the history of a segment of time already passed. The entire passage is focused around a contrast of then and now.

It was during Arthur's reign that Christian conventions rose to power. The Druids were expelled for their pagan beliefs, and the King implemented Christianity as the only way to live. Chaucer represents this change in his contrast between the two times: "All this land was full of magic then. / And with her joyous company the elf queen / Danced many a time on many a green mead... But now elves can be seen by men no more, / For now the Christian charity and prayers / Of limiters and other saintly friars / Who haunt every nook and corner... Have seen to it that there are now no fairies."

Firstly, this contrast implies to the listener or reader, who is not necessarily a historian, that there was, at one point, a way of life other than Christianity. This is not acknowledged in Chaucer's time. Christianity is the only religion of consequence, and having been implemented for hundreds of years, the only religion known to the common man. The acknowledgement of another religion, in itself, could be potentially dangerous to the social structure, and could be considered heresy. The Black Death having preceded this time, Christian faith is already in question; the introduction of a rival religion may precipitate its fall.

Not only does Chaucer acknowledge the existence of Paganism, but he describes it as "joyous," completely contrasting his rather negative view of Christianity. A lack of joy and an absence of freedom clearly distinguish Christianity from Paganism. One senses heretical disdain in Chaucer's voice as he refers to the Christian religion as not only oppressive, but also inescapable; it "haunts every nook

and corner." This contrasts the rather bittersweet tone he uses to describe the bygone days full of joy with the "elf queen." He uses nostalgic phrases like "then," "no more," "where you once...," and "there are now no fairies" when referring to pagan times, suggesting a wistful nostalgia for a past he so desires.

He makes it abundantly clear, as well, that the Wife of Bath believes does not support Christian convention. Her tale refers to the omnipresence of this convention as: "Thick as motes of dust in a sunbeam, / Blessing the bedrooms, kitchens, halls, and bowers, / Villages, barns, cattle-sheds and dairies...." The impurities of Christianity are revealed through the light of truth, for Christianity blesses not the magnificent and deserving, but, quite unexpectedly, the mundane and orderly. Compared to his similar description of the Prioress, one may recognize Chaucer's pattern of style in which he criticizes one indirectly, by making absence those very characteristics that one expects, rather than out rightly condemning a character through diction. In this way his writing style closely mirrors the theme upon which he focuses, the style, like it, strays dangerously close to the very fine line that separates truth and illusion.

This may well justify Chaucer's choice of setting. Realistically, it must have been very difficult to find a place, let alone a people who can be observed in their true, "unadorned" state, difficult to escape the social mannerisms of a good Christian life for even so much as a moment. But it is exactly, and perhaps only, on this pilgrimage that Chaucer is able to experience "true" people. It is ironic that a tradition begun solely for religious reasons should ever have become a retreat from its oppressions.

Chaucer's strong belief, also resounded by the Wife of Bath, that "experience - and no matter what they say in books - is good enough authority..." (219) mocks the presumption that Christianity has "rescued" the people from Paganism. The truth, he says, although masked, refutes this claim. He represents the crux of his argument with the phrase: "Women may now go safely where they like; / In every bush, and under every tree, / They'll find no other satyr there but he; / And he'll do nothing worse than

take their honour." He attempts to admonish the reader that perhaps the Church is not so saintly, but instead, in its corruption, is quite capable of hurting them. The phrase "He'll do nothing but take their honour" intentionally belittles the image of rape that it conjures in the readers mind.

Chaucer uses irony to attempt to reveal the truth. His juxtaposition of "safe" and the image of rape presented in "take their honour" contribute to the readers suspicion of the phrase. When a woman is raped, she is anything but safe. But when the act as horrific as rape is belittled in the shadow of a "what could have been" mentality, it both assumes and plays on the fear of the unknown; the idea that there is nothing worse; that a woman would prefer to be raped rather than be taken from her "harmonious" world of man (Lore has it that during pagan times young maidens were often abducted by elves in service of the gods).

In the same way, Chaucer's society has become habituated to fear of the unknown, and it oppresses them. The pilgrimage, in this reading, represents the conquest of this fear, by striking out precisely for the unknown, and it is here that Chaucer can reveal the truth. Chaucer satirizes his society for giving up this other way of life, the "joyous" way, simply because of blind fear. Perhaps society should fear their own religion if they are going to fear something. They, like the woman, can never be safe so long as they must worry about being "abducted" by the friar, this same friar that is described as "... the limiter himself / Walks in the afternoons and early mornings. / Singing his holy offices and matins...." Again, Chaucer alludes to the theme of deception, cunningly riding that line between illusion and truth. Like the friar who hides his corrupt nature beneath the "noise" of his holy singing, things are not always as they seem.

Chaucer differentiates truth from illusion not only through the his characters, but also through the lessons of their tales. For example, as much as the Wife of Bath is portrayed unconventionally, so too, are the Pardoner and Summoner. She is bolder

than a woman is commonly thought to be in these times, neither is is she as pious. The Pardoner is not only devious, , but possesses quite a violent nature. This is contrary to the stereotypical qualifications of one who is endowed with the divine right to pardon sin about as much as the description of the Summoner as a corrupted drunkard. No one is what they are presumed to be. According to Chaucer, this is not chance, but a universal truth.

Things, he find, are not what they seem, and beliefs are fallible. The knights who believe they hold the power, find that in the end, they do not. Likewise, the young maidens who believe they are safe, find that they are deceived. The Wife of Bath's Tale illustrates just this point. The maiden who trusts that she is safe, is raped by the knight who is physically stronger than she is. Yet, he is not so powerful; his fate lies not in his hands, but in the hands of two other women. It turns out that neither the maiden, nor the knight, assume the truth of the matter correctly. This lesson is immediately forwarded to the society of which Chaucer writes. The people who believe the Church is protecting may be deceived, but simultaneously, the church officials who believe that they have successfully restrained the people through fear, are also deceived. Chaucer points this out, cleverly imitating the mode of deception by the Church, which hides behind illusion, by manipulating this tale through a maze of ironic situations. The reader must keep wakeful to look behind if s/he wants to find the truth.

Since the institution of Christianity, we have stood at a precarious point, the point which separates the real truth and the illusions perpetuated by the conventions by which we live. As it is impossible for everyone to experience everything, such a system perpetuates itself out of necessity. Christianity, Chaucer concludes, thrives on this fact. One, not having experienced anything else, becomes habituated to given convention and the illusions it creates. Chaucer finds that these preconceived notions restrict the people more than does the religion itself. From his "experience" of the pilgrimage, Chaucer proves that the Church is not incorruptible, nor indisputable. The

people, rather, through their blind faith, tighten the reigns of illusory oppression only around themselves. Chaucer focuses on the relationship between illusion and truth. He hopes, I believe, that by relating his experience he can make them see the folly of it all; let them know that there is a truth beyond that which Christianity warrants them to believe; that by the sole fact of there once having been a queen who danced, there can perhaps one day be another.

Sarah Stanczak

Perspective and the Necessity of an Audience in John Milton's Paradise Lost and Giovanni Pico della Mirandola's Oration on the Dignity of Man

The notion of shifting perspectives is integral to the European Renaissance. From the grandfather's nose in Domenico Ghirlandaio's painting, An Old Man and His Grandson, to the emphasis on *curiositas* in Geoffrey Chaucer's Canterbury Tales, to the Humanists' glorification of man rather than God and his divine cosmos, studying this period involves observing the mysteries of the natural and theological universes from different, though not necessarily separate, viewpoints. Interestingly, many of these "new" philosophies were developed by deeply pious men. Even Protestant reformers such as Luther and Calvin did not seek a complete break; rather, they thought if people individually read the Bible, God would speak to them personally, but with the same message. Thus, a plurality of interpretations would lead to a single universal, syncretic idea, for God himself was the ultimate universal concept. To form these distinct outlooks, however, requires a critical audience. Giovanni Pico della Mirandola exemplified this, for the importance of his "Oration on the Dignity of Man" in glorifying man was conveyed by the collective acceptance and admiration it brought to those who possessed and epitomized that brilliance and empowerment. Without an audience, glory becomes transparent pride and contemplation of all opinions becomes an individual, internal process similar to Rene Descartes', though even his methods were predicated on a received "Nature" common to all observers that could then to be analytically doubted and reconstructed. These two Renaissance philosophers, and others, including Francis Bacon, Juan Luis Vives, and John Milton, embroiled in a culture that actively sought to understand its origins, built their premises upon the literary genesis of humanity and the

world -- the creation myth in the Bible. This story is even related in two different ways within that holy book, with one of the tales accentuating man's nature and power. Each of these thinkers re-explained this basic Christian institution to comport with their own individual objectives; Pico's aim was to exalt mankind, while Milton sought to explain God's justice. Within this deliberate framework, however, they also examined the essentiality of spectators to the study of truth and human values.

As a Renaissance humanist, Pico re-told the creation narrative to extol man and syncretize other philosophies. He stressed man's free will, for God gave man an "indeterminate nature" (pg. 224). Hence, man may,

> according to [his] judgment have and posses what abode, what form, and what functions [he himself] shalt desire. The nature of all other things being limited and constrained within the bounds of laws prescribed by Us. [Man], constrained by no limits, in accordance with [his] own free will, in whose hand We have placed [it], shalt ordain for [himself] the limits of [his] nature (pg. 225).

Moreover, man is later likened to a "chameleon" (pg. 225) for his ability to choose his own lifestyle and form. Effectively, for Pico, man created himself. In fact, the latter passage continues by stating,

> We have set thee at the world's center that thou mayest from thence more easily observe whatever is in the world. We have made the neither of heaven or earth, neither mortal nor immortal, so that with freedom of choice and with honor, as though the maker and molder of thyself, thou mayest fashion thyself in whatever shape thou shalt prefer (pg. 225).

Man is placed in the middle so that he can, in an Aristotelian fashion, syncretize the best from the bestial and the intellectual. This intellect later becomes synonymous with divinity, allowing Pico to reconcile Platonic and Aristotelian thought.

In the choices of lifestyle man is entitled to, there are preludes to the thought of Descartes. "If happy in the lot of no created thing, he withdraws into the center of his own unity, his spirit made one with God, in the solitary darkness of God, who is set above all things, shall surpass them all" (pg. 225). Man would be unhappy with prior Godly creations if he doubted his universe, as was done in Cartesian thought. Further, just as Descartes used his *Cogito* to prove the existence of God immediately after deducing it, so Pico stated that man will discover God after retreating into his soul. Descartes also referred further to the creation myth numerically, explaining the ambition behind his project, for it had as many parts as the number of days it took God to create the universe. Much of this length, however, was used to respond to criticism from his fellow thinkers. Thus, Descartes recognized the need for an audience to scrutinize and pronounce upon products, just as Pico did in his "Oration" through his placement of man in the universe, the dissertation itself, and God's reasons for creating man.

Pico declared that man was set at the center of the universe so that he could "more easily observe what is in the world." This statement focuses upon man and uses the word "observe" in a dual sense: not only to watch the cosmos, but also to abide by it. Therefore, Renaissance Humanists thought that accentuating man would by implication glorify God. As stated earlier, glory is a human quality that demands a constituency to confer that greatness and reputation upon the product and its creator after feeling the legacy of the "artisan" (pg. 224). According to Pico,

> [a]ll was now complete; all things had been assigned to the highest, the middle, and the lowest orders. But in its final creation, it was not the part of the Father's power to fail as though exhausted. It was not the part of His wisdom to waver in a needful matter through poverty of counsel. It was not part of His kindly love that He who was to praise God's divine generosity in regard to others should be compelled to scorn it in regard to himself (pg. 224).

Consequently, even God comprehended the necessity of an audience to corroborate his magnificence and that of his universe. Still, God, understanding that he was going to give unlimited potential to a creature (man) that would by its very divine nature also strive for greatness, did not want man to condemn his lower creations, as he might have if he was set aloof from those brutes. Here, Pico was also analogously attempting to harmonize the medieval social theory of orders and Classical Roman *pietas*. Just as the aristocracy frowned upon the peasantry (whom they did not know), and only needed them as an object for their authority, so God was afraid man might despise the mundane beings. Moreover, there is also a hint of Bacon's philosophies, for here, man must necessarily involve himself with nature to surmount it. Even Pico himself appreciated the exigency of an audience, for this work is a speech, fully dependent upon his onlookers' reactions to avow his merit.

Pico, too, was very sensitive to the words of his critics. At the beginning of his speech, he addressed those he was speaking to as "auditors" (pg. 224), for he realized what there very purpose is. They would decide whether his accomplishments would be deemed remarkable and memorable. Pico himself could not pass judgment in this way, for that would be vanity. Instead, he constantly included his constituency in the subject and object pronouns, along with himself. This inclusion defers assessment to the audience, while also appealing in a way that will rhetorically attract them. Furthermore, he also knew that he had been the analyst of the Classical philosophers, expounding upon, and also estimating the value of their arguments. Because "[my] enviers and detractors compel me to," he said, in closing his speech, "I wish to give assurance by this contest of mine, not so much that I know many things, as that I know many things of which many are ignorant" (pg. 254). In doing so, he was avoiding the tempting haughtiness inherent in his glorious venture by acknowledging not only his role as a spectator, but also that of his

fellow scholars. He ultimately even understood the necessity of a congregation and debate, and vocalized this on page 240:

> First, as to those who revile this custom of debating in public I shall certainly not say a great deal, since this crime, if it is held a crime, is shared with me not only by all of you, excellent doctors, who have rather frequently engaged in this office not without the highest praise and glory, but also by Plato, also by Aristotle, and also by the most worthy philosophers of every age. For them it was certain that, for the attainment of the knowledge of truth they were always seeking for themselves, nothing is better than to attend as often as possible the exercise of debate.

