THE LEHIGH REVIEW

A Student Journal of the Liberal Arts

VOLUME FIVE SPRING 1997

THE LEHIGH REVIEW

A Student Journal of the Liberal Arts

VOLUME FIVE SPRING 1997

Each year, Lehigh University publishes the *Lehigh Review*, a student journal of the liberal arts. Every issue contains some of the best writing by Lehigh students.

Any scholarly articles, creative essays, or book reviews may be submitted. the *Review* does not ordinarily accept fiction or poetry.

All submissions should reflect the breadth and depth of the liberal arts. We are especially interested in submissions that draw from the content or methodology of more than one discipline. The Review expects students to submit well-researched and well-written work that exceeds mere reflection or synthesis of existing sources. Submissions should demonstrate imagination, original insight, and mastery of the subject.

Spring 1997 Managing Editors

Gordon Bearn (Philosophy), Jack De Bellis (English), N.J. Girardot (Religion), Steven Krawiec (Molecular Biology), Jean O'Bryan (Modern Foreign Languages), David Pankenier (Modern Foreign Languages), Nicola Tannenbaum (Anthropology)

Jeremy Aikey
Dan Becker
Liza Bundesen
John Erdody
Susan Haas
Grete Haentjens
Sujith Kumar
Javier Martinez
Victoria Sbrocco
Karen Wright

Spring 1997 Editorial Board

David Hawkes (English), Jack Lule (Journalism), Rosemary Mundhenk (English), Alferd Packer (Anthrophagy), Pat O'Seaghdha (Psychology)

Nancy Black
Traci Douma
Alison Freeman
Ankur Gosalia
Kimberly Haas
Jennifer Nesbitt
Avery Oldt
Champanine Saviengvong
Lauren Weiss
Jessica Young

We thank the Provost's Office and the College of Arts and Sciences for their generous support.

All submissions and queries should be addressed to: The *Lehigh Review*, c/o of either the Religion Department or the Philosophy Department, Lehigh University, Bethlehem, PA 18015

Copyright © 1997 by Lehigh University
All Rights Reserved

A FIVER

This is the fifth issue of the *Lehigh Review* as incarnated in the latter half of the 20th century (keeping in mind the *Review's* previous lives). In five more years, we will have entered an other millennium and that will have a special numerical grandeur. In the meantime, we are left to meditate on the simple fact that two-plus-two-plus-one issues of the *Review* have appeared. Alferd (or Alfred?) Packer would, no doubt, appreciate the meet synchronicity of this since it is said that of the eight Democrats in Colorado at the end of the 19th century, he ate five of them! Perhaps, however, we should more properly and discretely dwell on Pythagorean numerological associations which tell us that five is a powerful number of change, variety, communication, diversity, and adventure. Pythagoras (in his own way as peculiar as Alferd) believed that humans could reduce all objects to a number that explained the object's inherent properties. In this sense, we claim Pythagoras' qualities for this publication. From the very beginning, the *Review* has inherently and always been concerned with intellectual and imaginative "change, variety, communication, diversity, and adventure" at Lehigh. Let us say, therefore, that five—the two-plus-two-plus-one of the human hand, the Pentagram, the Five Pillars of Islam, the Five Precepts of Buddhism, and the "fifth term" of the Taoist cosmogony, as well as the Chinese Five Classics and Five Holy Mountains—has a distinctive resonance that we are happy to acknowledge and celebrate. At the very least, it can be said that the appearance of five consecutive issues of any scholarly journal, no matter how humble and resolute, is an occasion for real joy. Journals of this type all too often are born and die in the twinkling of a single issue. To have reached the ripe old age of five is, in other words, a real accomplishment. And now having attained pentacular fiver-hood—a decade, a century, and a millennium are all in sight!

The Editors

THE CLASS OF

1941

presents

the

Junior Prom

Tommy Dorsey

And His Orchestra

Featuring

JO STAFFORD

and

FRANK SINATRA

on

Friday, the nineteenth

of April

from

Ten until Three

At

Empire Ballroom

Subscription:

Four-forty for Couples

Two-Twenty for Gentlemen

Contents

* *Williams Essay Prize Winner*

Beer

R. Max Goepp, Jr. '28

Reprinted from *The Lehigh Review* vol. 1 (2), June 1927

"Lehigh?" says the Eastern undergraduate. "Hell of a wet place, I've heard,- drink any amount of beer there, too."

From the Sweet Young Thing:

"Oh yes, Lehigh. That's where Jack used to go and get beautifully drunk on beer."

The vaudeville actress:

"Ever been to Bethlehem, dearie? That's where those Lehigh boys give you beer. Only place I know of where they do that."

Rev. J. J. Sproggins:

"Yes, Lehigh is a very good place, indeed an excellent school, so I'm told, but the authorities are woefully lax in the matter of beer-drinking among the students."

Now these are all opinions, but there must be something backing them. The casual observer of Lehigh will admit that there is a remarkably large percentage of truth in them, and, if pressured, will also state that he found the Beer in Bethlehem plentiful, if not first-class. The fact is then, that Beer and the drinking of Beer are old and well known Lehigh institutions.

First of all, what is this beverage? As found in Bethlehem it is a liquid, varying from dark brown to pale yellow, and with a taste that depends on the drinker and the nearness of the local elections. It is a fair quencher of thirst and a reliable, although time consuming, means of attaining that state known politely as inebriation.

But Beer is much more than this. It is responsible for the formation of many beautiful and lasting friendships; it promotes Fraternity, Equality and the Brotherhood of Man; and, as has been pointed out before, it has been the source and fountain head of the most austere and respected college honorary societies. Yet its significance is even deeper than this. In the European universities the concepts of students and Beer are indissolubly linked. From the mists of the Middle Ages, drinking songs have been passed down from one generation of students to the next, forming a vast body of tradition that is a vital part of university life. We see, therefore, that Beer has been the chief delight of the student, the boon companion of culture, and a necessary part of the classical university training.

It will be realized then, that the acquaintance of Beer is one that must be made

slowly, carefully, and with the respect due to a consecrated and venerable institution. It must begin in the Freshman year, and be continued until the time of graduation. Thus, for the neophyte, fresh from the constraining influences of his pre-college existence, a ritual somewhat as follows should be observed. Those who have already taken minor orders, usually Sophomores conscious of the importance of their duties, will proceed thus:

"No Lehigh man can rightly call himself such until he has drunk his numerals in Beer. Frosh, have you done this? 'Tis well. This matter must be attended to. This evening we go to the Inn." And the neophyte goes.

The first glass is poured out, "This foam looks familiar; maybe the stuff isn't so bad after all. Well, here goes, Ugh!"

The initiate makes a heroic effort to produce a sickly smile, glances around, and announces loudly, "Great Stuff." This response, being the orthodox one, is received with grave and approving nods by those charged with the initiation, and the ritual proceeds, until the numerals have been drunk, or until outraged nature calls a halt. The first step has now been taken.

From this time on the Frosh is supposed to prepare himself to take higher orders. If the taste of Beer comes rapidly, then all is well, but for many who are cursed with a delicate palate, long and grueling practice, glass after glass poured down in a solitary bar-room, must be gone through before the son of Lehigh can say with conviction, "Not so bad. Let's have another round." Our subject has now reached that enviable state where he may drink at any time, and enjoy it.

Now, throughout the next three years of college life, or, in some cases, the next four years, Beer becomes in turn for the student a personage whose acquaintance must be made, then a casual friend, an intimate associate, and finally, a bosom companion. In the Sophomore year it is used chiefly on state occasions; after the games, before an unusually large "brawl," or when a rising feeling of exasperation at everything in general required alleviation. The process is yet to a slight extent self-conscious, and there is the least feeling of swagger and braggadocio still connected with the act of entering the bar-room, placing the foot carelessly on the rail, and saying "Four Beers."

By the third year Beer has become for many a habit, to be indulged in as often as time, money, and discretion permit. It now forms a prelude to most activities. Thus:

-"Going down to the game? Let's get a few Beers beforehand."

-"How many shall we get before going to the Colly?"

-"What time is your date? Nine o'clock. Plenty of time to have a few."

And even:

-"Going out tonight, old man?"

"No, got to study."

"Have a couple of Beers with me first, just to clear your head. Nothing like Beer to put you in the right frame of mind."

For the Senior, the adept in the cult of Beer-drinking, many pleasant variations are possible in the form of the worship. He is now in a position to discriminate; it must not be merely Beer but good Beer, and he can pronounce on it with the air of an assured connoisseur. Also the mode of consumption is capable of assuming many forms. The worshiper may elect to sip it slowly, while engaged in communion with kindred spirits at some favorite saloon or exclusive Beer club; he may choose to pass a few hours in solitary meditation on the meaning of Life, with Beer as the only companion to his thoughts; or, in more boisterous company, he may make of Beer-drinking a contest. This last may be quite elaborate, with ten men competing for the honor of downing a glass in the shortest possible time. For this, as would be expected in a scientific school, stop-watches are often used to insure accuracy in timing. The real experts can do it under two seconds, pouring the drink straight down without swallowing.

Graduation, for most, puts an end to this satisfying diversion. The few occasions after Commencement when Beer is indulged in are sporadic and hurried, and lack the surroundings and associates which contribute so much to the pleasure of Beer-drinking in college. The "Old Grads," it is true, try to revive them during reunions, and attempt to compress a year's normal consumption into a few days, but these pathetic strivings to regain past joys lack the old flavor of undergraduate times, and are more apt to achieve a headache than a reincarnation.

Yet all is not lost forever. Although convention and the state of his digestion prevent active participation in the rites of Beer-drinking, the Old Grad can still live over the gorgeous undergraduate days, when much that was desirable could be found within a Beer-mug. Those memories, brightened with the passage of time, form the last stage in the progress of the devotee; he has all the joys of Beer without the corporeal after-effects, and hears again, in the voice of an old and well-tried friend, the magic formula:

"Bottoms up, everybody, this round's on me."