The possibility remains, however, that one could attack Pico's God on the grounds that He formed to man to worship Him because of His own insecurity. Despite God's power, and his own knowledge of that omnipotence, of what worth was it without an entity to confirm that excellence? Also, what prevented God from seeking something to exert his influence upon, just as the noblemen did in the Middle Ages? Pico made some reference to this by proclaiming that "[i]t was not part of His wisdom to waver in a needful matter through poverty of counsel." Juan Luis Vives, though, in "A Fable about Man," amplified Pico's arguments in saying, "Far was it from those gods of the highest order to despise man, who had been an actor a short time before. He was received by them with respect..." (pg. 393).

Just as this latter criticism indicts Gods integrity, John Milton, in Paradise Lost, tried to "assert Eternal Providence,/[a]nd justify the ways of God to men" (I, 25-26). While early Renaissance thinkers, then, took God's goodness for granted, after a century of religious conflict, the philosophers of the later period interrogated the truths of the earlier Humanists. Milton, as one of these who had seen the possibility that God may have forsaken him because of his life in a revolution that failed after initial successes, questioned the pride with which man was discussed by his predecessors. Initially, in Hell, he explored

when this positive ambition degenerated into the vicious pride of Satan. Upon informing the Muse of the grand scope of his undertaking, he implored her to aid his composition:

> Invoke thy aid to my advent'rous Song,
> That with no middle flight intends to soar
> Above the Aonian mount, while it pursues
> Things unattempted yet in Prose or Rhyme.
> And chiefly, Thou O Spirit, that dost prefer
> Before all Temples th'upright heart and pure,
> Instruct me for Thou know'st; Thou from the first
> Wast present...(I, 13-20)

Therefore, though Milton had *faith* that his ambitious work will succeed, he asked for a divine witness to document his story and convey upon him renown.

Arrogant Satan, on the other hand, *trusted* his glory to be equal to that of God's and his chances of victory because of the support he had from his fellow angels:

> The Infernal Serpent; he it was, whose guile
> Stirr'd up with Envy and Revenge, deceiv'd
> The Mother of Mankind, what time his Pride
> Had cast him out from Heav'n, with all his Host
> Of Rebel Angels, by whose aid aspiring
> To set himself in Glory above his Peers,
> He trust'd to have equall'd the most High,
> If he oppos'd and with ambitious aim
> Against the Throne and Monarchy of God
> Raised impious War in Heav'n and Battle proud
> With vain attempt. (I, 34-44)

A Cartesian distinction can be made here between Milton's deference to knowledge and Satan's reliance on trusted, received acceptance and legitimacy. Knowledge exists apart from human values, while trust is yet another human characteristic that calls for sympathetic spectators. While Milton's writings can be upheld in front of an audience without regard to circumstances, Satan's support was diminished upon his failure, and he was publicly doubted among his compatriots. In this way, Satan attempted to regain his

pride and authority by citing the mind's talent for looking at situations from different perspectives.

> ...Hail horrors, hail
> Infernal world, and thou profoundest hell
> Receive thy new Possessor: One who brings
> A mind not to be changed by Place or Time.
> The mind is it's own place, and in itself
> Can make a Heav'n of Hell and a Hell of Heav'n.
> What matter where, if I be still the same,
> And what I should be, all but less than Hee
> Whom Thunder hath made greater? Here at least
> We shall be free; th'Almighty hath not built
> Here for his envy, will not drive us hence:
> Here we may reign secure and in my choice
> To reign is worth ambition though in Hell:
> Better to reign in Hell, than serve in Heav'n. (I, 249-263)

Thus, Satan was trying to resist the different circumstances that were fostering the disputes about his supremacy among those fallen. He even attacked God's followers, his Thunder, saying they were the only reason he triumphed, while Milton assailed the very spirit of the Renaissance: changing perspectives. Essentially, then, enterprises without disciples to verify your successes (or possibilities thereof) regress into unfounded but attractive, facades of conceit and evil. To reign necessarily requires patronage, something that Satan asked from his comrades, exhorting them to think positively of their plight, thus transforming it into a boon.

When alone at the entrance of Eden, without his retinue to champion his position, however, Satan doubted his preeminence and his undertaking and temporarily deteriorated into a type of Cartesian nervous breakdown. Upon his predicament, Milton mused,

> ...horror and doubt distract
> His troubl'd thoughts, and from the bottom stir
> The Hell within him, for within him Hell
> He brings, and round about him, nor from Hell
> One step no more than from himself can fly
> By change of place: Now conscience wakes despair

That slumber'd (IV, 18-24).

Hence, Milton was reiterating that by leaving Hell, Satan was leaving the basis of his singular confidence. He could not, though, abandon his guilt and shame, the internal Hell, which could not be stifled, despite the change of scene. He was a constant to both locales, and could no sooner abandon his body than cease to exist! The syncretism of mind and body, though conceded, was also challenged. Remorseful Satan later admitted the treacherous duality of his debt: While he was obliged to God for his creation and standing, he was also indebted to the other demons for reinforcing his insurgence against God.

> [Y]et all his good prov'd ill in me,
> And wrought but malice; lifted up so high
> I 'sdain'd subjection, and thought one step higher
> Would set me highest, and in a moment quit
> The debt immense of endless gratitude,
> So burdensome still paying, still to owe;
> Forgetful what from him I still receiv'd,
> And understanding not that a grateful mind
> By owing, owes not, but still pays, at once
> Indebt'd and discharg'd; what burden then? (IV, 48-57)

Besides speaking about the nature of evil, this quotation also notes the transparency of these liabilities, because of the benefits either of them can confer to him. Heaven's could grant him love, goodness, knowledge, and divine illumination, while Hell's could impart glory and faith. Moreover, Satan endeavored to attune these two notions in querying,

> O then at last relent: is there no place
> Left for Repentance, none for Pardon left?
> None left but by submission; and that word
> *Disdain* forbids me, and dread of shame
> Among the Spirits beneath, whom I seduc'd
> With other promises and vaunts
> Than to submit, boasting I could subdue
> Th'Omnipotent. Ay me, they little know
> How dearly I abide that boast so vain,
> Under what torments inwardly I groan:
> While they adore me on the Throne of Hell,
> With Diadem and Scepter high advanc't
> The lower still I fall, only supreme to reign
> In misery, such joy Ambition finds (IV, 79-94).

Essentially, when surrounded by his accomplices or involved in his plans, his mask of evil egoism covered his eyes, obscuring the irony of his dilemma to himself, yet when he retreated into solitude, the impasse between his disguise and his insecurity was exposed.

Before the Fall, even God and Adam understood this need for an audience to resolve the truth of his existence. Adam doubted his existence, just as he worried about the nature of death, both implicitly private and singular phenomenons, before the creation of Eve from his own body. Milton, through Adam, went further in expounding that man's belief in God as that audience personally corroborates these things and provides him with confidence, while his surroundings, if commonly observed by *others*, can do the same externally.

> 'Though Sun,' said I, 'fair Light,
> And thou enlight'n'd Earth, so fresh and gay,
> Ye hills and Dales, ye Rivers, Woods, and Plains,
> Tell, if ye saw, how came I thus, how here?
> Not of myself; by some great Maker then,
> In goodness and in power preeminent;
> Tell me, how may I know him, how adore,
> From whom I have that thus I move and live,
> And feel happier than I know.' (VIII, 272-282)

Here, Man also pronounced God to be "preeminent," showing the purpose of bystanders. Later, in discourse with God, Adam confessed this need to God, for the purpose of which, He, in turn, created Eve for and out of Man. When confronted with the contention that the animals serve this purpose, Adam responded in a way very similar to the argument expected by Pico:

> Among unequals what society
> Can sort, what harmony or true delight?
> Which must be mutual, in proportion due
> Giv'n and receiv'd: but in disparity
> The one intense, the other still remiss
> Cannot well suit with either, but soon prove
> Tedious alike: Of fellowship I speak

Such as I seek, fit to participate
All rational delight... (VIII, 383-391)

Man scorned the lower, brutish creatures, for he did not know them, and also repeated the debt owed by a person to his audience. In addition, Adam stated that he seeks a "consort" "to help,/and solace his defects" (VIII, 392, 418-419), thus divulging once again the purpose of the audience: to construct external confidence and pride out of a possibly insignificant and meritless existence.

Milton's answer to Adam's request removes any doubt of God's lack of foresight, and resembles Pico's, disclosing the fact that he divined this case, but was testing Adam, once again, as onlookers inherently do, to evaluate the quality of his arguments.

...I, ere thou spak'st,
Knew it not good for man to be alone,
And no such company as then thou saw'st
Intended thee, for trial only brought,
To see how thou could'st judge fit and meet... (VIII, 444-448)

Just as man was initially led to the quandary of his origins, so Eve similarly confided in Adam (though led by God), for she was made of him, despite her apparent nature. Hence, while Adam provided private confirmation for Eve as her patron, Eve bestowed superficial security, as in the following excerpt.

...yet when I approach
Her loveliness, so absolute she seems,
And in herself complete, so well to know
Her own, that what she wills to do or say,
Seems wisest, virtuousest, discreetest, best;
All higher knowledge in her presence falls
Degraded, Wisdom in discourse with her
Loses discount'nanc't, and like folly shows... (VIII, 546-553)

An audience criticizes and hails different human ideas and opinions, allowing them and their creator to acquire human characteristics and values, such as truth, beauty, and excellence. From the very genesis of human life, then, mankind has required two

constituencies: his friends, so that he may maintain outward aplomb, and God, to lend that inner satisfaction to his position in the universe. Satan lacked the latter, having been cast down from Heave and truly deserted by God; thus he collapsed, and in some respects, imploded with doubt when placed in silent seclusion.

By inspecting the earlier Renaissance values, John Milton was appraising the motives of these thinkers. Did Pico honestly believe man had as much freedom as he implied, writing his "Oration" to elevate man, or rather, did he do so to construct an elaborate deception to conceal any insecurities that may have been raised by earlier happenings? With the suddenness of the Black Plague before the onset of the Renaissance, many controversies arose with the possibility that God had possibly forsaken the entire human race, despite the heights they had attained. Therefore, perspectives changed, as sin and imperfection were seen as almost natural. Men searched for solace in the world, and invested their hopes in the object that seemed to have the most capacity to surmount this potentially inborn desire to sin. For Milton, though, what remained of those other questions? After a century of religious discord "permitted" by a supposedly just God, was faith really worth dying for? Milton, hence, realized that within any attempt, there is a temptation, that, with achievement, could lead to vanity and further over-extension. Though he would not deny the "free will" that man possessed according to Humanists as John Calvin might, he would agree that this "indeterminate nature," and its goals must be monitored and weighed through the determination of its caliber made by the audience, lest it approach the pride and evil of Satan. This attempt, however, is dependent upon the reception it receives, as Milton's and Pico's Gods both realized, and so the established cycle continues even up to the highest level. Thus the necessity of an audience is echoed once again, either to substantiate the arrogance, or critically evaluate the truth within the end-result. In this renewed society that was just beginning to understand the full implications of its basic heritage, John Milton, Giovanni Pico della Mirandola, and

others, such as Rene Descartes, Francis Bacon, and Juan Luis Vives, all grasped at the affirmative and dubious prospective ramifications of this past by re-casting that Genesis myth either to glorify man and thus exalt God, or to interrogate that possibly positive outlook in search of its true, future grandeur (at least to Milton and other audiences).

- Joshua Perlman

On Donne's Progression Beyond Death

Holy Sonnet #10
Death, be not proud, though some have called thee
Mighty and dreadful, for thou art not so;
For those who thou think'st thou dost overthrow
Die not, poor death, nor yet canst thou kill me.
From rest and sleep, which but thy pictures be,
Much pleasure—then, from thee more must flow;
And soonest our best men with thee do go,
Rest of their bones and soul's delivery
Thou art slave to fate, chance, kings, and desperate men,
And dost with poison, war, and sickness dwell;
And poppy or charms can make us sleep as well
And better than thy stroke. Why swell'st thou then?
One short sleep past, we wake eternally,
And death shall be no more; death, thou shalt die.

—John Donne

And death shall have no dominion.

—Dylan Thomas

Donne's Holy Sonnets are written in the voice of a man of faith; number ten as a poem of the glory of the resurrection. It tells of the triumph of man through one man, the son of God, over a literary personification of death, which he addresses throughout as might a man mocking a mortal enemy. The first line commands death: "Be not proud," thereby making it, in its literary person, a subject of Christ and God. It is a poem of belittlement, for the implicit power of death over the living is in its power to induce fear—but Donne strips it almost systematically of that power. On the primary level, fulfilling its obvious intent as a religious work, Donne's Christian faith renders death—in the sense that death represents the cessation of consciousness, or spiritual death—innocuous, since its doctrine of redemption depends on the immortality of the soul and the presence of personal faith and obedience to Christian tenets eliminates the fear of damnation. Donne's is the comforting lexicon of the Bible: the vocabulary not only of the Gospels but of a man who hearkens to the "soul's delivery" and "eternal" waking. Christianity strips death of its power to move humanity through fear. Death "shalt die" not by ceasing to exist but by descending into obsolescence, until the time comes in each individual life to die, but even that moment is lessened with presumed knowledge of what will follow.