Saint, Sucker, or Sacrifice: The Case of *Sati*

Kevin Kniffin

Introduced to many Americans as one of the "weird" things that "them other" people do, the Indian "tradition" of sati — the ritual immolation of a wife following her husband's death — can be handled in a variety of ways. While some praise the practice as an avenue of self-glorification open to the wife, others claim it is nothing but ritualistic murder. Of course, even if one wishes to assume that one of these claims is correct, the question of interference in another "culture" rises to the forefront. This paper will explores the meanings of sati in order to clear the clouds that shade the moral reasoning required by the question of interference.

It is worth noting first, however, that less ritualistic "dowry deaths" have become much more common in modern India — in New Delhi alone there was an average of 150 deaths per year during the mid-1980s (Nandy 1994:144). Dowry deaths are the murders of new wives whose dowries are considered unacceptable by the husbands' family. In contrast with the ceremonial sati, these events do not attempt to hide under the guise of any traditional religion; rather, one may claim they are expressive of the religion of capitalism. Sati's relationship with other aspects of Indian culture is responsible for the grayness associated with its analysis. Speculatively, it seems possible that dowry deaths are simply demystified satis. As religion is replaced by money as a behavioral motor, especially in urban centers such as New Delhi, it is possible that modern capitalist-oriented Indians disregard the ceremonial pretense of sati for the sake of efficiency.

Additionally, Nandy (1994) notes that dowry deaths attract much less attention than satis, prompting the hypothesis that sati, as an expressive form of "murder," threatens the value system of the modernized elites. Accordingly, dowry deaths are more acceptable since they do not conflict as deeply with modern values as do the more "religious" satis. In fact, it almost seems as if dowry deaths are sacred sacrifices of the profane, industrialized India performed on behalf of Mammon, or "god of the capitalists." One is left wondering if the relative acceptance of dowry deaths in modern capitalist India is similar to the acceptance of sati in earlier, more "religious" times.

When studying sati, one immediately recognizes that sati is rare. While it was likely more common during previous centuries, there are only records of 41 cases of sati deaths during the period 1947-1994 (Oldenburg 1994a:101). In fact, the most recent sati occurred on September 5, 1987 — more than eight years ago. For the sake of research, it was this most recent sati that produced a great deal of atten-

tion from both political activists and the more detached scholars. Prior to Roop Kanwar's "ritualistic immolation" in 1987, there was little research on the issue since "satis are rare, illegal, and take place with little advance notice" (Courtright 1994:28). A great deal of the available information recorded by Westerners prior to 1987 is in the form of travelers' or colonists' accounts that are often considered less reliable given their failure to provide more systematic, less personal analyses.

The image of a wife burning on her deceased husband's pyre disgusts many Westerners. Therefore, it is not surprising that something so weird as sati became one of the major symbols of India — a country that Britain and other colonial powers sought to conquer. Descriptions of savage rites practiced among the natives serves well the purposes of the savior colonists. Lewis notes the role of sati in "the paternalistic terms of imperialist discourse, which Gayatri Chakravorty Spivak has schematized as 'white men saving brown women from brown men'" (1994:78). The initial distaste stirred by Western ethnocentrism prompts such interference; however, closer analysis reveals more of the shadows in the travelers' paintings.

Although people such as Mary Daly claim that research into topics such as sati promote their tacit acceptance by "explaining them away" (Leslie 1987/1988), I would argue that one of the greatest values of research is to discover the variety of edges on the sword of life. Of course, activists of one sort or another tend to steer clear of points that question the value of their causes. Leslie (1987/1988) claims that the other impediment to the study of sati is the reluctance to sensationalize such a rare event. Regardless of the intentions behind one's research into sati, the Roop Kanwar case illustrates the gray areas encountered by travelers of time and space.

Eighteen-year old Roop Kanwar was widowed and then quickly cremated with the corpse of her husband in September 1987. According to most Western discourse, one of the crucial questions that would determine the "legitimacy" and acceptability of such an event is whether or not Kanwar willingly took her place in the flames. Unfortunately, there is no definitive answer. Although several thousand people witnessed the event, Oldenburg notes that some interpreted Kanwar's flailing arms as signs of struggle, while others claimed she was "'showering blessings upon them'" (1994a:114). While this ambiguity represents the variety of meanings that can be read into a single physical event, Oldenburg's investigation into the case reveals the likelihood that Kanwar was drugged by her in-laws and "forced" onto the funeral pyre.

While the women that submit themselves to the practice of sati are "worshipped" by many as ideal wives, it is obvious that others gain from sati. Though such may not have been the case in earlier times, Oldenburg (1994a) notes that Kanwar's husband's parents, the local businessmen, the Rajputs, and the Brahmins all had vested interests in allowing, if not encouraging, Roop Kanwar's death. Specifically, the deceased man's parents would have needed to return Kanwar's dowry

to her parents. Considering they had just lost the economic potential of their son, the loss of Kanwar's dowry would have been even more disastrous. Therefore, to salvage a situation (i.e., the loss of their son), they had some motivation to encourage Kanwar's immolation. Not only would they not need to return the dowry, but they could expect even greater rewards traditionally associated with such close relations to the newly created sati.

The local businessmen were also likely to reap economic rewards from Kanwar's "self-sacrifice" since the establishment of sati temples at the sites of recognized satis creates a destination for pilgrims. Also within this "conspiracy of silence" (Oldenburg 1994a) are the Brahmins. A religious order on the verge of losing even more power to Western influences, the Brahmins would be able to stand in the spotlight once again by supervising a tradition of the past. While the groups' goals are ironically juxtaposed, some criticize Brahmins and local males that support sati for acting in accordance with more selfish agendas just as some American pro-life activists are suspected to be seeking personal power rather than protection for growing fetuses (Wood and Hughes 1984).

Lastly, Rajput men were blamed for "using women's lives as a means for propping up old chivalric traditions in a time when they are otherwise disenfranchised" (Oldenburg 1994a:105). Here, it must be noted that Rajputs are members of a warrior caste. Of course, since traditional warriors are less valuable in today's world, the Rajput caste has less status than in the past. Located primarily in the northwestern province of Rajasthan, the Rajputs still retain some respect. In fact, some have claimed that sati has been used in the past by members of other castes attempting to emulate Rajput behavior in the hopes of receiving Rajput-like prestige and status (Gujral 1987:52). Like the cargo cults of New Guinea, they thought the emulation of their superiors' practices would offer them the same level of prosperity typically afforded their models' position (Worsley 1990).

Kanwar's case occurs in an India that has been thoroughly influenced by Western ideals. Although it takes places in a rural setting, the profanity of the modern world is evident in the analysis of the ulterior motives of people who were strangers to Kanwar and her family. Of course, one must immediately wonder if this were not always the case. Although some have asserted that all satis have been murder (Jethmalani 1990), it is difficult to support this since there is little documentation. The question of "free will" seems crucial; however, it is not a question that can be easily answered since the principal agents (or victims) of sati are all dead. Additionally, one must recognize that the issue of "free will" itself is very sticky. While some people, such as Sartre, believe that we are all "condemned to freedom" (Cozzort and King 1989:258-259), there are many others who believe that there is some kind of underlying force that directs all of our actions (*e.g.*, Redfield 1993). While resolution between these poles likely results in a happy medium for most Americans, the same can not be said for everyone. Exposure to different belief systems affects the reality of "free will" — it is not a universal concept as many Americans may suspect.

While the motivations of others become obvious to the suspicious investigator, there are mythological supports for the wife to decide voluntarily to enter the pyre. Of course, over time it is certainly possible to shape past events to fit mythology or shape mythology to fit present practices. Courtright (1994) notes, however, that if the wife is found to have entered the pyre against her will, it is supposed to void the sacredness of the event. Just as many Europeans recognize nobility in Romeo and Juliet's personal decisions to kill themselves for their love, so, too, do Indians reserve honor exclusively for those willing to make the sacrifice. I have already mentioned the virtual impossibility of determining how many, if any, satis were performed with the informed consent of the wife. As a result, it is impossible to discover whether past satis were ever recognized exclusively as innocently "sacred" events. One should recognize, however, that "sacredness" emerges only after the consciousness of "profanity," prompting one to be wary of the tendency to romanticize "ideally sacred" events of the past. As Dekin (1996) notes, the search for the authentic, in the past or present, is a fool's errand.

The origin of sati is not clear, although there is a myth about the goddess Sati. Ironically, the goddess Sati did not commit sati. While she did sacrifice herself for the sake of her husband, Shiva, she died neither by fire nor following the death of her husband; rather, she retreated into an irreversible yogic coma while Shiva continued living (Hawley 1994a:14). So while Sati still serves as an ideal wife (*i.e.*, one whose life is tied to her husband), her story fails to account for the practice of wife-burning.

While various sources reveal different information, Dehejia (1994) claims that the practice of sati did not appear until after AD 500. In fact, she asserts that satis were not extolled until after AD 700. Searching history for a precursor to sati, some have pointed to juahar — the practice of self-immolation by the wives and children of warriors when the battlers seemed to be awaiting imminent death on the battlefield (Oldenburg 1994b:164). This practice, however, was done primarily by members of the royal class to prevent the encroaching enemy from raping and killing the royals. Oldenburg asserts that this action, though initially considered tragic, was eventually "gilded with notions of valor and honor" (1994b:166). Later the practice spread from the ruling warrior caste to the plebeian widows of the Brahmins. Nevertheless, these authors recognize their conclusions are problematic there are no consistent and reliable historical reports on juahar.