But the poem is somewhat uneven: the opening and closing passages contain the greatest ambiguities and are therefore open to the broadest interpretation; the intervening lines are more definitive, but offer almost diametrically opposite insights into Donne's meaning. The religious meaning obviously appeals to the best of human instincts, and alleviates the fears that threaten their ends. For on one hand, he writes of salvation—to a Christian mind, the highest end to which humans can aspire—but on the other, he writes of pleasure and release. Both are components of the Original Sin, and are condemned not only by the Christian ethos, but by the Classical: Aristotle referred to the desire for pleasure as the vegetative aspect of human nature, and the basest of human instincts. Plato vilified it outright, and Aristotle warned of its pitfalls if it were not to be liberally tempered with higher aspirations.

> "From rest and sleep, which but thy pictures be,
> Much pleasure—then, from thee much more would flow;"

Sleep is a temporary representation of death, something which, throughout his poetry he looks forward to as he looks forward to death, as a release from suffering. But contrary to his allusions to Christian sacrifice and eternal life, he seeks satiation in the lines less of his immortal soul than of basic bodily drives—sleep offers bestial gratification, and in a rather immoderate way, he seeks in death greater and greater pleasure than he can find in the daily satisfaction of bodily instinct. Death represents to Donne the summation of one of life's pleasures—and pleasure is obviously something from which he did not shy away. In this case, fear of death's bodily consequences is eased—perhaps eliminated, or even idealized—by its likeness to the familiar and the welcome; treating death as the extension of the commonplace requires not faith but a logical connection. Again, he transcends mortal fear—this time by drawing a parallel to the familiar and universal.

> "...soonest our best men with thee do go."

Not only universal, but seemingly inevitable. Physical death is a convenient end to which humans can aspire, since it is the so-called "only certainty" and a preordained consequence of nature. But once again the very term "death" is a double entendre: it exists in both the worldly and divine spheres, and is employed in ordinary contexts to describe a physical state of being; in Judeo-Christian contexts, a spiritual state of being.

In the first, religious context of the poem, death is treated as a subject of Christ, surmountable only by faith in the one who commands it. "Be not proud" is akin to a command to control the hubris of personified death; the kind of pride Donne ascribes to it is permissible only to those who cannot be conquered by it. But by commanding it, and later calling it a slave, he implies that death is manipulable not only by Christ, but by those ho use it against others to gain their will. The poem is essentially a depiction of the gradual accession of humanity to command its own mortality. It implies a process almost comparable to Rousseau's conception of human progression from innocence to corruption: innocent of knowledge, human thought employed religion as a weapon against the fear of death; as their world grew more corrupt they did not fear it so much as welcome it; and as humans themselves grew more corrupt with the power of knowledge of nature, they learned to use it to their own ends. Donne is, in modern terms, writing of the evolution of the human relationship to death.

There is no small irony in the allegation that Bacon wrote works ascribed to Shakespeare; it would be easier to prove a Baconian hand in Donne's sonnet. Both Bacon and Donne are possessed of a religious reverence, but are, in terms of their ideas, rebels against their faith: they fall between the two inherently conflicting elements of faith and science; between Godliness and playing God. For it is Bacon's modern view of science which places the mind of man in the seat of universal knowledge and has in present times allowed scientists to eliminate the need for a supernatural power altogether. And a central portion of this Holy Sonnet echoes precisely the Baconian justification for science.

> "Thou art slave to fate, chance, kings, and desperate men,
> And dost with poison, war, and sickness dwell;
> And poppy or charms can make us sleep as well;
> And better than thy stroke."

Bacon calls for a broader understanding of nature so that nature may be twisted to suit the convenience of humans. Kings and desperate men use nature to increase their power, to gain power over another person's mortality so that he too may be twisted to his superior's will or eliminated as an obstacle to him. In specific terms, the broader human understanding of physics grows, so the greater grows the human capacity to destroy, and power is a commodity which is apportioned by the most lethal

weaponry. And military prowess is the best assurance that its possessor will not perish at the hands of others.

The medical art—Donne makes reference to sickness, opium poppy, and charms, which ease pain—declares as its end the cessation of suffering, and seeks not to hold over others the power to inflict death, but ultimately to prevent it, curing the body of its every malignancy until there no longer exists any agent of decay. Medicine, through science, then, is the literal murderer of death: "Death, thou shalt die"—if not to cease to exist altogether, to have no place in the course of human life, and no power beyond human control.

Donne's manifestation of death, like a coward, dies twice: once with the alleviation of fears of its bodily and spiritual consequences, and again with the advent of modern science, in its pursuit to eliminate obstructions to human convenience.

—Melissa Akin

An Analysis of a Section of "A Valediction: Forbidding Mourning"

In this poem, John Donne explores the difference between the love he (or at least the character in his valediction to whom he refers in the first person) has, which is depicted as a higher, divine love and the love of the vulgar. His love is not one over which to mourn because of death or departure because of its lack of emphasis on the body, whereas, due to the sensual nature of common, earthly love, the love of the vulgar holds nothing but pain when the two lovers are for some reason physically separate.

Donne begins by discussing death, the departure from this world, and the ways in which it is mourned. He begins by explaining the situation, "As virtuous men pass mildly away." Starting with the word 'as' gives the stanza a calm tone. Instead of discussing death as it usually is referred to, as a heavily emotional end to life, Donne, speaking in the present and saying 'as,' is painting a picture of death as something not halting, but rather flowing, continuous, and calm. He is referring to virtuous men, people who are of strong moral character. There is a lack of emphasis on the body, but rather the mind, or perhaps the soul, which seem to transcend the finite and unvirtuous nature of the body. They "pass mildly away;" once again, the use of the word 'pass' shows death not as an end, but as a transition. Specifically, death is a transition from the lower plane of Earth to the more heavenly plane of the divine, and the eternal. This is a mild transition; virtue is not a mild characteristic, but rather a force which, in order to achieve it, requires concentration on the truth, the divine, and righteousness, and, furthermore, a temperance with regard to bodily pleasures. If one looks at the Italian root of the word virtue (virtu), one can see that to attain such a characteristic, one must be strong; in this case, one must be strong of mind and moral character. Moreover, death is not usually considered mild; it is often extremely painful. Thus the overall sense is one of de-emphasis on life.

Not only are the deaths themselves mild, but so are the attitudes that these men have towards dying; they "whisper to their souls to go." Whispering is a form of muted speech; since speech can be considered a kind of human communication, perhaps the fact that they are whispering shows a further disdain for human affairs. The only communication occurring is with their souls; they have no desire to bid farewell to their bodies or any other part of the physical world. Finally, whispering is a calm and soothing action, which shows that Donne is consistent in setting a peaceful tone. They are allowing their souls "to go" to another place. There is action here and not a sense of an end, or of death.

Although virtuous men die peacefully, there is a mixed reaction in the way others see the death. Donne says that as they die, "Whilst some of their sad friends do say, 'The breath goes now,' and some say, 'No.'" The word 'whilst,' like 'as' once again shows a sense of flowing, of continuation in the context of this hypothetical death scene. It is the sad friends who conclude that "the breath goes now;" thus it is the ones who are sad who mourn the death of the body. Breath is one of the key life forces, and by pointing out that breath is going, they are implying that death is where life ends. However, some disagree, by simply saying "No;" it is they who realize that even though the body dies, there is still much left, specifically the soul.

Yet this is not solely a poem about death; it is about the geographical departure of two people in love, as we see towards the end of the next stanza. The audience, seemingly the funeral crowd to whom Donne is speaking (but as we later see is more of a metaphoric audience used as a tool to describe not so much the death of a person but rather the physical separation of a couple), is told "let us melt and make no noise." It is at this point where the use of the grammatical second person is introduced; it is here where he is instructing his soulmate. The sense of melting is one of a soft, gradual passing away, instead of a sharp end. There is not to be any "noise," since noise is an annoying, harsh reaction which would be in direct contrast to the previous gentle images. Donne then likens human emotion, specifically crying and sighing, to the extremely powerful force of nature; crying is referred to as "tear-floods," and the human emotion of sighing can be as great as a "tempest." In saying this, he explains that humans, when dealing

with earthly feelings of a loss of a life, conjure up pain of earthly proportion, such as floods and tempests. Such harsh mourning should not occur.

If such a reaction were to happen, "Twere profanation of our joys to tell the laity of our love." By saying that any sorrow would be profane, Donne is connoting that not only would it be a misuse and a damage to the love of the couple, but it would carry religious meaning as well ('profane' can mean sacrilegious as well). To liken this love to religion shows that this love is divine; it transcends the physical world in its being and is in fact the highest kind of love, the love that exists in Heaven (in fact, in Dante's Divine Comedy, we see that love, and the religious love in Heaven to which Donne's love is compared, is the most important force in the universe. The joys mentioned here are "our joys," and this love is "our love," showing the mutual nature of such a relationship. It would be wrong to tell the "laity;" 'laity,' like 'profanation,' has religious connotations; the laity is the congregation of a religious institution. Thus, perhaps the two people in love are like priests; it is they who know and understand this love, and thus it is they who are closer to God than are the masses. More literally, Donne is saying that it would be wrong to give his peers any indication of the nature if his love since they are not a part of it. This love is something understood only by the two lovers, it is for this reason that this love is not about the this world and the people and sexual pleasures contained in it, but is rather more of a divine, heavenly love.

In Donne's next stanza, he gives a more detailed comparison of earthly and divine love. He begins by saying, "Moving of the earth brings harms and fears." Such movement refers to the natural, this-worldly disaster of an earthquake, and connotes any kind of pain and disturbance due to earthly causes. The results are "harms" and "fears," showing that what such inferior emphasis on this world does is bring, respectively, pain and a lack of courage and understanding bases on something unknown. But in this love there is strength, and though it is mysterious, there is nothing to fear, since it is of the good, divine nature. In regard to matters of earthly trauma, "Men reckon what it did and meant," meaning that the earth can be counted or figured out ("reckon(ed)") in regard to what the damage was and its significance. But any "trepidation of the spheres," which are like cosmic earthquakes, is more formidable;

however, it is "innocent." Innocent not only means moral, since physical love is immoral due to its emphasis on nature and sex, but also benign and painless. This, earthly things, especially love, are painful and immoral; this kind of divine love is without pain and virtuous, while at the same time being supernaturally strong.

To further this comparison, Donne devotes the next stanza to "dull sublunary lovers' love." By calling it dull, not only does he define it as painful as he previously did, but also as uninteresting and boring. This love is sublunary; the moon is a sign for romance and love and this love is inferior (is under) the moon. Furthermore, the moon is an actual part of Heaven, and thus this love is directly stated as being confined strictly to the Earth. Donne's labeling of the participants in such a love as 'lovers' enhances its physical nature. He never refers to the woman with whom he is in love as his 'lover;' such a word connotes people who are actively in love. In other words, 'lovers' are those who physically act on their love; they have sex, and thus that love is of a sexual nature. Their "soul is sense," meaning that the core of their love is sensual, bodily pleasure. Donne is playing with words here; it is as if he is saying soul is equal to body within the framework of earthly love. Obviously, this is ironic and false; Donne's point is that love between souls and love between bodies are vastly different. Yet, the only kind of sharing of the souls that is occurring in such physical love is only a sharing of flesh, which in fact has nothing to do with the soul. This love is a fallacy. As a result, these lovers could never "admit absence;" they could never endure geographical separation. Absence "remove(s) those things which elemented (the love);" since bodies are the only aspects of sublunary love, the disjoining of the two bodies results in the end of their love.

Finally, Donne contrasts the two kinds of love by describing the higher love which he has with his soulmate. He says "we by a love so much refined;" his use of the word "we" once again shows the emphasis on the mutual nature of his love. The word 'refined' as many explains much about this kind of love. It is not impure in the sense that it does not rely on the joining of the bodies. It is subtle in the fact that it does not house pain and huge emotional torment, like Donne's description of the heavy impact of

earthly love as causing pain likened to natural disasters. Finally, it is elite to the extent of being divine. It's nature is mysterious: "ourselves know not what it is." There is a mystique to this kind of love, unlike sublunary love which can be "reckon(ed)" by common people. This is a love in the mind, completely apart from the body. It is "interassured of the mind;" there is a mutual confidence of the closeness of the two souls. Even though it cannot be completely understood, there is a sureness that it will endure which is lacking in the other kind of love. In this love, the two participants "care less eyes, lips, and hands to miss." The lack of concern of the eyes shows a lack of emphasis on what the eye sees, specifically, physical beauty. There is no joining of the lips; such a physical bond is unnecessary. Hands are unused; touching parts of the other person's body is an act of love for the common people only. These physical acts only "miss," that is to say that they are only prone to failure and pain due to the finite and superficial nature of such inferior love. This divine love is the love what we now refer to as "Platonic;" in transcending the physical world it is free of pain and full of eternal sharing of souls, which are much truer, more divine, and more revealing parts of the self than is the body.

Edward Choper

Adam Smith and Thomas Hobbes: a Modern Conversation

Hobbes: ...now, as I was saying, men quarrel for three reasons: competition, for gain; diffidence, for safety; and glory, for reputation [1]. This can be seen in men in any natural state or in a time of chaos.

Smith: You, sir, paint man as being rather vicious and selfish creatures. How could any sort of society survive if our species were so quarrelsome? We would never have a moment's peace if we were perpetually attacking each other for your three aforementioned reasons.

Hobbes: You are forgetting, my friend, that I said this violence occurs in natural states or in chaos, such as exists in my time of the English Civil War, but not in society.

Smith: Ah, so the savage beast called man can be housebroken? They become like kittens, I presume?

Hobbes: Indeed, I do, and I resent your sarcasm, sir. You cannot deny that man's first concern is for his own life, and in that respect, I suppose he can be likened to your "savage beast." It is the fear of death that causes men to seek peace and safety [2], for who would want to live in perpetual fear?

Smith: This want for security, then, overrides man's tendency, that you have stated, to quarrel and compete for their own

ends.

Hobbes: He values his own life more than any material gain he could come by. Is there any sane man who would subject himself to the high probability of death for a piece of land, say, or any object of value? I cannot believe he would, for what would be the gain if he were dead?

Furthermore, men are not reduced to docile kittens in society. They all agree to submit equally to some form of order and authority because this will protect each of them as an individual. The natural passions of men are merely suppressed by the sovereign and his power of capital punishment. They are bound by their mutual desire for self-preservation and kept in order out of fear [3].

Smith: How ironic that man is both driven to form a society and held there out of fear.

Hobbes: It was his own choice. He handed himself over to civilization and the sovereign freely and the sovereign in turn has whatever means necessary at his disposal to preserve order [4].

Smith: I personally do not find men so violent and cowardly, and if I may quote from an intelligent young man who lived some years after either of us, a French man by the name of Alexis de Tocqueville, "what is a union of rational and intelligent

beings who are held together only by the bond of force [5]?"

I cannot agree, getting back on topic, that such brutal and war-like competition generated order and better governments, but that it was commercial competition that did so. Peace is very conducive to business [6].

Hobbes: Well then, sir, to respond first to your quotation of this young man, I mean to say that it is the sovereign's purpose to maintain order, using fear if necessary. Are not laws in any society enforced by threat of punishment? But the sovereign does not order all aspects of life, and in those areas where he has not laid down laws, men are free to form what bonds, common customs, and traditions they will and do what they choose [7].

Secondly, when men are in their natural state or in that of war and anarchy, their first instinct isn't to go form a business or to trade, it's to form mutual agreements of non-aggression, to place in power a sovereign, and thereby to create safety for himself. Some sort of order must exist before commerce could function, otherwise men would just take what they wanted and not bother to barter.

Smith: An informal non-aggression agreement may exist, but a widespread, formal government is not necessary. For example trade amongst countries occurs without there being an all-encompassing government. Have you yourself not said that the natural and warring state always persists amongst kings

[8]? I still maintain that it was the rise of commerce that encouraged good governments; but let us move on, there is more to discuss.

Hobbes: And I still maintain that such conventions as agriculture, arts, or commerce cannot pre-exist some form of security [9]. But I agree, lets leave this topic for some other day.

Smith: I would like to discuss your third origin of quarrel and aggression between men, that for glory and reputation, for it relates to a theory that I have; although I can't say that I find man's consciousness of his reputation to lead to violence, but entirely the opposite.

Hobbes: Your last statement requires elaboration; how else does one achieve glory and a reputation for greatness than through courage in battle, conquest, and strength? These deeds establish the reputation of one's self and one's family [10].

Smith: Ah, but this is in a state of warfare, not in civilization and peace. My theory applies to a society where common morals and customs have arisen. You would agree, sir, that a man's reputation is the opinions that others have of him, their assessment of him?

Hobbes: Indeed.

Smith: And if a man, then, judges others, will he not conclude that others do the same? He begins to examine his own actions through the eyes of other men [11].

Hobbes: I agree, again, but how does this argument diverge from my own?

Smith: In most civilized societies in this century (that being the twentieth), conquest and violence do not merit praise. Virtue lies more in social relationships and religious doctrines, such as kindness, fairness, selflessness, etc. By criticizing our own qualities as they would be seen by others, he develops morality [12]. So while your theory of reputation leads to violence, mine leads to virtue.

Hobbes: If this were true, there would be no violence and no crime in society. This theory of yours cannot account for these acts.

Smith: Thieves, for example, are perhaps part of a sub-society where crimes are praised and do bring honor, just as in your theory courage and conquest bring glory in a society where they are valued. Does not everyone want to be loved and likewise dread being despised [13]? If thieving will win him love from his fellows, will the thief not steal?

As for other crimes, those committed alone, one must question this individual's sanity, first of all. Secondly,

this man may be in an environment where he was not exposed to public morality and is consequently unconscious of it.

Hobbes: And what if self-preservation comes into conflict with your "public morality?"

Smith: I believe that a man would think of the public's opinion at least as much as his own life, or, to be less extreme, his own well being. If he had to choose between some small misfortune to himself and the lives of countless others, he would undoubtedly endure the self sacrifice rather than condemnation by others as selfish and immoral [14]. As for giving up his life, he may be willing to do so out of affection for a friend or member of his family; but the situation where he would be asked to sacrifice himself for a stranger is rare, and if done would undoubtedly be lauded as heroic.

Hobbes: Under the system I envision, there would be no conflict between self-preservation and law--for your idea seems similar to law, yet not so efficient-- in that the sovereign can order no man to kill himself; the sovereign's purpose is to protect the lives of the people [15]. It is my belief that sovereign rule is much more effective and consistent in maintaining order than your self-inflicted criticism.

Smith: I do not propose that my theory on morality take the place of any government; but if this common restraint along

with desire for peace did not exist in today's large and democratic societies, there would be no government that could ensure peace. Morality, as I define it, ensures that men do not attack each other or even prefer themselves over others [16].

There is one more issue to address in this argument, and if you would not mind my continuing on a bit, I will end my discussion here.

Hobbes: I have endured your talk for a considerable while; I can listen a bit longer.

Smith: I must address the idea of conscience, a topic anyone overhearing this conversation will have perceived lacking. It is the conscience that judges the relevance and importance of comparison to others. Conscience, with reason and self judgement maintain restraint and humility [17].

And here I close. Have you anything further, my friend?

Hobbes: Nothing that will not wait until we meet again, for it is getting late. Good night, sir.

Smith: Good night.

Deirdre Westcott

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12. Theory... Pt. III Ch 1
13. Theory... Pt. III Ch. 1
14. Theory... Pt. III Ch. 3
15. Lev. Pt. II Ch. 21
16. Theory... Pt. III Ch. 3
17. Theory... Pt. III Ch. 3

The Marriage of True Minds
from
Shakespeare's Sonnet CXVI

Let me not to the marriage of true minds
Admit impediments; love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
O, no, it is an ever-fixed mark
That looks on tempests and is never shaken;
It is the star to every wand'ring bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
    If this be error and upon me proved,
    I never writ, nor no man ever loved.

Shakespeare's sonnets in their entirety are a collection of sonnets addressed to a young man and the poet's mistress. The poems altogether are the account of a love triangle between the three characters. However, in the individual sonnets, there are various themes concerning love that appear repeatedly in

the plays.

The beginning of Sonnet 116 "Let me not to the marriage of true minds/ Admit impediments," is resonant of an oath or a prayer. However, the call "Let me not" in this sonnet also implies "let no one else admit impediments". The "marriage of true minds" is a theme which has been included in many of the plays, and has been the foundation for uniting some of the greatest couples in the plays. However, in the sonnet, because the form is so much shorter and more dense than a play, Shakespeare does not illustrate his point via characters, settings, scenarios, but deals solely with the idea. The idea of a "marriage of true minds" is the idea of a marriage of equal intellects. In this context, "true" does not only mean faithful, but it also means equal. In this sonnet, Shakespeare departs from the habits of many love sonnets that usually talk about an idealized love tinged with a few traces of eroticism. Shakespeare is interested in the union of two intellects. This is the idea upon which Shakespeare has created some of his greatest couples, and the resolution of these plays is usually the "marriage of true minds".

One of the greatest, and also the most entertaining, of these couples is Beatrice and Benedick from Much Ado About Nothing. Their courtship does not follow the pattern of star-crossed lovers whispering sweet nothings from balconies at midnight, but rather they opt for full-blown skirmishes of biting wit in front of everybody in broad daylight. Their intellect prevents them from becoming sentimental, weepy lovers

as Benedick points out to Beatrice:" Thou and I are too wise to woo peaceably." (Much Ado About Nothing Act V, scene ii) The marriage of true minds is rarely a peaceful one in the plays as couples like Beatrice and Benedick, Rosalind and Orlando from As You Like It, and Katharine and Petruchio from The Taming of the Shrew show. Even in Henry V, the final and only scene between King Henry and Katharine involves more of a winning of Katharine's mind than of her heart.

Now Shakespeare, after he calls upon himself and others not to impede the union of two intellects, begins to talk of love. The fact that Shakespeare discusses marriage and love together is in itself interesting for one does not necessarily entail the other. In this case, the marriage of true minds, i.e. the union of two intellects, is love. Bear in mind that up until this point there has been no mention of the physical in this sonnet, only the intellectual. The poet, in the first two lines of the sonnet has asserted that love must either be, or at least stem from, the intellectual. The poet further asserts that "love is not love/ Which alters when it alteration finds,/ Or bends with the remover to remove." At last there is some mention of the physical, but it has been deemed unimportant. Love is a constant that does not alter when the variables change. It does not alter when the external, i.e. the physical, factors change, nor will it attempt to reform or adjust anything about the beloved. Love in itself is not grounded in the external and the physical, but in the internal and the intellectual. Only love that is founded on the physical

will change when "it alteration finds" because then the essence of what that love is will change.

Love is "an ever-fixed mark/ That looks on tempests and is never shaken". Again, external factors will not effect love because love at its source derives from the internal. This sonnet has yet to mentioned physical, tangible beings. Love has not been elucidated as love of a person for another person, but love of a mind for another mind. The physical has no effect on the intellectual as far as love is concerned because love is a fixed mark (here portrayed as a seamark) and the tempests go on underneath; they don't have any power to move the fixed mark anymore than the external has the power to move the internal.

"It is the star to every wand'ring bark,/ Whose worth's unknown, although his height be taken." When the poet finally gives love a physical metaphor, it is portrayed as a star, a heavenly body that remains in a fixed position by which the mariners navigate their ships. Shakespeare choses a metaphor that is physical, yet physically distant to man. Intellectually, man can perceive the essence of a star as a body of hot gases, but this can only be known by the intellect, not by the senses. However, now that love has been given a physical metaphor, it is followed by the line:" Whose worth's unknown, although his height be taken". Love being the marriage of true minds can be recognized by these true minds as love, but its true value can never be estimated. The essence of love lies in the mind, but again, the intellect is internal. Love's

"height (may) be taken", but that is an external measurement of an internal thing. A measurement does not necessarily determine the value of something, but rather it estimates its utility. A star's utility is measured by mariners, but its worth far exceeds its measurement on a map. The metaphor suggests that love may be measured by words and gestures, but its worth is still unknown.

The third quatrain sums up the previous two and juxtaposes the duration of love with time. Shakespeare has set up a very clever argument in this sonnet. The first quatrain defined love as intellectual, i.e. internal, and anything that is effected or altered by the external is not love. From the first two lines onward, the poet divorces the intellectual from the physical and grounds love in the intellectual. In the second quatrain, the poet asserts that love is a constant that is not only unaffected by the external elements, but its true worth, i.e. its true nature, is unknown by anything that is beyond the mind. For the entire sonnet, the poet has been building up to his final assertion: "Love's not Time's fool, though rosy lips and cheeks/ Within his bending sickle's compass come". Love and its duration are not at the mercy of Time because Time can only alter that which is external, or that which is finite. The physical is the finite world, hence the reason why there is almost no mention of physical things in this sonnet. The only physical object in this poem is contained in the metaphor of the star in the second quatrain. At the time, stars were thought to be infinite; they never burned out. When Shakespeare

chose a physical metaphor for love, he did not choose a star for a romantic reason, but for a practical one. In the third quatrain, Shakespeare states that Love is infinite because the mind is infinite:" Love alters not with his brief hours and weeks,/ But bears it out even to the edge of doom". Not only is Love immutable by Time, but Love will even supersede Time. Love will endure until "the edge of doom", or Judgment Day, when Time will end.

As was stated earlier, the beginning of the sonnet sounds like an oath or a prayer. In keeping with the form, the closing of the sonnet has the same tone:" If this be error and upon me proved,/ I never writ, nor no man ever loved". In the couplet, Shakespeare is subtly and somewhat playfully, challenging anyone to disagree with him. If the previous statements about love are wrong, and someone can prove that they are wrong, then the poet will agree with him. However, he will also think that he has never written anything, and nobody has ever loved. Of course, it would be ridiculous to claim that he has not written a thing, especially since he has written about various "marriages of true minds", but it would be even more ludicrous to claim that nobody has ever loved. Ultimately, Sonnet CXVI is a dialectic on love. In the plays, Shakespeare's dialectics on love usually entail witty skirmishes between two characters, but the sonnet does not require a dramatic setting in order for it to be believable. For Shakespeare, the sonnet is the perfect form for a dialectic on love. In the first quatrain, Shakespeare presents the thesis, the following two

quatrains provide the support, and the couplet is his refutation. In fourteen lines, Shakespeare builds an airtight argument and makes a beautiful statement on the nature of love between equal intellects.

Samantha Khosla

Analysis of William Shakespeare's
Sonnet # 145

Those lips that Love's own hand did make
Breathed forth the sound that said, "I hate"
To me that languished for her sake.
But when she saw my woeful state,
Straight in her heart did mercy come,
Chiding that tongue that ever sweet
Was used in giving gentle doom,
And taught it thus anew to greet:
"I hate," she altered with an end
That followed it as gentle day
Doth follow night, who, like a fiend,
From heaven to hell is flown away.
"I hate" from hate away she threw,
And saved my life, saying, "not you."