Another of the conspiracy theories that attempts to identify the "creators" of sati draws on the unusually long and intense mother-child bond in India (Brown 1994). Considering that children's relations with their mothers are so intense, it is probable that not only children will be drawn to their mothers. However, children will have hostility towards their mothers who inhibit some of their hedonistic impulses. This Freudian analysis predicts that the ambivalence towards women, stemming from their roles as mothers, will support rituals such as sati. Brown does not suggest this is the exclusive motivation behind sati; however, she asserts

"whatever else the rituals of sati are about, they are surely about 'Mommy' and about putting Mommy in her place" (1994:98). While this hypothesis is novel, it does not account for the infrequency of sati. The clouded history of sati prevents one from dismissing such an underlying explanation; however, I would suspect there are more pragmatic reasons sati occurs (*e.g.*, money, glory). If the Freudian analysis were correct, it is also puzzling that sati is an exclusive rite of the Rajput caste, given the assumption that mother-child bonds are fairly constant through all castes.

Another explanation lies in the preference for wives to avoid becoming widows. Leslie notes that "the hardships experienced by Hindu widows (such as severe restrictions on diet and dress, and the stigma of inauspiciousness) probably encouraged the spread of suttee" (1987/1988:6). If one were to recognize these burdens of widowhood, then it becomes possible to see that wives committing sati may actually be indulging themselves, in the sense that they can avoid becoming widowed. Of course, not only are there burdens avoided, but there are rewards promised. Specifically, satis are encouraged because their self-immolation will bring absolution of their sins along with karmic rewards in their future lives (Leslie 1987/1988).

The belief in metempsychosis, life after life, is at the base of the practice of sati. As such, it must be recognized. Criticized by many "enlightened" Europeans as an exemplary (and conveniently distant) illustration of the irrationality of religion, one must be wary of being too ethnocentric in an evaluation of sati (Figueira 1994). For example, if one does not believe in metempsychosis, then sati makes little sense; however, a belief in metempsychosis greatly increases the value of the ritual. As Courtright notes, in one view "sati is the ideal heroic and sacred action" while the Western view recognizes sati as a "paradigm of powerlessness" (1994:29). Quickly, one realizes that judgment on the practice of sati involves very complex issues such as freedom of religion.

Not only are there differences in understanding the meaning of "sati" as an event, but there are different uses of the word "sati." For instance, readers should recognize that this paper has already used the word in a variety of meanings. Generally, however, "sati" can refer to the woman who steps onto her husband's pyre, the event of the self-immolation, or the goddess named Sati. While Westerners have often referred to the practice as "suttee," they were attempting to describe the same event (Hawley 1994a). Additionally, many refer to the wife that enters the pyre as a widow and refer to sati as "widow-burning"; however, "wives" are recognized as such until their husbands' cremation (Leslie 1987/1988). They do not become "widows," or on rare occasions "satis," until this liminal phase is over (van Gennep 1908). These differences in labeling the same physical event with different words illustrates the differences in people's perceptions. Without a common language, whether one is referring to a moral or linguistic code, conflict is likely if people with alien systems engage each other for any substantial period

of time. As a result, it is not surprising that protests emerge against, and in support of, the practice of sati. Support of either view forces one to deny the worldview of the other. It is this fact that causes some to avoid what Conrad dubs "the horror, the horror" in *Heart of Darkness*. And, it is this fact that impels others to smother "the other." Since avoidance often seems impossible in today's world, one is forced to at least recognize the situation. Action is left to the individual.

Although there is no correct answer to the question, it is possible to delve further into the sea of gray. Hawley points to examples of altruistic suicides in other societies, emphasizing similarities with sati. He notes the relative frequency of young people "comparatively unanchored to family life" (1994b:178) that serve as "volunteers" for actions like sati or bomb raids into Lebanon. The altruism, whether accepted voluntarily or attributed posthumously, of these "volunteers" serves to unite the remaining members of society. Of course, in the case of Kanwar's sati, unity was created not only within the community of sati subscribers, but also within the community of protesters outraged by the event (Hawley 1994b).

The supposed altruism of the satis, or kamikaze pilots of World War II, serves functions outside of the immediate "rewards" they will gain in the "afterlife." While it is difficult to argue for or against the value of these ethereal posthumous rewards, one might recognize that nationalism, like religion, is a human invention. Whether one dies for the 200-year-old democratic ideals of American democracy or the sake of attaining a better position in one's next life, the point remains that both of these motivational bases — nations and religions — were created by humans. Nevertheless, the recognition of metempsychosis as a human invention should not lead to its dismissal as an irrational human superstition. It is possible to analyze sati without becoming embroiled in such a polarizing debate concerning the reality of the supernatural world.

Campbell (1991) notes that scholars have recognized that there are similarities between God and the collective good. In fact, this seems to be the basis of Durkheim's understanding of religion as the worship of one's society (Cozzort and King 1989). Therefore, if one were to recognize that "god is good" and "good is god," then belief in the "one, true almighty being called god" becomes superfluous, if not a hindrance. In application to an analysis of sati, one should recognize that sati, both its practice and glorification, is part of the fabric of Hinduism. As a result, within the Hindu community, the sacrifice of the sati has value; though, outside it seems like worthless killing. Of course, the same may be said for American soldiers killed in Vietnam. Within the community of those supporting American involvement in the "conflict," the deaths of the soldiers had value, while those in protest of the United States' involvement recognized the sacrifices as the products of extreme vanity. Resolution of these opposing worlds is difficult; however, a general pattern seems to emerge.

One of the prime archaeological markers of chiefdom-level, or "middle-range," societies is the presence of elaborate grave goods in the burial tombs of leaders

(Webster, Evans, and Sanders 1993). Often included among the goods are dead bodies interred around the leader. Sacrificed following the death of the leader, perhaps in similar but less personal fashion than sati, the concubines and guards of the leader serve to symbolize the importance of their fallen superior. These types of graves, and the inferred behaviors, are not found among egalitarian peoples. This recognition prompts the hypothesis that altruism, like selfishness, becomes more specialized with the emergence of densely populated communities, which are typically not egalitarian. As a result, it becomes difficult to expect to be able to live in a densely populated community, which most likely has a relatively high degree of social integration (Orme 1981), and not expect to need to watch some neighbors, if not yourself, become the objects of sacrifice. Along with this differentiation of status often comes corresponding religious beliefs that promise great rewards in the afterlife for those "chosen" or "called" to be "meek and humble" in their current lives.

While altruism of males is often more spectacular since they frequently die in battle, perhaps one of the reasons sati is so sensational is that it is a spectacular instance of female sacrifice. While the intention of the sati is important to most Westerners' judgments of the practice, I would suggest that life in a complex society demands such kinds of sacrifice. While many protest sati, I doubt that most "human-rights" activists can be satisfied in any tightly-woven, densely populated social system. The value of evolving into greater specialization that could one day culminate in an Orwellian future, however, is questionable. It seems possible that the effective protest of practices such as sati, and war, prevents the "further evolution" of human society into even larger units of social organization and even greater stratification.

Less specific to India, some have offered evidence that wife-burning or similar methods of "wife-disposal" are found among groups of people living "in ancient times in Europe, Central-West Asia, and the Far East" (Leslie 1987/1988). While many of these groups may have had some type of chiefdom-level society, it is still understandable why "sati" may have existed in egalitarian societies. Specifically, it is conceivable that some early societies did not have the capacity to support the widow role. Nevertheless, according to the 1971 Indian census there were 23 million live widows — indicative of modern India's ability to sustain widows, if only minimally (Gujral 1987). The argument that a society, especially modern India, cannot support widows, therefore, is weak; although, it is conceivable that such was the situation in other times and places.

As this paper has shown, the question of sati is complex. It would seem that the only way to avoid such problems of allowing other people to be so "altruistic" is to avoid living in complex, densely populated societies — to join Thoreau in the woods. But since most of the woods have been cut down, this option is not widely available. As a result, it would seem that one must decide which of the "crimes against humanity and reason" are most worthy of opposition. Cries against sati,

though understandable, would seem to be attacking a "smaller evil" than protests against the use of soldiers in war. Nevertheless, it may be that certain societies are not yet able to exist without the existence of an army; as a result, the abolition of the relatively infrequent practice of sati makes people feel good about themselves without radically changing the structure of a society. As Nandy notes, perhaps the "comic anti-hero in 'Monsieur Verdoux'" is correct "when he insists that if one kills a few one is a murderer, but if one kills a million, one is a hero, for number sanctifies" (1994:145-146). While Nandy refers to this in the context of psychological adaptation, I would offer the suggestion that the structural importance of war as an institution is more integrated than rituals such as sati.

Sati seems to act more as an expressive form than a source of structural altruism; as such, one would expect it to be less stable and less important, making it rather vulnerable to abolition movements. The position of other, more accepted forms of altruism are still too sacred for majorities to develop in opposition. Additionally, one should recognize that the displacement of sati by dowry deaths coincides with the displacement of traditional Indian Hindu culture with modern capitalist ways. This phenomenon suggests that there is no net gain towards a world with less extreme sacrifices given a highly integrated society. It will be interesting to see how these structures evolve in the future. As the world community becomes increasingly integrated, it would seem there exists a pressure toward increased specialization and stratification of social roles.

Bibliography

Brown, Karen M., "Comment: Good Mothers and Bad Mothers in the Ritual of Sati," in *Sati: The Blessing and the Curse*, Oxford University Press, New York, 1994, pp. 91-100.

Campbell, Donald T., "A Naturalistic Theory of Archaic Moral Orders," *Zygon*, 1991, vol. 26(1), pp. 91-114.

Courtright, Paul B., "The Iconographies of Sati," in *Sati: The Blessing and the Curse*, Oxford University Press, New York, 1994, pp. 27-48.

Cozzort, R. P. and E. W. King, *Twentieth-Century Social Thought*, Harcourt Brace Jovanovich College Publishers, New York, 1989

Dehejia, Vidya, "Comment: A Broader Landscape," in *Sati: The Blessing and the Curse*, Oxford University Press, New York, 1994, pp. 49-54.

Dekin, Albert, Personal Communication, Binghamton, NY, 1996.

Gujral, Jaya S., "Widowhood in India," in *Widows: The Middle East, Asia and the Pacific*, Vol. 1., Duke University Press, Durham, 1987, pp. 43-55.

Hawley, John S., "Introduction," in *Sati: The Blessing and the Curse*, Oxford University Press, New York, 1994a, pp. 3-26.

Hawley, John S., "Afterword," in *Sati: The Blessing and the Curse*, Oxford University Press, New York, 1994b, pp. 175-186.

Jethmalani, Rani, "In India: Reasserting Constitutional Guarantees in the Struggle Against Sati," in *Women, Law, and Development — Action for Change*, OEF International, Washington, DC, 1990, pp. 69-79.

Leslie, I. Julia, "Suttee or Sati: Victim or Victor," *Bulletin of the Center for the Study of World Religions*, Harvard University, 14(2), 1987/1988, pp. 5-23.

Lewis, Robin J., "Sati and the Nineteenth-century British Self" in *Sati: The Blessing and the Curse*, Oxford University Press, New York, 1994, pp. 72-78.

Nandy, Ashis, "Sati as Profit Versus Sati as Spectacle: The Public Debate on Roop Kanwar's Death," in *Sati: The Blessing and the Curse*, New York, 1994, pp. 131-148.

Oldenburg, Veena T., "The Roop Kanwar Case: Feminist Responses," in *Sati: The Blessing and the Curse*, Oxford University Press, New York, 1994a, pp. 101-130.

Oldenburg, Veena T., "Comment: The Continuing Invention of the *Sati* Tradition," in *Sati: The Blessing and the Curse*, Oxford University Press, New York, 1994b, pp. 159-174.

Orme, Bryony, *Anthropology for Archaeologists*, Cornell University Press, 1981, pp. 135-166.

Redfield, James, *The Celestine Prophecy*, Warner Books, New York, 1993.

van Gennep, Arnold, *The Rites Of Passage*, Routledge and Kegan Paul, London, 1908

Webster, David L., Evans, Susan T., and William T. Sanders, *Out of the Past: An Introduction to Archaeology*, Mayfield Publishing Company, Mountain View, CA, 1993.

Wood, Michael and Michael Hughes, "The Moral Basis of Moral Reform: Status Discontent Vs. Culture and Socialization As Explanations of Anti-Pornography Social Movement Adherence," *American Sociological Review* 49, 1984, pp. 86-99.

Worsley, Peter M., "Cargo Cults," in *Conformity and Conflict: Readings in Cultural Anthropology*, Harper Collins Publishers, New York, 1990, pp. 396-403.

Cyberpunk: Was It Live Or Was It Memorex?

Bear Sebastian

1. Introduction

The name "cyberpunk" is a hybrid of the term "cybernetics" and "punk." Those two words, as defined by the *Oxford American Dictionary* are "the science of communication and control in animals (as by the nervous system) and in machines (as by computers)" and "(slang) a worthless person, a young ruffian" respectively.

I swear I never heard the first shot.

-William Gibson

Cyberpunk, formally, or as formally as is allowed, is a literary science fiction genre. It was a product of the 1980s and blends high technology with a dystopic outlook on the near future. The movement's birth date is hazy, as it did not start all at one time. "Proto-cyberpunk" narratives had been around, some would say, since the beginning of science fiction, whose birth date is similarly vague. But while science fiction is most often humans and future technology, cyberpunk often imagines humans and technology as one. It is a world where the line between man and machine becomes hazy. Characters routinely have artificial, yet living, modifications to their bodies, if they have bodies at all. Many are autonomous computers of one sort or the other. Plots take place in hyper-urban environments both on earth and in orbit and are fast paced stories involving corporate espionage and so-called "console cowboys" who run their trade in the infinitely complex computer matrix. The punk aspect comes from the fact that almost all protagonists in cyberpunk narratives live on the margins of society.

The style came to maturity in 1984 when William Gibson published his first novel, *Neuromancer*. It won every award it could win and something happened; but no one knew what. The first people to identify themselves as cyberpunks were adolescent computer hackers who related to the street-hardened characters and the worlds created in Gibson's books. In 1987, cyberpunk hit the front page of the *New York Times* when some young computer-kids were arrested for cracking a government computer file. The *Times* called the kids "cyberpunks." From there, the performers involved in the high-tech-oriented radical art movement generally known as "Industrial" started to call themselves—or be called—cyberpunks.

By the end of the 1980s many sci-fi critics announced that cyberpunk was dead. The candle, or neon bulb, that many were reluctant to recognize had burned out as quickly as it was lit, reinforcing many beliefs that cyberpunk as a movement never had any worth. But as Bruce Sterling, a cyberpunk author, wrote, "We meant it."Did

they ever. Not only did cyberpunk have impact, but the imagination that it bred touched millions of lives so profoundly and subtly that most still have no idea that the world changed. It demonstrated the possibilities of the "Information Age."

Rudy Rucker[1], editor and writer for the magazine *Mondo 2000*, put it well:

> Cyberpunk fiction is really ABOUT the fusion of humans and machines. That's why cyberpunk is a popular literature for this point in time- this is a historical time when computers are TAKING OVER many functions, and when humans are TAKING IN much more machine-processed information. There is a massive human/computer symbiosis developing faster than we can even think about it realistically. Instead of thinking realistically, we can think science-fictionally, and that's how we end up writing cyberpunk near-future science fiction. Cyberpunk is really about the present.

Cyberpunk is no longer punk. It went mainstream. In our information revolution data is measured in "LCs." The category "LC" has been "expropriated" as a data measurement. It stands for information equivalent to all the pages of materials deposited in the Library of Congress. Imagine all the satellites in earth orbit and the information relayed to and from them daily. The quantity of data is staggering. On a given day about three LCs of information move through world satellites. What becomes even more impressive, if not frightening or exciting, is that the information is then stored for future analysis. The future is now.

Why are these views so fascinating to cyberpunk proponents? As utopia and dystopia draw from the same well, cyberpunk only offers decidedly dystopic views of the near future. As a science fiction genre it does not pose "age old" questions in a new format. The ever-popular "Star Trek" provided a setting, that happened to be in the future, to probe ethical dilemmas. Lucas's "Star Wars" trilogy provided futuristic mythology between good and evil. Futuristic technology has tended to be a backdrop for other issues. It provides a format, if not simply being pure happen-stance. In cyberpunk, technology IS the issue. It is the topic to probe, though not directly. In cyberpunk, technology *is*.

It is big and over-bearing and is an axiom of existence. It is left up to the reader to ponder the possibilities of the future. As Gibson once said, "This is what will happen if we don't think harder." And here we are only twelve years after *Neuromancer*, and world-wide computer connections are common-place. Virtual worlds and communities are being created everyday with no regard for geographic barriers. Power is decentralizing. Medical wonders are becoming more fantastic by the day. So, as cyberpunk loses its punk quality, what is it about the movement that draws people in? Complete with an urban decay full of the loss of free will, morals and nature, cyberpunk continues to fascinate proponents of the future. There has got to be more here. We haven't found the core of the cyberpunk movement yet.

The future is weirder than anything I or anyone else could ever dream up.
-William Gibson

2. Review of Literature

The cyberpunk movement is not only relatively young, but is not very well defined. It started as a literary movement, but background study is lacking. There are many information sources out there, but they are not generally considered "good reference material." In a very cyberpunk fashion, many are fragmented collections of interviews, discussions, articles, and FAQs (Frequently Asked Questions: compiled hypertext documents of information generated by on- line mailing lists and Usenet, groups) that are all stored "somewhere" on-line. Although there are quite respectable critiques of the movement, one must be aware that much of its background, appropriately, is unofficial and peripheral by its very nature.

Bruce Sterling's 1986 book *Mirrorshades*[2] is a collection of short stories, but he considers his preface to the book as the central public relations document for cyberpunk. Sterling is very qualified to write such a document; he has been with the movement from the start with his sporadically published magazine *Cheap Truth*. He has written many novels and is eclipsed only by William Gibson.

In his preface, Sterling presents a "full overview of the cyberpunk (literary) movement, including its early rumblings and the current state of the art" (pg. vii). He gives a brief pre-history by tracking motifs before they culminated in the "Movement." And as a literary style, "many of the cyberpunks write a quite accomplished and graceful prose; they are in love with style, and are (some say) fashion-conscious to a fault. But, like the punks of 1977 they prize their garage-band esthetic. They love to grapple with the raw core of SF: its ideas," (pg. viii).

Sterling discusses the style of writing:

> It favors "crammed" prose: rapid, dizzying bursts of novel information, sensory overload that submerges the reader in the literary equivalent of the hard-rock "wall of sound" (pg xi).

Sterling makes a very interesting point about the generation that cyberpunk authors come from. "The cyberpunks are perhaps the first SF generation to grow up not only within the literary tradition of science fiction but in a truly science-fictional world" (pg.ix). There has never been a time before when a generation can watch science fiction turn to science reality. It is also important to understand the background of the book's title:

> Mirrored sunglasses have been a Movement totem since the early days of 1982. The reasons for this are not hard to grasp. By hiding the eyes, mirrorshades prevent the forces of normalcy from realizing that one is

> crazed and possibly dangerous. They are the symbol of the sun-staring visionary, the biker, the rocker, the policeman, and similar outlaws. Mirrorshades—preferably in chrome and matte black, the Movement's totem colors—appeared in story after story, as a kind of literary badge, (pg. ix).