In but fourteen lines of lyric poetry, William Shakespeare's sonnet #145 presents through magnificent subtlety the virtual eternity that can separate a few words in a statement, as well as the gamut of emotions that can be experienced in such a period. The techniques of diction, synecdoche, alliteration, contrast, structure, and rhythm effectively convey the suspenseful mood of the sonnet and ensnare the reader into the ephemeral limbo of self-doubt and despair that arises in those inexplicable moments when loved ones unexpectedly utter words of hate.

When one reads the first line of sonnet #145, one most likely will infer that the poem seeks to emulate the erotic, lyric poetry reminiscent of Petrarchan sonnets: "Those lips that Love's own hand did make." The anthropomorphism of Love as a creator coupled with the soft alliteration of the lips it supposedly shaped with its hands prepares the reader for a sonnet rife with divine metaphors for love and the beloved. Line one flows in a perfect iambic tetrameter into the second, in which the poet's love's lips "Breathed forth the sound that said, 'I hate.'" In a purely rhythmic sense, the comma separating 'said' and "I hate" interrupts the flow of the line; the reader must take a breath to pause between these words. Shakespeare deliberately and effectively breaks up the rhythm, thereby emphasizing the emotional contrast and tension between the words "Love" and "hate" that share successive lines in the first quatrain. The use of the word "breathed" instead of "spoke" or "mouthed" calls special attention to the air that is passing from those lips to him that "languished for her sake" (Line 3). The sound "I hate" is consequently personified, for the sound, rather than the lips themselves, delivers the horrible message through the air on his lover's breath to his incredulous ears that immediately transmit it to the rest of his body. As a result, a psychosexual barrier is constructed between the couple. Line three ends with a period to allow the reader to stop and appreciate the magnitude as well as the harsh reality of such a shocking anomaly as Love's lips' uttering words of hate. The poet thus experiences a 'languishing', a sunken spirit coupled with deflated sexual

arousal, and consequently anxiety and despair arise instead of physical and emotional desire.

Line four abruptly departs from the somber mood of its predecessors, as the woman sees the literal effects of her words on her partner. The conjunction "But" not only implies a hiatus (followed by "when"), but also serves as an element of transition between the subconscious uttering of a word not meant to offend (as "breathing" would suggest) and the conscious realization of its implications (his "woeful state"-Line 4). Shakespeare's clever use of synecdoche (a kind of metonymy) illuminates the schism between what the woman says in the presence of her lover and what she may mean--perhaps the schism constructed between the first and second quatrains. In lines 1 and 2, it is her lips, Love's lips, that breathe the hateful sound; she is in some way detached from what is uttered, just as much as what is uttered is experienced as being detached from Love. Only when his despair registers on her eyes does she realize, as a whole person, that she has hurt him. Shakespeare couples this literary technique with the contemporary scientific theory that claimed the existence of an immediate connection between the optic nerve and the heart to which the impulse of love travels by means of light: "...when she saw my woeful state,/ Straight in her heart did mercy come." Line five's crowded rhyme scheme, with "Straight-in-her-heart" said in one breath, marks the immediacy of how what she sees effects how she feels. As a result, personified mercy chides "that tongue that ever sweet/ Was used in giving gentle doom,/ And taught it thus anew to greet:" Again, Shakespeare suggests a metonymical departure of the woman's parts from her entirety; for her heart's mercy, as a direct result of what registered on her eyes, scorns and teaches anew the very tongue that both uttered hateful words and delivered sexual pleasure alike, as the alliterated oxymoron of "giving gentle doom" would suggest orgasmic fulfillment.

The repetition of the phrase "I hate" preceded by a colon and followed by a comma reminds the reader at the beginning of the third quatrain (Line 9) of the original gravity of its utterance, namely, a timely disruption weighing in the heart and mind and body of the

poet and in the iambic tetrameter rhyme-scheme of the sonnet. In lines 9 through 12, the woman has altered this phrase with an end "That followed it as gentle day/ Doth follow night, who, like a fiend,/ From heaven to hell is flown away." Shakespeare, in order to heighten the suspense that both the poet and the reader experience, does not immediately reveal this end; in the interim, however, he does not refrain from assigning it a cosmic significance. Following a night so dark as to question the inevitability and hope of the sunrise, this end, a gentle morning, in its quasi-divine justice, casts down the evil of its antecedent from heaven to hell, an image reminiscent of the fall of Satan. This plummeting of anxiety, like a sigh of relief, is quick, yet infinitely satisfying, as one feels an instantaneous repolarization from despair to comfort. Shakespeare presents this transition with the crowded rhythm of line 12, as "From heaven to hell" is spoken in one breath. What is built up in line 3 is broken down in line 12, through extensive alliteration--"followed, follow, fiend, heaven, hell."

The rhyming couplet begins with the repetition of the breathed phrase "I hate," yet it is a full, 180-degree turnaround from its implied intent in line 2; for the phrase "from hate away she threw," (Line 13) implies a dismissal of the hate of the breathed statement out of the hate she feels for the dire effects such statements have on her lover. In her casting down the implication that he was the object of her disdain, she "saves [his] life, saying, not you." The object of salvation is doubtless the object of 'languishing' in line 3; she rearouses him with her reassurance. Shakespeare holds out until the end of the sonnet to reveal the end of her altered phrase by leading the reader through the same frustration, if not more, that the disheartened and rejuvenated poet experiences; for the poet's resolution occurs in line 9, while the reader must hold on until line 14. Line 14 egregiously juts out as Shakespeare's final effort to inject one last burst of suspense--the word "saying" flanked on either side by commas forces the reader to take one last pause before breathing the resolution.

If one regards sonnet #145 as a structural whole, one will find a fantastic framework that underlies the entire scope of the poem. The phrase "I hate," initially positioned at the end of line 2 in the first quatrain is not answered until the sonnet's completion, with "not you" and the end of line 14, despite flirtatious hints at the outcome of its resolution in the second and third quatrains. These disparate phrases, interspersed by space and, more importantly, by time, simulate by their relative positioning the vast range of emotions that words can provoke. When a person whom somebody loves says something that could put their love in doubt, the anticipation of a reassurance can be a living hell--a virtual eternity. The phrases "I hate" and "not you" serve as bookends between which rests a library of the poet's doubts and anxieties about the fortitude of his love's reciprocity from a woman--one who fortunately reads these volumes with cautious eyes. Thus the time the woman takes to renege her original statement, undoubtedly less than the time it takes to read sonnet #145, seems to the poet and reader alike, a pleasantly maddening and subtly timeless experience.

-Eric Gornstein

CC 201

The Harmony of Love and the Chaos of Vengeance

A study of the musical representation of women's emotions in Mozart's *Don Giovanni.*

Successfully completed, an opera will expose a world of intense emotions to the audience. Where words may fail and where music falls short, opera combines both faculties to produce an effect found nowhere else in professional performance. It is this integration of music and verse that seduces the audience into a transcendent experience of love, hatred, jealously, vengeance, joy, ignorance, lust, etc. This union, however, is not easily done. One of the most important and difficult duties of a composer in an opera is to musically portray the characters' emotion. In *Don Giovanni*, by Wolfgang Amadeus Mozart, we can see how this is accomplished by examining the particular musical accompaniment he uses with the characters of Zerlina, Donna Anna, and Donna Elvira. In addition, Mozart's music might lead us to some interesting concepts about human emotions.

The image that best describes Zerlina is one of innocent ignorance and susceptibility. In *Don Giovanni* , she is led away from her love of Masetto into delusions of grandeur. Mozart lived at a time when the nobility was still respected, and since Zerlina is only a town girl, she is vulnerable to and easily seduced by Don Giovanni's image as a "cavalier" or a nobleman. This is exemplified musically in their duet "Là ci darem la mano" which is in a major key and is very syllabic and symmetric. Zerlina begins the piece piano (softly) which suggests her innocence and vulnerability. At the same time, she also has a very peculiar provocative sound suggesting that she is interested in Don Giovanni's nobility. This interest builds vocally and musically parallel to every dynamic increase of

Don Giovanni's insistence. Her hesitation and resistance is brief and Mozart musically portrays the seduction by slowly bringing their singing closer together as the piece progresses.

We can uncover more of her naive characteristics by analyzing the method in which Don Giovanni seduces her. He uses lies to get her in the position that he wants; her weakness or ignorance is portrayed musically through the repetition of "Presto, non son più forte!" (Soon I won't be able to resist).[1] This is also evident when Don Giovanni pleads with two "Andiam!" 's (Let us go!)[2] in a musical sequence that suggests he should sing it a third time, but the audience hears Zerlina's voice instead. At that very moment, when the third "Andiam!" is sung by Zerlina instead of Don Giovanni, the audience knows she has succumbed; it *sounds* as if Zerlina only needed to be persuaded a little bit because she anticipates Don Giovanni. However, it is this very sense of musical and lyrical anticipation that reveals her susceptibility. Their duet next becomes full fledged as they sing in harmony, and Zerlina is thus lost in his artificial love.

Zerlina's disposition is further exposed later on in the first act. She has now promised to marry Masetto and Don Giovanni (even though the latter often is not serious on his behalf), and it seems she finds herself in a difficult and complex situation. At the scene in the garden outside Don Giovanni's house, Zerlina attempts to convince Masetto that her love for him is still pure in the "Batti, batti o bel Masetto" aria. It is apparent in the words she repeats that Zerlina has become completely preoccupied with her delusions of Don Giovanni and is merely providing a cushioning front to Masetto.

In this aria the audience feels a transformation of character as she pleads for him to vent his anger on her. It is almost as if the seductive suavity of Don Giovanni has been transformed into the singing of Zerlina. Her voice, sung in a major key with moderate dynamics and syllabic precision suggests a tone of soothing systematized assurance. There

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[1]Muti, p.110
[2]---, p.112

is more musical emphasis through an orchestral decrescendo and a repetitive disjunct vocal melody on the words "batti, batti" and "saprò baciar"[3] which further adds to her warm comfort. It is also important to note that the word "passar" (in the context of passing time) is sustained repeatedly. She is turning his attention away from Don Giovanni and onto herself, but her singing sounds artificial. This artificial feeling becomes more evident when we hear Don Giovanni's voice offstage in the next recitative. Here, Zerlina's previous cheerful tone disappears quickly as she becomes serious and desperate at hiding Masetto.

The curious thing to the audience at this point is that Zerlina is left on stage instead of hiding with Masetto or fleeing. She denies Don Giovanni when he comes, but it is as if she wanted this denial to be overheard by Masetto. Her singing alludes to the fact that Zerlina tries to be noticed by Don Giovanni without letting Masetto catch on. When Don Giovanni comes on stage, she returns to her soft (piano) innocent voice and sounds sincere enough to satisfy Masetto by denying Don Giovanni. Yet she simultaneously does this without jeopardizing her availability to Don Giovanni. Thus Zerlina is caught between the nobility and grandeur of Don Giovanni and her old love of Masetto. She musically offers her innocence to the nobleman and her reassuring love to Masetto. In summary, using a major key and various repetitive lines of soft dynamics, Mozart illustrates Zerlina as an innocent town girl susceptible to seduction, led away from love, and lost in delusions of grandeur.

Donna Anna is a character of intense emotion. She is portrayed much in a much more serious tone than Zerlina. In relation to Don Giovanni, Donna Anna has been violated of both her purity as a woman through rape and the kinship of her father through murder. Her reaction is exclusively one of desperation for justice, and Mozart conveys this with an accompaniment from the orchestra that emphasizes her deepest emotions. He uses repetition, crescendos, sustains, and even silence. In the beginning of the recitative accompagnato to Don Ottavio, one of Donna Anna's most emotional moments, there are

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[3]---, p.140

four isolated cello notes in a minor key; then, Mozart launches into a succession of spasmodic outbursts from the orchestra, Donna Anna, and Don Ottavio. By these introductory sudden outbursts, the audience is forced to realize this is a serious moment in the opera.

The crucial tone is continued throughout the recitative and the aria. It is interesting to note that throughout the recitative, which is in a minor key, the primary instruments that accompany Donna Anna and Don Ottavio are string instruments. The strings produce an effect that ultimately mirrors what the audience is feeling; As if in reaction to hearing dramatic or serious news, Mozart uses the strings to anticipate when the audience will feel moved. The accompaniment ultimately takes a backseat to Donna Anna's emotional state. To exemplify this, Mozart musically duplicates everything she says with precision (i.e. the same progression of notes). The orchestra, however, is not playing simultaneously with her singing. Often times the orchestra repeats the same notes after they are sung by Donna Anna. Donna Anna's situation invites the audience to pay close attention to the absence of the orchestra and the respect that she demands. This silencing effect makes her emotional vengeance much more powerful.

The recitative has high dynamics, and after the initial outbursts, Donna Anna begins singing piano. During the key moments in her story, however, the dynamics begin to increase to forte simultaneously with the crescendo of the orchestra and the intensity of her story. Mozart's musical attention to every word in the recitative places emphasis on her story. At one point, Donna Anna says "grido" (I screamed)[4] and immediately after these forte notes, Mozart plays the original four notes that introduced the recitative. This reiterates Mozart's attention to her injustice. As Donna Anna is explaining the struggle in the next sentence, the music is quiet until we hear one staccato note from the horns and

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[4]---, p.126

violins while she simultaneously yells the word "m'afferra" (seized me)[5]. It is clear Mozart is musically emphasizing the most emotional and perhaps terrifying words in her story.