Sterling reminds us that proto-cyberpunk authors were briefly dubbed the Mirrorshades Group.

Sterling continues getting cyberpunk motifs in print in a classical way: an old fashioned way to establish legitimacy. He goes on to further identify the times we live in. In another era this combination might have seemed far-fetched and artificial. Traditionally there has been a yawning cultural gulf between the sciences and the humanities: a gulf between literary culture, the formal world of art and politics, and the culture of science, the world of engineering and industry.

But the gap is crumbling in an unexpected fashion. Technical culture has gotten out of hand. The advances of the sciences are so deeply radical, so disturbing, upsetting, and revolutionary, that they can no longer be contained. They are surging into culture at large, they are invasive, they are everywhere. The traditional power structure, the traditional institutions, have lost control of the pace of change (pg. x). Now the technical world is building an alliance with the counterculture and reshaping our society based on decentralization instead of hierarchy.

According to Sterling, older science fiction was about the impact of technology but it remained "safely enshrined—and confined—in an ivory tower." The difference now is that technology is "pervasive, utterly intimate. Not outside us, but next to us. Under our skins; often, inside our minds" (pg. xi). In closing, Sterling offers the perfect words: "The future remains unwritten, though not from lack of trying."

In *William Gibson*,[3] Lance Olsen gives a history of how Gibson came to write what he has produced and analyzes the meaning of Gibson's four major books: *Burning Chrome, Neuromancer, Count Zero* and *Mona Lisa Overdrive*. He compares the texts against many different backgrounds such as Homer's Odyssey to popular post-modern ideas, Italian Futurists to Dadaist artists. "The world, according to such modern thinkers as Hegel and Marx, undergoes a series of relatively gradual revolutions (political, aesthetic, intellectual, etc.) towards something. In consumerized post-modern thought, however, the new is taken for granted. We no longer generate the new in order to 'progress.' Rather, we are addicted to producing it for its own sake." Along with descriptions of cyberpunk science fiction, Paul Starrs and Lynn Huntsinger[4] call cyberpunk, in the words of Manny Farber, "termite art."

> The recombination of themes is a constant sensual assault, full of rootless movement and cascading themes. In form and style, cyberpunk writing

> emphasized advanced technique, an effortless cannibalizing of popular culture . . . Invasion and crossing boundaries are ongoing topics.

Starrs and Huntsinger say that:

> As a bottom line, the literature of cyberpunk science fiction is profoundly anti-utopian, while preserving an almost absolute faith in the ability of individuals, acting alone, to outwit and avoid any universalizing culture.
>
> The cyberspace world of information technology is a post-humanist vision in which people ARE the machines; there is not separation. This is an embodiment of what Bruce Mazlish has called 'The Fourth Discontinuity, ' in which, following upon the Copernican, Darwinian, and Freudian revolutions, we are now seeing the fourth shock to the human system, a realization that people and machines are really not separate.

Terence Whelan[5] continued on Olsen's cyberpunk comparison with Marx and Hegel and took it one step further by distinguishing the characteristics of cyberpunk characters and modern audiences and how they are immersed in this "Fourth Discontinuity."

> In order to arrive at a critical understanding of cyberpunk and post-industrial ideology, it is necessary to expose the precise contours of the emerging subject and object of social knowledge.
>
> In other words, one must recognize the precarious and degraded status of the traditional thinking subject, namely an individual human being, in a signifying environment which presuppose the separation of knowledge from labor and its subsequent accumulation in forms useful to capital.

Whalen used basic Marxist political theory and compared it with current trends distinguished by people such as Walter Wriston, ex-chairman of Citicorp, George Schultz, former secretary of state, George Guilder, the economist, and many others.

Whalen used his proficient knowledge of William Gibson's novels to offer many of the themes as very real possible futures. By identifying themes in Gibson's narratives, such as, "this is a world which relentlessly turns people into things," Whalen offers rather convincing evidence that we could very well be headed into a similar dark existence. "Could be" is the operative phrase in that sentence because this is not the first time people have claimed science fiction was science prediction. Silverman[6] has cataloged many science fiction prophecies that eventually came to be. He listed items from waterbeds to radar to space flight to the atom bomb to virtual reality. He quotes NASA's Yoji Kondo, who also writes sci-

ence fiction under the pseudonym Eric Kotani: "It's dangerous to say anything is impossible. " And he cites Ray Bradbury: "There are a lot of things we did not see coming, but it is not really our business to predict futures. It is our business to prevent them."

There have been many more incorrect predictions, as John Barnes has discussed.[7] As a science fiction writer himself, Barnes tears right into the claim that science fiction writers are predicting the future. He examined the drivers of change in society and noted that. "these perceived drivers of change, especially when they have been technological, have tended to become objects of either fear or hope." He then noted that we have been telling the same few stories for the past fifty years. There is one of fear and one of hope. He believes there are established trends and that nothing really changes.

> We know, deep down, that we have the material means to make Earth a paradise—we have had them since the 1920s or so—we know that we have neither reason nor excuse for the poverty and misery in which most of the Earth's population lives, and that the bulk of reasons why so many of our species' young males spend their days waiting for the cue to begin murdering each other are reasons that could be dropped and forgotten in a heartbeat if we had the will.

By cataloging various phases of technological advancement he demonstrated how new frontiers move too slowly to be exciting on a daily basis. He believes the information revolution is just the same:

> Our children will not live among wonders. Nobody will, because when the future gets here, it is always just the place where we live . . . The future information-based society will resemble neither our hopes nor our fears, and hence will not much resemble science fiction or any other fiction . . . We will be able to fill information storage beyond our wildest dreams, but as the storage gets fuller, it gets more like the universe it depicts: the information you want is all there but you can 't be sure you can find it in a reasonable time.

Barnes does make it obvious that he does not want to discount wonder or technological advancement; there is another distinction to make regarding ourselves.

> You will get there and you will experience it as more of the same. But will you be the same?

One of his messages is to be wary of the prophecy offered by science fiction writers.

> It's 1995, folks. Where's the helicopter in my backyard, why doesn't the sidewalk move, and when does the Chicago to Luna City rocket depart, anyway? . . . The deepest truth behind science fiction is this. We always live at the edge of wonder and it's never wonder once we cross that edge.

Somehow, the cyberpunk movement reached beyond the realm of a literary movement. In 1991, Gareth Branwyn, the street tech editor for the magazine *MONDO 2000*, posted the following description of the cyberpunk world view for general approval to a *MONDO 2000* conference on the WELL, a West-Coast based Internet extension[8]:

> A) The future has imploded onto the present. There was no nuclear Armageddon. There's too much real estate to lose. The new battlefield is people's minds.
> B) The mega-corps are the new governments.
> C) The U.S. is a big bully with lackluster economic power.
> D) The world is splintering into a trillion subcultures and designer cults with their own languages, codes, and lifestyles.
> E) Computer-generated info-domains are the next frontiers.
> F) There is better living through chemistry.
> G) Small groups or individual "Console cowboys" can wield tremendous power over governments, corporations, etc.
> H) The coalescence of a computer "culture" is expressed in self-aware computer music, art, virtual communities, and a hack/street tech subculture. The computer nerd image is passé, and people are not ashamed anymore about the role the computer has in this subculture. The computer is a cool tool, a friend, important human augmentation.
> I) We're becoming cyborgs. Our tech is getting smaller, closer to us, and it will soon merge with us. ("Cyborg" is a science-fictional shorting of "cybernetic organism." The idea is that, in the future, we may have more and more artificial body parts—arms, legs, hearts, eyes, and so on. The logical conclusion of this process is that one might become a brain in a wholly artificial body. And the step after that is to replace your meat brain by a computer brain.)
> J) Some attitudes that seem to be related:
> -Information wants to be free.
> -Access to computers and anything which may teach you something about how the world works should be unlimited and total.
> -Always yield to the hands-on imperative.
> -Mistrust Authority.
> -Promote Decentralization.
> -Do it yourself

–Fight the Power.
–Feed the noise back into the system.
–Surf the edges.

Although this cyberpunk world view does not exactly match this official world view (the United States holds more than just "lackluster economic power"), the motifs are straight out of virtually any cyberpunk text.

Neil Easterbrook[9] took a stab at the movement in 1992 when he examined the widely-held claim that cyberpunk science fiction is a subversion of corporate culture. Easterbrook began his article asserting that it is exactly the opposite and used many examples to prove his point. Specifically he studied the "Matrix trilogy" books and seven short stories of William Gibson and two novels by Bruce Sterling. Though the article did not cover every image in the novels, Easterbrook found broad trends in the narratives to make his point.

Easterbrook examined various narratives of both authors to discover what drives both the protagonists and antagonists. What are their aspirations, what drives them and where do they find satisfaction? When the protagonists ultimately prevail, how do they do so? What are they actually doing? What is it to "prevail"? Is it about protagonists subverting corporate/technological society to revert back to "simpler" times, or is it an overpowering of humanity by human-generated technology that has taken on a life of its own?

What Easterbrook found was that though the protagonists were almost unanimously outcasts of the mainstream, who routinely broke the law and even killed, they were ultimately drawn to products of corporate/technological society. This is exactly the opposite of what so many find appealing in the genre, but yet another example of how technology and corporations have won and humans have lost in cyberpunk.

All the characters were concerned with staying on the cutting edge, an edge dictated by technology and corporate culture: "the dance of desire and commerce." Logos take on religious connotations and to be fashionable requires one to have "next-year's" fashions. According to Easterbrook, "This is cyberpunk's colophon: the logo of simulated, manufactured transcendence." Cyberspace becomes the natural. Corporate/technological society has already prevailed: there is no hope. And how are the characters going to cope? They can never catch up to the larger mechanics of the technological machine and are subject to the Freudian drives or "pulsions." They are along for the ride. Are we?