Donna Anna is a soprano and the peculiar thing is that her "vengeance" aria begins in a major key. In all of her emotional despair, the major key suggests that she has found a remedy: revenge. She sings to Don Ottavio with a plea for help and it is interesting to note that in the middle of her aria, she briefly switches keys into minor. The lines that are sung in a minor key are related to her father's death, and Mozart uses this brief gloomy tone as support for what she's asking Don Ottavio: "Rammenta la piaga del misero seno" (Remember the wound in the poor man's breast)[6]. However, the line that is repeated the most in the aria, which hits a high note in major key, encapsulates Donna Anna's essential desperate cry for help and revenge: "Vendetta ti chiedo, la chiede il tuo cor.", (I ask for your vengeance, Your heart asks for it too)[7]. Both lines are repeated several times, most notably "la chiede il tuo cor", which further emphasizes her plea to Don Ottavio. Thus through repetition, crescendos, sustains, and silence, Mozart encapsulates the totality of Donna Anna's desperate cries for injustice.

Finally, we have Donna Elvira, an isolated feisty soprano character who is preoccupied with a love that is plagued by betrayal. She is in love with Don Giovanni but she is also angry because he used her. Much like Donna Anna, Donna Elvira has an underlying desire for vengeance on Don Giovanni. Donna Elvira's vengeance is different from Donna Anna's because Donna Elvira has been betrayed *in love* whereas Donna Anna has been physically and emotionally violated. Nevertheless, Mozart attributes the same element of respect to women by making the orchestra utterly silent in her brief recitative after the famous "Catalog Aria" of Leporello. Here Donna Elvira's voice is sincere, emotional, direct, excited (forte), and threatening: "io sento in petto sol vendetta parlar, rabbia e dispetto," (I hear only bloody revenge speaking within me, only fury and hate).

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[5]---, p.126
[6]---, p.128
[7]---, p.128

The sole instrument heard throughout this little piece is a soft harpsichord that only guides Elvira's voice into the next chord. It appears that the piece is almost a recitative secco (unaccompanied) since the instrumental music is insignificant and the emphasis is on her vocals.

Strong though Donna Elvira's desire for vengeance may be at this point in the opera, her love for Don Giovanni overcomes her vengeful core. She is easily persuaded back into love of him by Leporello who is dressed in Don Giovanni's clothes. It may seem peculiar for the audience and the reader to consider how someone could be so in love with a man and yet cannot recognize him face to face. A possible answer to this dilemma is that Donna Elvira is in love with Don Giovanni's image and not his actual physical being. In this way the reader finds an interesting integration of Zerlina and Donna Anna in the character of Elvira: On the one hand she seeks revenge for the betrayal of love, (similar to Anna's vengeful desire), but at the same time, Elvira's weakness lies in her ignorance. Like Zerlina, Donna Elvira still loves Don Giovanni's image of nobility.

Another important concept to consider is that Donna Elvira is the only character who is not paired off with someone else. For example, Don Giovanni is with Leporello, Donna Anna with Don Ottavio, and Zerlina with Masetto, but Elvira is left isolated. Ironically, this disposition offers a great musical advantage for Mozart: The power of Elvira can be felt through her solitude and frustration with herself (as well as Don Giovanni). This power is expressed by the isolation that Mozart gives her as well as the particular places where he utilizes major and minor keys; we find this most in her recitative and Aria near the end of the opera --("In quali eccessi, o Numi" and "Mi tradì, quell'alma ingrata"--respectively). In this recitative, Mozart is again consistent in his element of respect by providing only music that fills the gaps of her forte emotional singing. It is imperative to note that he uses both major and minor keys to do this. The line "Sentir già parmi la fatale saetta, she gli piomba sul capo!" (I already seem to see the fatal thunderbolt

striking his head)[8] in the recitative is sung in minor, and there is a quick minor decrescendo of notes after she sings these, adding to the power and depth of her vengefulness. She also later says "Che contrasto d'affetti, in sen ti nasce!" (What contrasting emotions rend me apart)[9] in a minor piano unaccompanied voice. This quiet interlude exposes her distress which Mozart musically makes the audience feel.

In the aria, which is in a major key, she again accuses him of betrayal. But the line that is repeated, "provo ancor per lui pietà" (but I would still forgive him)[10], receives a sustain suggesting that Donna Elvira cannot overpower or rationalize her love for Don Giovanni even with her desire for revenge. The sustain continues throughout the rest of her aria, and she sings in perfect melody to the orchestra. Musically, as opposed to the recitative, she is now being supported by a sense of oneness with the orchestra. One side of Elvira's complex character has overcome the other: this sense of oneness suggests that love has defeated vengeance for position in Elvira's consciousness. Thus in Elvira's character we see a torn soul being manipulated through irrational love and sinful betrayal. Mozart uses the notions of isolation, sustain, repetition, and alternation between major and minor chords to express her inconsistent lost character.

This last idea suggests something rather interesting about Mozart's conception of love and vengeance. Love, it seems, is always musically portrayed in symmetry, harmony, and with vocal expression whereas vengeance offers only an abstract separation of music and vocals. What might this tell us about human nature? It would seem that Mozart has struck upon a chord of truth: in the acts of vengeance, we embody chaotic outbursts in our actions; whereas love creates the most beautiful of harmonies.

Logan Hennessy
February 24, 1994

8---, p.206
9---, p.206
10---, p.208

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Logan Alexander Hennessy originates from Modesto, California. He drives a beat-up 1969 white V.W. Bug, he likes irrational things, and has been dubbed "Adrenaline Man" by close friends. He believes in the god of macaroni and cheese, a smiling sun, and something that Einstein said once:

> Small is the number of them that
> see with their own eyes
> and feel with their own hearts.

Exploring Religion in Durkheim and James

Emile Durkheim and William James explore the topic of religion in their writings from two different perspectives. James's work, The Varieties of Religious Experience, concentrates on the psychological aspect of religion, while Durkheim's, Elementary Forms of the Religious Life, looks at the sociological aspect. In order to determine which view of religion is more plausible it is necessary to compare the two arguments and the approach each author takes to the subject.

Durkheim's approach is the more scientific of the two. His systematic methodology can be clearly seen in the first chapter of his work where, in an Aristotelian manner, he logically eliminates several definitions of religion which oppose his own. For example, he points out that religion can not be the mysterious. This, he reasons, is because in the lives and religions of primitive people, there is no concept of mystery or the unknown. These people assume that everything can be explained through their particular system of beliefs. Only recently has a "natural order" been established by modern science, to which objects and events can be compared and categorized as "without" or mysterious (Durkheim, p.28). Thus, mystery is a modern idea and not one which is definitive of religion. Durkheim also eliminates the definition of religion as man's association with a divinity, citing the presence of those religions that do not contain a divinity, such as Buddhism (Durkheim, p.30).

Next, Durkheim attempts to define religion to his own satisfaction. He does this by first examining those things which are common to all religions, namely beliefs and rites. Essential to the practice of these beliefs and rites is the religious division of the world into the sacred and the profane. Sacred things are part of the "ideal and transcendental world", while profane things remain part of the material world (Durkheim, p.39). However, religion is not merely defined by the existence of this division. Durkheim also claims it is necessary that a group of people follow these ideas. He refers to these people as a church. In this manner, Durkheim's argument becomes a sociological one. Durkheim's definition of religion, then, is "a unified system of beliefs and practices relative to sacred things...which unites into one single moral community called a Church, all those who adhere to them" (Durkheim, p.47).

Durkheim proceeds to further examine the idea of "group religion" through his investigation of totemism in primitive Australian societies. By definition, the totem is a symbol of a plant or animal which has religious importance to a particular clan. But what is it that the totem signifies? To the clan, the totem is the physical representation of their god and the focus of their religious rites. However, according to Durkheim, the source of the totem's influence is in the collective social power of the clan itself. Society, says Durkheim, is to its members, "what a god is to his worshippers" (Durkheim p.206). It "gives us the

sensation of a perpetual dependence" and requires that we submit ourselves to it without any regard for our own interests (Durkheim, p.207).

According to Durkheim, clan members live apart from each other for the majority of the year. Thus, it is only on certain special occasions that they gather together as a whole. It is on these occasions that common beliefs are affirmed and religion rites are practiced. Durkheim describes the intensity of these gatherings in the following manner: "When they are once come together, a sort of electricity is formed by their collecting which quickly transports them to an extraordinary degree of exaltation" (Durkheim, p.215). The primitive does not know what causes these feelings of ecstasy. He only knows that they come from without himself, which results in a sense of duality. He feels one way when he is with his individual family group and another way when the entire clan is assembled. Thus, he attributes the ecstasy he feels to the totem, which represents the clan as a whole. Durkheim explains that these religious forces are moral, "because they are made up entirely of the impressions this moral being, the group, arouses in those other moral beings, its individual members" (Durkheim, p.223).

In his work, On Morality and Society, Durkheim explores man's dual nature more closely. Man, Durkheim says, consists of one part which is sensory, egoistic, and therefore, individual; and another part which is subject to concepts

dictated by society and therefore, moral. These parts are the body and soul, respectively. This dualism is painful to humans because "society has its own nature, and, consequently, its requirements are quite different from those of our nature as individuals" (Durkheim, On Morality and Society, p.163). Thus, living in society requires personal sacrifice.

Durkheim, in his writings, searches for the origin of religion in society. James, on the other hand, searches for the meaning of religion in the individual. Thus, James's work is quite different from Durkheim's. For instance, James takes personal accounts of religious revelations as submitable evidence. He is not concerned with the whole, as Durkheim is, but rather with the one.

This attitude can be clearly seen in James's working definition of religion: "the feelings, acts, and experiences of individual men in their solitude, so far as they apprehend themselves to stand in relation to whatever they may consider the divine" (James, p.31). James contrasts religion with morality. Morality, James says, is obeyed grudgingly, while religious doctrines are adhered to willingly.

James next explores two contrasting personal views of religion, the "healthy minded" and the "sick soul". Those who are "healthy minded" adhere to the Aristotelian idea that the goal of human life is happiness. They see the good in everything and ignore the evil. For them, evil does not

exist. This belief is directly related, James says, to the mind-cure movement. This movement stipulates that a person's state of mind is directly related to the health of their body. Thus, by thinking positive thoughts and believing in God's healing power, they claim that one can cure oneself of any and all ailments. James, to support this view, furnishes his reader with numerous testimonial examples. These people who "resign the care of [their] destiny to higher powers" (James, p.110), James refers to as the once-born. They are born into this life and find happiness in it.

This type of thought is in great contrast to that of the "sick soul", who sees the evil aspects of life as its very essence (James, p.131). These people are alienated from life, depressed and discouraged. They believe that you must confront suffering and hopelessness, and die in this life in order to be reborn into a better one. James refers to these people as the twice-born.

Like Durkheim, James believes that man is divided. However, he defines this division somewhat differently. Man, according to James, has many unique aims which divide up his inner self. These aims cause conflict and, as a result, man does not feel whole. For instance, in the case of the previously mentioned twice-born, there is conflict between man's moral ideals and his immoral reality. According to James, "whenever one aim grows so stable as to expel definitively its previous rivals from the individual's life" (James, p.194), the individual is "transformed". This

transformation, James refers to as conversion. When a man experiences a religious conversion, "religious ideas, previously peripheral in his consciousness, now take a central place" and "religious aims form the habitual centre of his energy" (James, p.196). Conversions occur, James says, during "emotional occasions, especially violent ones" (James, p.198). James cites Starbuck when he says that most of these conversions occur as a result of self-surrender, or the giving of oneself up to a higher power (James, p.198).

After examining each of these arguments, it is plain that each one contains aspects which the other one lacks. James's psychological argument lacks the sociological base that Durkheim's possesses and vice versa. However, Durkheim's painstakingly scientific approach seems to be on firmer ground. Like Aristotle, he takes into account all other arguments that have reasonable support and eliminates them, logically. He also provides scholarly evidence to back up his findings. James, on the other hand, arbitrarily ignores certain facts such as the existence of organized religion and creates definitions to facilitate a smoother discussion. He also takes subjective examples as supporting facts. Despite these detriments, however, I find James's argument to be slightly more plausible. My reason, to quote James, is this: "as soon as we deal with private and personal phenomena... we deal with realities in the completest sense of the term". Reality will always be a personal, not a

social event. We are born and must face death individually, not collectively.

In conclusion, Durkheim explores the vast realm of religion with a sociological slant. He views the group as essential to religion and gives society credit for religion's origin. James, on the other hand, sees the individual as the defining characteristic of religion. His psychological exploration of religion is supported by the personal, rather than social spirituality. James believes that individual views can heal bodies or cause unimaginable inner conflict. Clearly, these opposing analyses explore thoroughly both aspects of religious life.

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Just Below the Surface: Don Giovanni and Faust

The rich European literary tradition has given birth to generations of characters who have become staples of world culture. Who does not know of the brooding Prince of Elsinore or cannot recognize the noble-hearted bumbler from La Mancha? These figures and their respective tales have been raised to the level of universal understanding. Yet, out of this history there often spring certain names that move beyond all others. They become types, and their names are used as labels. People do not hesitate to call someone a "Don Juan" or mention that something sounds like a "Faustian bargain," because it is assumed that the meaning is obvious. In fact, often these terms are thrown around so haphazardly that the origins become cloudy and the time-altered "type" replaces the original character. This is why it is important to reach back into the past and refresh these worn figures. Ironically, Johann Wolfgang von Goethe put pen to paper precisely so that Faust would not become a one-dimensional stock character. Similarly, Wolfgang Amadeus Mozart raised his conductor's baton and simultaneously attempted to lift the slightly underdeveloped "Don Juan" type into the more arresting character of Don Giovanni. These two figures are linked through time and culture, and it is vital to understand why.

When it was suggested that Mozart attempted to revive the Don Juan legend into something more vivid, this was correct on a surface level. He succeeded in breathing new life into the character, but primarily because opera is naturally more alive than the printed text. In terms of the character himself, there was little even a genius like Mozart could do. Don Giovanni seems always to have been easily typified and onesentence is enough to convey a sense of his whole being. Mozart portrays the sardonic, hedonistic womanizer with grace and precision, but never cracks the hardened exterior. In one scene in particular, Act two Scene one, the audience is teased into believing that they may delve into this shallow being. It soon becomes clear, however, that this brief moment of reflection stirs more questions than answers.

The situation opens with Don Giovanni and his servant/companion Leporello engaged in a comic dialogue. However, the tone shifts slightly and Don Giovanni's actions are questioned. An off-hand remark by Leporello irritates him by forcing him to justify his way of life, an act he has hardly ever deigned to do before. Predictably, this self-analysis proves as fruitless as Leporello's attempts to curb Don Giovanni's voracious appetites. The humble servant has a moment of bold indignation and blurts out that, just maybe, Don Giovanni should avoid getting into trouble with the ladies. At this point in the opera, the audience is as shocked and bemused by this suggestion as the subject himself. Don Giovanni responds with the classic line: "[Women] are more necessary to me/than

the bread I eat, than the air I breathe!" He sees this as all the explanation that is required for such a ridiculuos speculation, and it seems as though the matter is closed and Leporello will once again be forced to clean up after his master's "encounters." However, this turns out not to be the case. Leporello presses the issue, as his confidence and disgust heighten in intensity. He now accuses Don Giovanni of having "gall" and calls him nothing short of a betrayer.

This scene is a "tour-de-force" as Mozart constantly toys with the audience's expectations. Contrary to what one might anticipate, Don Giovanni does not go for his sword nor does he attempt to rip the bold tongue out of Leporello's mouth, instead he becomes reflective. Once again, though, it is not quite as one would expect. There is no lofty Aria in which the audience is privileged to the inner torments of a misunderstood anti-hero, what comes across is yet another rationalization posing as sincerity. By simply writing off all love, and by extension all women, as basically the same, Don Giovanni avoids the essential complexity attached to thisenigmatic emotion. His messege is simple, the wordly pleasures are his to enjoy, not to question. His maniacal personality strives for nothing else.

With this point, one naturally thinks of Faust. He is perhaps the greatest example of a man who constantly strove, even at the risk of losing his own soul. In Goethe's work, there is a scene very similar to the one presented from Mozart's opera. The hero, or anti-hero, is presented in conversation

with his companion or servant, Wagner, "Before the Gate." In this situation, however, the roles are distinctly reversed. It is the companion who expresses a simplicity, a resistance to exploring other levels of meaning. He states: "And I shall never envy the birds their wings," because he is content to read about "spirit's higher pleasures" rather than fully experiencing them. This strikes a chord within Faust, due to the fact that he is prepared to go to any length (and indeed he does) in order to reach a higher level. In his reply to Wagner, he departs radically from the shallowness of Don Giovanni. He rebukes his simple servant, accusing him of being "conscious only of a single drive." He sets himself up in contrast by acknowledging the divided nature of his own soul. This is the kind of self-recognition that eluded Don Giovanni. Faust is a human, and therefore is subject to the flaws that plague all humanity. Looking around, he is in love with Nature and respects the power of earth, but he realizes that it can never be enough to quench his lofty aspirations. Thoughts of a "new and bright-hued life" haunt him, and keep him moving onward. Faust resolves never to collect dust like the books that adorn his shelves, he considers the tension between remaining on earth and reaching for "sublime ancestral regions" as an energy that removes any static dullness from his life. To paraphrase Jack London, an author who would write nearly a century later, Faust would rather be ashes than dust. He would rather burn out than remain permanently immobile, he wants to live rather than merely exist.

It seems a natural progression to move from Don Giovanni to Faust, because it is like a gradual evolution. The one-dimensional type moves forward and is developed into a tormented, complex character. Don Giovanni's charisma and often violent hedonism drown him, making him a slave to earthly desire. Faust, in contrast, fully realizes that his desires stem from deep and intricate levels of motivation. Don Giovanni's tale is something that Samuel Johnson spoke of in his "Rambler" essays, a lesson involving the punishment of an unremorsefully "bad" character. Faust's ambiguity makes him resistant to such definitions, and Goethe himself saw that he could be viewed in a positive or negative light. Unlike Christopher Marlowe, Goethe eventually redeems Faust, yet no one has ever bothered to spare Don Giovanni. Faust is a figure capable of real love; he actually makes the bet with Mephistopheles in order to experience the full emotional range on his way to heavenly heights. Don Giovanni wears love like a mask, it makes the surface more attractive while providing the perfect shell for his empty soul. Yet, Faust is by no means perfect. He commits errors, some of which are very Giovanni-esque (his abandonment of Gretchen, his slaying of Valentine). However, Goethe manages to elicit a sympathy that is not as evident in Mozart. Faust is not completely "Good" or "Bad," therfore he is both punished and redeemed.

The analysis of Don Giovanni and Faust reveals a problem that arises when literary characters become types, the original meaning is often lost. When you call someone a "Don Giovanni,"

are you saying that he is a ladies' man, or a hedonistic rapist? And is a "Faustian bargain" a damnation, or a means to a higher level of redemption? Although these subtleties are lost, the names still resonate on some level with nearly everyone, due to the stirring verse of Goethe and the living song of Mozart. They have shown us that, just below the surface, there is so much more to see.

Eric Alt

Toward a Utopian Society: The Arguments of Sigmund Freud and Max Weber

Freud and Weber share a common pessimism regarding the possibility of evolution toward utopian society. Their respective approaches to the argument, however, like the disciplines they study, are completely different. Weber finds the obstacle to utopian society present in the social construct, particularly citing the problem of the "brotherhood ethic," whereas Freud confronts the problem within the structure of the individual psyche, arguing that the barrier to happiness is inherent in the fundamentally ambivalent structure of the human mind.

Weber sees a decline of the "brotherhood ethic" within current the social construct. The ethic, which serves as a regulatory mechanism for personal relations, is an integral factor in the formation of a perfect society. For without an ethic of brotherliness, he does not see how it is possible to regulate relations between humans of such vastly differing interests. The religious sphere has always provided such regulation through the congregation, which extended the ethic of brotherhood beyond the family to all brethren of the faith. The phenomena is described as a transference of the "original principles of social and ethical conduct which the 'association of neighbors' had offered, whether it was a community of villagers, members of the sib, the guild, or of partners in seafaring, hunting and warring expeditions" (329).

This broadening of "kin," however, also introduced the conflict between the religious community and the natural sib, which feared devaluation under the new ethic. This same kind of conflict is now seen manifested in the impersonal spheres of business and science that threaten the strength of the brotherhood ethic. Weber describes the social emergence of the brotherhood ethic as, "What had previously been the obligations of the noble and the wealthy became the fundamental

imperatives of all ethically rationalized religions of the world: to aid widows and orphans in distress, to care for the sick and impoverished brother of the faith..." (329). Tensions between the religious sphere, which introduced this ethic, and the other societal spheres arose at the emergence of the ethic. The conflicts of interest it presents are best seen within the three rational spheres Weber focuses on: the economic, political, and intellectual sphere.

The rational economy, a result of the interest-struggles of men in the market, directly undermines any ethic of brotherhood. Weber asserts, "The more the world of the modern capitalist economy follows its own immanent laws, the less accessible it is to any imaginable relationship with a religious ethic of brotherliness" (330). The laws of economics depersonalize the relations between individual men; the calculated laws of supply and demand offer no room for compassion. Capitalism, in its impersonality, makes it impossible to regulate ethical personal relations. Instead, it entirely disassociates itself from any ethic that may hinder its strictly rational system. Weber suggests that the more rationalized the system, the more intense the conflict between it and the brotherhood ethic that is offered by the religious sphere.

The same conflict persists in the rational political sphere. Politics introduce the obstacles of locality, polity and tribe, which serve to undermine the fundamental religious aspect - one universe unified under one God. Unification, integral to the ethic of brotherhood, is destroyed by the political sphere. Weber states, "The problem only arose when these barriers of locality, tribe, and polity were shattered by universalist religions, by a religion with a unified God of the entire world. And the problem arose in full strength only when this God was a God of 'love.' The problem of tensions with the political order emerged for redemption religions out of the basic demand for brotherhood." (334).

The conflict is intensified upon the realization of the state's aim, "to safeguard or change the external and internal distribution of power," which lends itself to the

legitimization of violence and force. Whereas Christianity admonishes, "resist all evil," the state asserts, "You shall help right to triumph by the use of force, otherwise you too may be responsible for injustice" (334). The very existence of a political sphere as defined forces one to live in direct conflict with the religious sphere, obeying rules of men which separate individuals rather than unify them in brotherhood. The rational intellectual sphere, which with the Industrial Revolution turns to a scientific empiricism, does not even allow for the religious faith in God. Perhaps this is the most direct refusal of the religious doctrine which provides the brotherhood ethic.

Weber concludes, with this analysis, that there is indeed no other existing sphere that is capable of incorporating a doctrine of brotherhood. This is the fundamental problem, Weber says. Without a brotherhood ethic the society cannot attain perfection, and, considering his strong argument against the possibility of brotherhood outside the declining religious sphere, his pessimism seems well-founded. Rather, the rising spheres of rationalism only lead us to a depersonalized, amoral society that slowly dissolves personal ties and the potential for harmony.

Freud's pessimism is similar to Weber's in that he also sees internal conflicts preventing the harmony essential to a utopian society. As a psychologist, however, he does not concern himself with societal factors, but focuses on the ambivalent formation of the human psyche, suggesting it to be the barrier to true happiness. The basis of Freud's argument lies in his analysis of the human psychical structure and its three "spheres: " the "ego," the "id," and the "superego." In constant conflict with each other, much like the societal spheres Weber describes, each battles against the other for its own interests- the id for its desires, the ego for the id, and the superego for the restraint of id- inherently introducing the individual conflict that prevents utopia.

According to Freud, man's propensity toward unhappiness can be traced directly to the ambivalent nature of his id. The id houses man's two most primal and most radically opposed instincts: Eros and Death. Of the two, Eros is responsible for

the libido and the emotion of love. Death, however, encompasses those feelings of aggression and destruction. The constant tension between the two destroys any prospect of inner harmony for the individual. Instead, it produces the complex ambivalent feelings that Freud outlines in his model of The Oedipal Complex. For it is this primal conflict that necessitates the formation of the superego to restrain not only the opposing instincts of Eros and death but the dangerous passions and sexual desires of the id as well, especially in the individual's relation to the external world.

The ego, the part of the structure that is responsible for perception, continually strives to inflict the influences of the external world upon the impulsive tendencies of the id, thereby making the individual more tolerable within the social world. Unfortunately, though the ego is said to have control over the id's excitations released into the external world, it cannot prevent the existence of such excitations. More often than not, it is employed to obtain the desires of the id, through a process of identification with the id's object of desire, while attempting to substitute the reality principle for the pleasure principle which reigns unquestionably in the id. As Freud describes, "... It is like a man on horseback, who has to hold in check the superior strength of the horse; with this difference, that the rider tries to do so with his own strength while the ego uses borrowed fences" (19). The ego, like the rider, is often obliged to acquiesce to the id, often transforming the id's will into its own.

It is the superego, then, that is introduced to restrain the "id" and sublimate its desires, making it the true conflicting force against the id. It alone has the power to repress the instincts of destruction and aggression, love and sexual desires, into the subconscious, where emotions that are forbidden by the conscience are internalized by the ego. It is this essential power of repression that makes the superego perhaps just as dangerous as the uninhibited id. Repression and sublimation are the two most tortuous functions of the human psyche, threatening melancholia, or depression, if the superego should become overly harsh with the ego. Applying the strictest moral

standards to the ego, the result is often a feeling of constant failure to the point where the individual finds him/herself incapacitated by fatigue. The result suggests not only extreme dissatisfaction, but implicates the superego in its contribution to unhappiness.

The Oedipal Complex, the stage of development which first calls for the formation of the superego, then, is an integral part of Freud's argument refuting the possibility of true happiness. The complex begins with the development of the child's object-cathexis with his mother, the primal source of his nutrition. This development takes place within the earliest stages of life development and is most clearly described by Freud in the case of the little boy. Freud suggests that within development the child's primal need for his mother inevitably intensifies into the id's sexual desire. At this point the child's newly formed ego perceives his father, the one who possesses the mother, as the obstacle preventing the id's fulfillment, creating intense feelings of ambivalence toward his father.

On the one hand, the boy wants to get rid of his father so that he may have the mother for himself. In this case the id's instinct toward aggression and destruction must be restrained- namely by the child's developing superego, which fears the loss of love from the father. However, at the same time, the child sees that his father possesses the object of his desire and so wishes to be like him, so that he may possess the mother also. The ego, then, begins to identify with the father, internalizing the object of his hatred. This can only lead to a terribly complex, if not torturous, point of conflict within the child's psychical structure. The situation seems chaotic and is similar in its effects on the little girl child. Freud finds this series of oppressions not only to be the basis of gender identity, but a severe alteration of the instinctual being that was originally created.