This move from literary movement to social movement left cyberpunks, as proponents were now called, with a hazy self-definition. One way many have sought to find common ground is through the Usenet group **alt.cyberpunk**. This is a stable Usenet board (as alt. boards go) that includes constant discussion regarding cyberpunk texts and themes. Although alt.board access is not permitted by many Usenet providers, including Lehigh University, it can easily be tapped. The

alt.cyberpunk FAQ is available through **http://bush.cs.tamu.edu/~erich/alt.cp.faq.html** or can be found by running any search engine on a Web browser. There is also a list of Usenet providers that allow anonymous access as of March 1, 1996 at: **http://dana.ucc.nau.edu/~jwa/opensites.html.**

In the October 1995 issue of *National Geographic,* Joel Swerdlow[10] wrote a extensive article describing what is going on today with international communications. He uses layman's terms to explain computer networks and the dynamics of their effects. He recognizes Gibson and Ray Bradbury's *Fahrenheit 451* and goes farther by acknowledging a reactionary movement to cyberpunk, an anti-subculture, that stands in the way of cyberpunk becoming reality. It is the "need for skin," implying humans need physical contact with each other. He quotes Gibson:

> I hope by the end of the book readers will say, "This is not only kind of fascinating and horrible, but it's an awful lot like the world we live in."

3. Conclusion

Although cyberpunks may have seen it ahead of the general public, the mainstream now shares their stories of fear and hope for the future. This is not a new phenomenon, just a present day rehash. It could even be argued that the information revolution could be the "wild west" of cyberpunk literature. Fans love to identify with the marginal outsider characters, a traditional American persona (a rugged, pioneer).

Now as information technologies become more and more part of everyday society, the outsider quality is lost. How can someone be an outsider if everyone is in the same place? The outsider on this technological edge was lost as it was impossible to exist on this edge at all without being part of the mainstream machine that allows it. It went beyond fighting the system to the system just being.

Cyberpunk was written just before the paradigm shift, just enough to label it as something else that was not the reality we live in. Authors were able to give it a dark appearance, an anti-utopian environment and pit marginal narrative characters against it. The information proliferation element of Cyberpunk must now be a notion of the past. Now it is neither dead nor alive, it just isn't any more. As we have crossed over into a new world as Barnes discussed. Information transformation is no longer a marginal topic, it has gone mainstream. What remains are the gadgets and the philosophical questions we can pose. The things themselves are not scary.

True, there are already modern day console cowboys out there. They may not use cyberspace decks yet, but they are hacking computer networks. We may not have Zeiss Ikon eye-balls yet, but who knows? Pace-makers are not considered to be that fantastic anymore. Many mention an interest in modifying their bodies in some way. Unfortunately for them, natural eyes are still better than what we can make in a vat.

The anti-utopian story is already being rewritten again, this time with eugenics and cloning. Although the information revolution is far from over, the frontier is already "not new enough." The general public is not ignorant enough to be too frightened by it all. The wave has moved on. Now with the notion of genetically engineered humans, technology is not only coming into our bodies, but literally changing the fundamental building blocks of our bodies. The glittering technological wonders of cyberpunk live on.

What marvels are possible and what will we make them mean?

With Big Blue and other artificially intelligent computers, the notion of man as machine is not just to be pondered by fringe science-fiction fans; it is to be tackled by humanity as a whole. It has been said that the only thing standing in the way of saying that computers "think," is man's prejudice.

> *We will come more and more to define ourselves as what we can still do that computers can 't.*
>
> -Audrey Lee.

Cyberpunk may have started off innocently enough but it quickly fragmented, like the society it originates from. It has also become a name, a buzzword, so much so that authors hate being labeled cyberpunk. It has lost it's edge.

We have not. Cyberpunk motifs, the underlying ideologies have permeated to the mass consciousness. Now everyone must ask themselves those fundamental questions about where we are all headed. As E.W. Dijkstra said, "Computer science is no more about computers than astronomy is about telescopes." It can, indeed, be quite frightening. And what machinery will come with this social movement?[9] There is no way to accurately predict.

Some solace can be found in larger human patterns, though. We have always had to ask ourselves frightening questions; cyberpunk just gave us a new set of questions. Maybe the answers won't help us at all. But as Isaac Asimov, the legendary science fiction author, once wrote: "Scientific apparatus offers a window to knowledge, but as they grow more elaborate, scientists spend ever more time washing the windows."

Could it be possible that generations to come will look back on cyberpunk literature the same way we look at Orwell's *1984*?

What isn't possible?

> *I've had a fantasy for years about phoning my myself somehow in 1968 or, more remotely, phoning my father back in the 1950's and having a conversation. If you think about phoning yourself in 1968 . . . The things you would have to explain. Imagine a kid in 1968 saying, "Did we get to the moon?" And you say, "Yeah, but nothing came of it. It's just like a television show." "Did we win the sexual revolution?" "Well, sort of."*
>
> -William Gibson

Endnotes

1. *MONDO 2000: A Users Guide to the New Edge;* edited by Rudy Rucker, R.U. Sirius and Queen Mu. (New York: Harper Collins, 1992).
2. Bruce Sterling, "Preface to *Mirrorshades,*" reprinted in *The Cyberpunk Anthology* (New York: Arbor House, 1986), pp. vii-xiv.
3. Lance Olsen, *William Gibson*, Starmount Reader's Guide #58 (Starmount Inc, 1992).
4. Paul Stars and Lynn Huntsinger, "The Matrix, cyberpunk literature, and the apocalyptic landscapes of information technology," in *Information Technology and Libraries* 14.4 (1995), p. 251.
5. Terence Whalen, "The Future of Commodity: Towards a Critique of Cyberpunk and the Information Age," *Science Fiction Studies* 19 (1992), pp. 75-88.
6. Dwight Silverman, "Does Sci-Fi Predict Scientific Future?" *The Houston Chronicle* August 21, 1994, p. 1.
7. John Barnes, "Information and Unfictionable Science. Information Science in Science Fiction," *Information Technology and Libraries* 14.4 (1995), p. 247.
8. Reprinted in: *MONDO 2000: A User's Guide to the New Edge*, see note 1.
9. Neil Easterbrook, "The Arc of Our Destruction: Reversal and Erasure in Cyberpunk," *Science Fiction Studies* 19 (1992), pp. 378-392.
10. Joel L Swerdlow, "Information Revolution," *National Geographic* 188.4 (October 1995), pp. 5-37.

Mars: Past, Present, and Future

Liza Q. Bundesen

Exobiological exploration is the search for evidence of life elsewhere in the universe, especially in our solar system. There is a specific interest in the planet Mars because it most closely matches the conditions capable of supporting terrestrial life. While satisfying innate human curiosity, exobiological exploration also has the potential to reveal valuable information about the origin of life on Earth, and possibly, Mars. The results of the 1976 Viking mission's search for life on Mars, however, were considered inconsistent with extant life. Because of the discouraging Viking results, the planning for future Mars missions focused on geological, geophysical, and meteorological issues, while ignoring exobiology. However, the NASA Ames Research Center in Moffett Field, California proposed new strategies for future exploration, which include the search for evidence of prebiotic chemistry, extinct life, and extant life. However, the recent discovery of possible traces of life in a Martian meteorite reinforces the Ames' missions and NASA is expected to receive additional national support for Mars exploration with exobiology as an essential part of future missions.

A Mars Overview

More than any other planet in the solar system, Mars possesses characteristics similar to those of Earth. Mars, the fourth planet, is about half as large as Earth and 1.5 times farther from the Sun. Mars has a period of rotation and axis inclination similar to Earth's, and both planets experience significant seasonal differences in the amount of sunlight falling on a given hemisphere during the year. The difference between summer and winter is more extreme on Mars, due to the greater eccentricity of the Martian orbit (Compton's 1992).

The Viking 1 Lander found the atmosphere of Mars to consist of 95% carbon dioxide, 2-3% nitrogen, 1-2% argon, and tiny traces of oxygen and water vapor. The atmospheric pressure was measured at a basin called Chryse, which is about 2 km below an imaginary reference sea level on Mars. The atmospheric pressure was found to be 7.5 millibars, compared to 1,000 millibars at sea level on Earth (Compton's 1992).

Mars is a geologically diverse planet with huge volcanoes, canyons, heavily cratered terrains, dune fields, and many different kinds of channels seemingly cut by running water. Like Earth's, Mars' surface has been affected by volcanism, tectonic activity, wind, water, and ice. The abundant evidence for liquid water

erosion on Mars is particularly interesting considering present atmospheric conditions are such that liquid water cannot exist at the surface (Meyer *et al.* 1995). Daily surface temperatures average from 150K at the north pole to 215K at the equator. At low latitudes, the daily temperature ranges from 170K to 290K. These high surface temperatures combined with a low pressure atmosphere make liquid water unstable everywhere. The planet is covered in permafrost, several hundred meters thick at the equator and kilometers thick at the poles (Compton's 1992).

The surface of the planet can be divided into two main components: ancient cratered highlands, covering most of the southern hemisphere and low-lying plains that are mostly at high northern latitudes. The cratered highlands cover almost two-thirds of the planet. The craters are largely degraded, suggesting that there were high erosion rates on early Mars, possibly due to warmer climatic conditions. The highlands contain numerous branching valley networks that resemble terrestrial river valleys. The northern plains are curiously textured and fractured. Many of their characteristics have been attributed to the action of ground ice or large floods. The plains possess numerous flow fronts, clearly formed from superimposed lava flows. Abundant volcanism, and evidence of water and ice suggests that hydrothermal activity, activity related to hot water, was common (Meyer *et al.* 1995).