The individual, from the beginning, is never wholly in accord. Rather, by nature of the internal structure that controls human emotion and behavior, the individual can never be truly happy. His instincts are constantly in conflict, as Weber suggests his

societal spheres to be. The theme of conflict intertwines the two arguments, in both cases resulting in a preclusion to happiness of both the individual and the society. Their argument seems timeless, as that of the Enlightenment. Man is of a dual nature, and so then is the society he creates.

Sarah Stanczak

De Anima Nobilis
from
Nietzsche's Beyond Good and Evil

Nietzsche's Beyond Good and Evil is subtitled as a "Prelude to a Philosophy of the Future". In this work, he endeavors to destroy the basic tenets of common morality, which are to wit, good and evil. Having destroyed the foundations of morality, he paints a portrait of the future of philosophy and philosophers who are, namely, the higher men. Nobility is the cornerstone to this future philosophy and the distinctive quality of the higher man.

In Ecce Homo, Nietzsche's commentary/explanation of himself, he discusses the purpose of Beyond Good and Evil and the audience he is attempting to reach. In Beyond Good and Evil, his "critique of modernity" is actually an attack on modernity. (Ecce Homo, 2) In attacking modernity, he is actually attacking the prevalent morality in European thought, i.e. Christian morality. If Nietzsche is going to destroy Christian morality, he must crush its basic principles which are, the principles of good and evil. This book marks the beginning of his "No-saying" period. He has already set up the basis of the new philosophy with his previous "Yes-saying" books, namely Thus Spake Zarathustra, and now he is proceeding to destroy the old thoughts. Nietzsche also describes his future writings as "...fish hooks: perhaps I know how to fish as well

as anyone?--If nothing was caught, I am not to blame. There were no fish." (ibid, 1) It is interesting to note that Nietzsche's writings are fish hooks, which can only catch a few fish, and not fish nets, which can catch many fish but cannot hold onto them. The metaphor indicates that Nietzsche is only aiming at an audience that is so small he is not even sure if they exist. In this passage, Nietzsche depicts the nobleman as the gentilhomme, and it is for him that this book is written. The nobleman ties in with the critique of modernity because he is defined as one who is "as little modern as possible", and one who has "never...learned how to be afraid."(ibid, 1) Now Nietzsche is asserting that the gentilhomme is not classified or defined by birthright or social strata, but rather he is noble in his very nature. He is the fearless, free spirit who is not bound by notions of good and evil. Although Ecce Homo is an important work that is crucial to understanding Nietzsche, the book mainly serves as a guideline for his other works and provides clues for reading through and understanding his somewhat cryptic style of writing.

Beyond Good and Evil, as was stated earlier, sets out to destroy common morality; the nobleman and that which is noble are primary components to the argument. The final section of the book is entitled "What is Noble", and he addresses this question directly. He asks what it is in the nature of the noble being that still makes him discernible among the rabble. He concludes that actions do not define the noble because actions may be subjectively judged, and consequently, subjectively

misjudged. At this point in the essay, Nietzsche chooses a distinctly (and uncharacteristically) religious term to describe the noble soul. The noble soul is not defined by its works, but rather "...it is the faith that is decisive here, that determines the order of rank--to take up again an ancient religious formula in a new and more profound sense: some fundamental certainty that a noble soul has about itself, something that cannot be sought, nor found, nor perhaps lost. The noble soul has reverence for itself."(Beyond Good and Evil, 287) Throughout this work, and in his previous works, Nietzsche has shown a disdain for religion. However, in this passage, he uses unmistakably religious terms for his definition of the noble soul. The noble soul has faith and reverence. Nietzsche's hatred of Christianity lies in his belief that it weakens man's soul. Man, rather than strengthening himself and living as a creative, active being on earth, is taught to despise his existence and fear his afterlife. Christianity, rather than raising man's spirits up, drags his soul down. Nietzsche's use of religious terms in this passage is not a contradiction of his statements on Christianity; it is a deliberate, subtle statement on the nature of the noble soul versus the nature of the religious soul. The religious soul has faith in and reverence for God, and he is always looking toward a being who is higher than himself. The noble soul can not possibly look at anything higher than himself because he is the higher man. His faith and reverence is directed at himself, not at a god. For Nietzsche, the noble soul is not

subordinate to anything; instead, the noble soul raises himself up with his faith and reverence. The religious soul sinks lower and lower because of his faith in and reverence to God is actually a form of disdain for himself.

The noble soul is one who possesses a shameful characteristic as far as Christianity is concerned: egoism. Nietzsche states that "egoism belongs to the nature of a noble soul." (ibid, 265) Using a subtle tactic, he defines egoism as "...that unshakable faith that to a being such as "we are" other beings must be subordinate by nature and have to sacrifice themselves." (ibid, 265) Again, Nietzsche employs religious terms to describe that which is not religious at all. Again, faith is in the nature of the noble soul, but unlike "other beings" he is not subordinate nor does he sacrifice himself to anything, unlike the religious soul. Moreover, Nietzsche asserts that the noble soul can never be a religious soul because "Its egoism hinders it: quite generally it does not like to look 'up'--but either ahead, horizontally and slowly, or down: it knows itself to be at a height." (ibid, 265) The noble soul will not look up to God because he knows that there is nothing higher than he. Nietzsche takes the religious virtues, faith, reverence, grace, sacrifice, which weaken man, and he turns them inward. Now man is to look to himself, and he will draw his faith from himself. This is what makes the noble soul a strong soul.

There are two basic categories of morality: master morality and slave morality. In master morality, the notions of good

and bad are synonymous with the ideas of noble and contemptible. (ibid, 260) The master morality does not judge individual actions, but rather men judge themselves. The noble soul is among the powerful ruling class, and he is separated from "lower beings", i.e. the herd. This morality is unlike present morality in that it has no sense that men are basically equal. The noble man "...has duties only to one's peers; that against beings of a lower rank,...one may behave as one pleases or...'beyond good and evil." (ibid, 260) Slave morality is the predominant morality in which the notions of good and evil are found. The slave morality is based on contempt for those who are powerful and for anything that seems even slightly noble. The slave morality honors the Christian value which Nietzsche considers to be the most contemptible of them all: pity. It is a morality which is based on the idea that one's life is a burden and attempts to alleviate some of the burden via the virtues of patience, industry, humility, friendliness, and pity. Nietzsche sums up slave morality as "essentially a morality of utility". (ibid, 260) The roots of good and evil are to be found in these two basic types of morality. Slave morality sees anything that inspires fear as evil, and it must be destroyed. Master morality takes up the opposing view. Anything that <u>inspires</u> is good, even that which inspires fear is good. The slave morality is a morality for the weak and fearful; it necessarily opposes anything that is strong and noble. Christianity and democracy fall under the category of slave morality because the value of the many exceeds the

value of the individual. The noble soul is inferior to the herd, and he is even looked down upon with a certain amount of suspicion.

The noble soul, in relation to slave morality, lies beyond the notions of the herd. That is to say, the noble soul is not bound by provincial morality. He is above the herd mentality. In a discussion on the prevalent European morality, Nietzsche states: "Morality in Europe today is herd animal morality...this morality resists...[the possibility of higher moralities]...with all its power: it says stubbornly and inexorably 'I am morality itself, and nothing besides is morality.' Indeed, with the help of a religion which indulged and flattered the most sublime herd-animal desires, we have reached the point where social institutions an ever more visible expression of this morality: the democratic movement is the heir of the Christian movement." (ibid, 202) As was stated earlier, Nietzsche sees the Christian movement as a weakening force for man because it is a morality for the herd, or "Platonism for the masses"; it does not care for the individual. However, the Christian movement does not limit itself to the parameters of religious life; its influence extends to all aspects of social, political life. With the democratic movement, the herd is now the ruling class both socially and politically.

Nietzsche despises Christianity, democracy, slave morality, and the herd because they all endeavor to weaken man. The notions of good and evil, which stem from Christianity and slave morality, are contemptible because they are notions of fear

and weakness. As was stated earlier, the slave mentality looks upon that which inspires as evil. This simple-minded morality is meant to inspire fear in man and thus keep him down. Nietzsche urges the move beyond good and evil because these notions will weaken the noble soul. He is not interested in addressing all of humanity. In all of his writings, he shows nothing but contempt for the common man. Nietzsche is interested in the uncommon man, i.e. the noble man. He is attempting to catch "a few fish" in the hopes that they will move beyond the slave mentality unscathed and not look to any being as higher than himself. For Nietzsche, there is nothing higher than the noble man for the noble man is strong, creative, and fearless. The noble man as "one who has never learned to be afraid" is not tainted by any doctrines of weakness. The noble man is the man who is beyond good and evil.

Samantha Khosla

Biographies

Melissa Akin is a dislocated Nebraskan who majors in history and minors in Russian language and literature. When she is not worshipping at the Core altar, she enjoys music and theater as both a performer and a spectator, and, as a competitive cyclist, she fortifies her "will to power" with Humanities readings.

Eric Alt, a former English major, has currently left B.U. to join a traveling comedy troupe in an effort to revive Vaudeville. He joins Henny Youngman, Mort Sahl, Henry Rollins, the Olsen Twins, and the "Max Weinberg Seven." Asked for comment, he said, "What do I know from funny?"

Edward Choper, who really prefers to be called Ted, is finishing his Sophomore year and his time in the Core. He is currently a Philosophy major, and is considering a future career in Professional Cafe Sitting and Philosophic Consultation.

Susan Costabile is a Sophomore in CLA studying Environmental Analysis and Policy, with a joint concentration in Math and Philosophy. Core has been an important part of her semesters here, although she does appreciate relaxation time to go up on the roof and watch the sunset.

David Croghan grew up on the corner of President and Clinton Streets in Brooklyn. He now lives in Connecticut. He spends a lot of time awaiting the next movies of Clint Eastwood and Denzel Washington, and dreams of filming Plato's Republic.

Jonathan Follett wishes he could play jazz piano forever in a tropical resort hotel, sit in the sun and commune with Miles. However, the harsh hand of reality has currently reduced Mr. Follet's ambitions to graduating from B.U. with an advertising degree and getting a job that pays the rent. Besides harboring a rich fantasy life, Mr. Follet also enjoys writing.

Timothy M. Freiermuth, CLA '97, Honors Program, Philosophy major, French language and literature minor, Francophile lost in the wheat fields of Kansas, would simply like to add two quotations dear to him: (1) Ralph Waldo Emerson in "History": "When a thought of Plato becomes a thought to me,--when a truth that fired the soul of Pindar fires mine, time is no more. When I feel that we two meet in a perception, that our two souls are tinged with the same hue, and do as it were run into one, why should I measure degrees of latitude, why should I count Egyptian years?" (2) Diotima to Socrates in Plato's Symposium: "But how would it be, in our view, if someone got to see the Beautiful itself, absolute, pure, unmixed, not polluted by human flesh or colors or any other great nonsense mortality, but if he could see the divine Beauty itself in its one form?"

Esteban Gonzales is a Sophomore in the College of Liberal Arts. He is majoring in French and hopes to go to graduate school after completing his program. His goal is to teach French literature. Prior to coming to Boston University, he worked for ten years in the electronics industry. He is married and has a five-year-old son. His man reason for choosing Boston University was the well-organized and cohesive nature of the Core Curriculum program.

Eric Gornstein is a Sophomore in the College of Liberal Arts majoring in Biology. A member of the Trustee Scholar program, Eric plans either to study medicine or to become a professional drummer.

Logan Alexander Hennessy originates from Modesto, California. He drives a beat-up 1969 white VW Bug, he likes irrational things, and has been dubbed "Adrenaline Man" by close friends. He believes in the god of macaroni and cheese, a smiling sun, and something that Einstein said once: "Small is the number of them that/see with their own eyes/and feel with their own hearts."

Samantha Khosla, who really prefers to be called Samantha, is a Sophomore and a Philosophy major. For her, the primary question in Philosophy is "Why are you asking me?" Since the prospect of screeching poverty does not appeal to her, she does have a plan in case she fails to find her fortune in philosophy. She will either (A) overthrow a third-world country, preferably a warm one, or (B) become the head scriptwriter for Animaniacs and live out her secret desire to be The Brain.

Andy Lee is a Sophomore in the College of Liberal Arts. He is pursuing a French major and a religion minor.

Chakisse Newton, the debate goddess of Columbia, South Carolina, is a Freshman in the College of Liberal Arts. Aside from writing papers for Professor Motzkin, she loves reminiscing about two consecutive state and district championships in policy debate which qualified her for the National Forensics Tournament in her Junior and Senior years in high school.

Joshua Perlman is a Sophomore in the College of Liberal Arts, pursuing a double major in political science and history. After graduating from B.U., he plans to attend a prestigious law school in hopes of working as a government lawyer for the Justice Department, with the HIGH aspiration of eventually becoming a Supreme Court Justice.

Sarah Stanczak is an English major in the College of Liberal Arts, planning to specialize in Nineteenth Century British and French literature. As an active member of the B.U. Women's Center, this year she is co-chairwoman of the first and, hopefully, annual, Festival of Women's Art.

Deirdre Westcott is a Sophomore majoring in Political Science and Philosophy, and aspires to someday expand her writing beyond Core explications. Her other interests include music, foreign languages, literature, and drinking large amounts of tea. She would like to apologize to Messrs. Hobbes and Smith for the restless sleep they must be enduring due to the liberties taken with their writings.

Stephen M. Yosifon drinks coffee and reads books. As a first-year student of philosophy he knows little else about himself. Sorry. He is thankful, however, that neither Aristotle nor Leonard Cohen have taken away the two things that are certain in life: the aroma of his mother's spaghetti and the love of a good man.