One of the most puzzling aspects of Martian geology is the role that water has played in the evolution of the planet. Although liquid water is unstable at the surface under present conditions, there is abundant evidence of water erosion. Large, dry valleys appear to have been formed by catastrophic floods. The valleys emerge full-size, and have few tributaries, if any. The valleys have streamlined walls and scoured floors, suggesting that they were formed by large floods, rather than the slow erosion of running water. The speculated floods seem to have been enormous, having one hundred times the annual outflow of the Mississippi river. The cause of the floods is unclear. One possibility is that Mars has an extensive groundwater system and large floods are the result of extreme pressures. Another possibility is that the water came from dammed in lakes. Other fluvial features, such as branching valley networks, appear to be the result of slow erosion of running water (Meyer *et al.* 1995).

Like Earth, Mars has a diverse geologic history. The red planet has experienced most of the geologic processes that Earth has experienced. However, the geologic and climatological evolution of the two planets has been very different. There is little tectonic activity on Mars. The most widespread indicators of surface deformation are faults caused by extensions in the lithosphere, and wrinkled ridges caused by compressions. Fractures occur in places where the crust has been differentially loaded, around large impact basins or large volcanoes. There is no evidence of plate movement as on Earth. Vast canyons are thought to have been formed from faulting, landslides, and fluvial sculpture (Meyer *et al.* 1995). The

lack of plate tectonics on Mars has led to greater surface stability and to accumulated development of enormous canyons and volcanoes. The ineffectiveness of water erosion in eliminating relief has led to almost perfect preservation of features widely ranging in age (Meyer *et al.* 1995). Even though exobiologists do not expect to find numerous layers of rock resulting from constant erosion and sedimentation, they do expect that the sedimentary rock found would be well preserved.

Evidence suggests that the atmosphere and climate of Mars were significantly different 3.5 billion years ago than they are now. The early atmosphere was probably warmer and may have allowed at least occasional occurrences of precipitation and surface runoff. The change in climate may have been caused in part by loss of volatile elements to space by nonthermal escape and loss of volatile elements to sequestration in polar ice caps (Meyer *et al.* 1995).

For much of Mars' history, there is evidence for active and abundant hydrothermal systems, which may have caused substantial amounts of water to be exchanged with the atmosphere. This hypothetical period in which water was present and weather was clement may have allowed for the emergence of primitive life. In the late 1970's, the Viking mission to Mars tested this hypothesis.

The Strategy

The potential to find life on Mars remains. In the event that exobiological research is conducted on future missions, scientists at the NASA Ames Research Center have devised strategies to locate evidence of prebiotic chemistry, extinct life, or extant life on Mars. It is possible that prebiotic chemistry exists on Mars and the chemical compounds did not evolve further into biotic entities. Exobiologists will focus on the processes leading to the formation of substances that might have combined to yield self-replicating molecules, and eventually, self-replicating organisms.

The Search for Extinct Life

For more than five-sixths of Earth's biosphere history, life existed predominantly as single-celled organisms. Therefore, one could assume that most ancient and existing Martian life forms would be microbial. Mineralization or rapid sedimentation, which often occurs in close proximity to microbial communities, would enhance their fossilization. Once again, our ability to identify the remains of hypothetical Martian organisms depends on comparisons with existing terrestrial organisms. Nevertheless, such comparisons may prove to be inaccurate.

The fossil evidence to be sought will range from microscopic cells to macroscopic microbial constructs, such as stromatolites. "Chemical fossils" such as lipids or amino acids may be found as well. Fossil evidence may be abundant in rocks that have escaped extensive degradation. Calcretes, tufas, stalagmites, and malachite bodies often house microbial mat communities. There is high probabil-

ity of retaining fossil evidence in well-preserved rocks of the right mineralogy. The best strategy for finding fossils would combine visual with chemical and isotopic observations.

Compared to Earth, the Martian crust has been less affected by tectonic forces. However, the fraction of ancient sediments deposited in aqueous environments is probably smaller on Mars than on Earth. Thus, it should be easier to find well-preserved ancient Martian crust, but harder to locate aqueous sediments within crust sediments. Site selection will be based on the knowledge of known life's fundamental requirements of liquid water, energy, and nutrients. Sites where organisms could have access to these necessities may harbor fossil evidence. Thermal spring deposits may have been oases, providing reduced gases to serve as energy sources and reducing power for organic synthesis. Thermal spring waters can sustain high rates of mineral precipitation which, on Earth, typically harbor microbial communities. Minerals most commonly deposited by subaerial thermal springs include silica, carbonates, and iron-oxides. Siliceous sediments are favored because they tend to be fine-grained and are stable during stages after deposit. Although rates of organic matter degradation are high in thermal environments, macroscopic structures such as stromatolites remain well intact (Meyer *et al.* 1995).

Lake beds are also important potential sites because they may have been sites for life's "last stand." Tufas, subaqueous spring carbonates, precipitate rapidly in the presence of microbial communities. When fresh water emerges from springs at the bottoms of alkaline lakes, these deposits often form. Tufa deposits frequently contain many microbial fossils. Another way that fossils may be preserved is in evaporite deposits. When evaporites crystallize from solution, they commonly trap large numbers of salt-tolerant bacteria. Evaporites have been suggested as potential targets for existing life on Mars, but the long term viability of microorganisms within the evaporites is unknown (Meyer *et al.* 1995). Many Precambrian paleontologists believe that definitive discovery of Matian fossils will require observations made in Earth-based laboratories using the most recent technologies.

Insights into planetary evolution lend credence to the speculation that Mars may have developed life in its early history. It appears that early Earth and early Mars resembled each other. If life developed on primitive Earth fairly rapidly, then it is possible that the same happened on primitive Mars. In addition, it is hypothesized that early Mars' atmosphere was much more benign than it is now. If origin of life did occur, then it is also possible that the organisms evolved to adapt to the worsening conditions of the Martian environment. This possibility sets the stage for extant life on Mars.

The Search for Extant Life

The NASA Ames Research Center defines extant life as "that biomass that is now growing or surviving in some dormant state." Three distinct types of evi-

dence for extant life may be postulated. First, growing life could be recognized directly, possibly by detecting metabolic activity. The second type of evidence involves dormant life, which may be temporarily separated from a hospitable niche. The dormant life may be in a non-growing, but surviving stage, from which it could be resuscitated. Finally, there is the possibility of non-living indicators of extant life. These indicators would be organic or inorganic remnants found in recently inhabited environments that are hostile to life. The indicators, such as biogenic gases, biogenic minerals, or complex organic molecules, could be signs of life existing in other niches (Meyer *et al.* 1995).

The Viking mission experiments did not find conclusive evidence for life in the two landing areas examined. However, there are many criticisms of the Viking experiments. For example, the difficulty encountered in distinguishing chemical processes from biological processes in the Martian soil may be due to a number of oxidants present in the soil. Also, questions were raised regarding the conditions under which the metabolism experiments were conducted. Incubation conditions, including light, heat, and moisture, were provided for the soil samples. These conditions differed from natural conditions and might have had a negative effect on indigenous species adapted to local conditions. The most valid critique of the Viking experiments is that they were conducted in the wrong place to detect biology on Mars. The experiments were conducted in a cold, arid surface environment containing oxidants capable of degrading organic compounds. Future missions must seek sites that are wet, warm, and protected from oxidants (Meyer *et al.* 1995).

The most probable places to find life on Mars are those where liquid water exists in a stable phase. The challenge is to find liquid water that exists under isolated conditions or exists transiently for organisms capable of an existence that is punctuated with periods of dormancy. Subsurface sources of liquid water may afford hospitable environments. Geothermal sources produced by volcanic activity could provide water at some depth. The evidence for hydrothermal activity in the history of Mars supports the argument for subsurface habitats. It is unknown whether or not Mars is still geologically active. There may be small surface features such as vents where subsurface volcanic sources may be releasing water and reducing gases into the local environment while providing sources for metabolic activity. Discovery of such features during future missions will require very high resolution imaging and thermal mapping capabilities (Meyer *et al.* 1995).

Another potential niche for extant life is suggested by an ecosystem containing bacteria and algae that can be found within certain rocks in the cold, dry valleys of Antarctica. A thorough investigation of Mars' polar ice caps and layered deposits should be conducted. Other potential sites for extant life are areas where organisms continue to survive but metabolism is not apparent. For example, on Earth, as evaporite crystallizes out of solution, halophilic bacteria can become trapped. Halophiles are organisms that require sodium chloride to survive. It has

been suggested that active metabolism still occurs within the crystals. It is possible that as Mars lost its surface water, organisms retreated into saline environments. Some halophilic organisms may still survive inside evaporite crystals. Finally, sites that appear to be completely inhospitable to life should be examined for non-living indicators of life (Meyer *et al.* 1995).

There are several hypothetical niches for life on Mars, but these niches have yet to be located. One goal of future missions should be to determine if these sites exist. Because of the disappointing Viking results, exobiological research has not been considered a priority for future missions. But a recent discovery has forced the nation to reevaluate exobiology's importance to these missions, thanks to a potato-sized rock called ALH84001.

If You Can't Go to Mars, Make Mars Come to You

In the August 1996 issue of *Science*, a group of researchers led by geologist David McKay of NASA's Johnson Space Center revealed that they have found possible evidence of past life on Mars. The proof lies in a Martian meteorite, called ALH84001, that was found on the Allan Hills ice field, Antarctica in 1984 (Stansbery 1996).

The 1.9 kilogram meteorite did not receive special attention for ten years. The meteorite's minerals did not look Martian and, at first, it was assumed to be an uninteresting remnant of an asteroid belt (Kerr 1996). In 1993, closer scrutiny revealed the meteorite's origin. Radiometric data showed that ALH84001 formed from magma and was part of the original Martian crust 4.5 billion years ago. It is hypothesized that early in Martian history, a meteorite impact left fractures in the rock where mineral deposits and putative traces of life formed approximately 3.6 billion years ago.

Later, another impact launched ALH84001 into space where it drifted for 16 million years before crashing to Earth. For another 13,000 years, it remained buried in the Antarctic ice cap until 1984 (Kerr 1996). ALH84001 differs from the other eleven Martian meteorites in composition and age: the other meteorites are relatively young, 180 million to 1.3 billion years old (Stansbery 1996).

There are four lines of evidence that suggest ALH84001 contains traces of ancient Martian life. First, the rock contains small globules of carbonate. The carbonate could have formed when carbon dioxide dissolved in water bubbled through cracks in the rock. Water is a requirement for life (on Earth). Second, iron sulfide and magnetite are in the rims of the globules. On Earth, some bacteria excrete sulfides while others produce magnetite to serve as internal compasses. Third, the meteorite is full of organic molecules called polycyclic aromatic hydrocarbons (PAHs) (Begley 1997). On Earth, PAHs are often by-products of the decomposition of living things. Finally, electron microscope images show ovoid structures in the rock that could be fossils of nanobacteria. The hypothesis that ALH84001 contains traces of Martian life is debated because the nature of all four

pieces of evidence can be explained by alternative, nonbiological processes.

The carbonate in the meteorite exists in globules with diameters of about 50 micrometers. The carbonate globules are younger than the rock itself and are estimated to have formed 3.6 billion years ago (McKay *et al* 1996). This would lend support to the evolution of life over a billion years. Also, carbonates form in the presence of water, a prerequisite for life, and contain chemical byproducts of living things (Begley 1997). The larger globules have cores of manganese and concentric rings of iron carbonate and iron sulfides. This graded structure implies that the chemical environment changed as the globules were deposited, possibly because of bacterial metabolism (Kerr 1996). However, warm water circulating through the Martian crust might have deposited the same sequence of minerals independent of microorganisms. Also, there is some dispute over the temperature at which the carbonates formed. Some reports suggest that formation occurred at temperatures as high as 700 degrees Celsius, which would be too hot for life. However, the isotopic composition of the carbonates and the association of magnetite and pyrrhotite with the carbonates imply a temperature range of 0 to 80 degrees Celsius (McKay *et al.* 1996).

The presence of the minerals magnetite and pyrrhotite lend more support to the biological theory. The magnetite resembles "magnetofossils" left in Earth sediments by bacteria that made the mineral to guide them along Earth's magnetic field lines. The magnetite and pyrrhotite are found in regions of the carbonate where acid appears to have weathered the surface. There are no known acidic conditions under which magnetite and pyrrhotite may be precipitated together. However, in biogenic systems, the two minerals may precipitate together in a number of cases (Kerr 1996).

Polycyclic aromatic hydrocarbons are large, complex organic molecules that often form during the decomposition of living things. However, these organic molecules can form from non-biological chemical reactions among simple carbon compounds. PAHs are found in interplanetary dust particles, interstellar dust, and organic-rich meteorites from the asteroid belt. They are also formed on Earth by power plants and automobile engines. McKay's team is certain that the asteroid has not been contaminated by PAHs on Earth. First, there are very few PAHs found in other meteorites from Antarctica. Second, there are few PAHs in ALH84001's outer rind yet many PAHs within the meteorite. This suggests that the PAHs did not penetrate the meteorite from the outside (Kerr 1996).

The most intriguing claim by McKay's team is that tubular structures in the meteorite may be fossils of nanobacteria. Presently, there is not much evidence supporting this interpretation. The structures are 20 to 100 nanometers in length, which is 100 times smaller than the smallest microfossils of bacteria ever found on Earth. Small blobs can be formed in rock by many chemical precipitates. Only surface images have been taken using electron microscopy. Internal profiles will be necessary to determine if the structures have cell walls or some type of cellular

organization. In addition, McKay's group will continue to examine the meteorite in hope of finding some of the putative bacteria frozen in the act of dividing. This approach is often used when examining suspected terrestrial microfossils.

The NASA scientists acknowledge that individually, none of disclosed pieces of evidence prove that ALH84001 contains traces of life. They do believe, however, that the combination provides a compelling argument. Even though the evidence for life on Mars is far from conclusive, the mere possibility introduced by ALH84001 has breathed new life into the Mars exploration program. The discovery has received an enormous amount of attention, fascinating people worldwide.

The Future of Mars Exploration

It is amazing what a little piece of rock can do. As a result of the implications surrounding the discovery of ALH84001, House Speaker Newt Gingrich and US Vice President Al Gore informed NASA administrator Daniel Goldin that they are willing to find more money to support the Mars exploration effort. In the past two years, NASA has been operating under serious budget constraints. Now, NASA is re-evaluating its plans for Mars exploration (Lawler 1996). If new funds emerge, NASA will be cautious about speeding up the program. The missions must be driven by the scientific process, not a haphazard rush to go to Mars. One thing is certain: Exobiological research will be conducted on future missions.

There are some missions presently under way. In November of 1996, the Mars Global Surveyor was launched. Over the course of a Martian year, the Surveyor will return data regarding Mars' atmosphere, surface features, and magnetic properties. This data will be compiled so that it may be used as a reference to aid future missions. The information will also help scientists to learn about Earth by comparing it to Mars. The launch of the Mars Global Surveyor was the first of a new, decade-long program of robotic exploration of the red planet. A series of orbiters and landers are to be launched every 26 months. The program will be affordable, costing about $100 million a year. The Mars Surveyor landers planned for the future — 1998, 2001, 2003, and 2005 -- will benefit from the experience of the Mars Pathfinder mission (NASA 1996).

The Mars Pathfinder, costing about $170 million, was launched in December of 1996. Pathfinder is primarily an engineering demonstration with main objectives to develop and demonstrate a low-cost entry, descent, and landing system that could be used in subsequent missions. When it lands, Pathfinder will release a two foot long rover that will explore the surface in a 30-foot radius from the lander (Edgar 1995). Pathfinder carries limited scientific instruments, some of which are exobiological. The craft will be landing on exobiologically interesting terrain on Chryse Planitia. The periodic and catastrophic floods that created nearby channels could have transported thermal spring materials and deposited them at the landing site. This site has the advantage of providing access to a wide variety of geologic structures from surrounding terrain, as well as the possibility of finding

samples of aqueous minerals that have a high priority for exobiology (Meyer et al. 1995). Pathfinder's surface mission will be completed in August of 1997 with project completion will be in September of 1998 (Edgar 1995).

It is clear that the growing field of exobiology has great merit and exobiological studies should be an integral part of future Mars missions. The claims surrounding the ALH84001 meteorite, controversial as they may be, have made people aware of the value of exobiology. The discovery of prebiotic chemistry, extinct life, or extant life on Mars would be a great scientific revelation. Understanding prebiotic chemistry or primitive life on Mars, a planet whose development paralleled Earth's, may reveal how life originated on Earth. On the other hand, life on Mars may have evolved in a totally different manner than it did on Earth. Life, or the potential for life, on Mars would provide great support for the existence of life in other parts of the universe. However, we first must find the elusive Martian, if we can recognize it.

Bibliography

Begley, Sharon and Adam Rogers. War of the Worlds. *Newsweek*, 1997, February 10 pp., 56-58.

Blake, Edgar. "Jack Farmer: Exopaleontologist." *Discover*, 1995(16), pp. 127-31.

Compton's Encyclopedia. Grolier Electronic Publishing, Inc., 1992

Kerr, Richard A. "Ancient Life on Mars?" *Science*, 1996 (273), pp. 864.

Lawler, Andrew. "Finding Puts Mars Exploration on Front Burner," *Science*, 1996 (273), pp. 865.

McKay, D. S., et al. "Search for Past Life on Mars: Possible Relic Biogenic Activity in Martian Meteorite ALH84001," *Science*, 1966 (273), p. 924.

Meyer, Michael A., *et al*. "An Exobiological Strategy for Mars Exploration." Exobiological Program Office, NASA HQ. January 1995.

NASA Jet Propulsion Laboratory (JPL) (1996). Mission Thumbnail: Mars Surveyor. n. page. Online. Netscape.

Sagan, Carl. The Search for Extraterrestrial Life. *Scientific American*, 1994 (271), pp. 93-99.

Sky and Telescope "Keep Mars Clean" February 1993 (85), pp. 15

Stansbery, Eileen. "Life on Mars," Earth Science and Solar System Exploration Division, Johnson Space Center. (29 August 1996) 3 pp. Online. Netscape.

The Muslim Woman

Rabia Choudry

Islam has been interpreted by non-Muslims as a religion which suppresses women's freedoms. This perspective is due to the lack of understanding about Muslims. It is also influenced by the manner in which Islamic fundamentalists have portrayed themselves. The incorrect translation of the Qur'an exemplifies the first of these problems:

> Men are in charge of women, because Allah hath made the one of them to excel the other, and because they spend of their property (for the support of women). So good women are the obedient, guarding in secret that which Allah hath guarded. Surah IV: verse 34 (Pickthall 83).

If one were to follow strictly the interpretations of the Qur'an, he would come to the conclusion that men are superior to women. But this, as many have suggested, is a tremendous source of error. According to the Prophet (peace be upon him), women, especially one's mother, are to be treated with the utmost respect. In fact, some *hadiths* propose that the role of the mother is superior to that of the father:

> A man came to the Prophet ['peace be upon him'] and asked him "Who should I respect and obey?" The Prophet answered, "Your mother." Then he asked, "Who then?" The Prophet answered, "Your mother." Then he asked, "Who then?" He answered, "Your father." Thus obedience comes three times to a mother before the father. (Smith 74)

With regard to the first verse cited above, IV:34, Nilofar Ahmad, founder of the Daughters of Islam in Pakistan, points out that the "Koran in the original frequently describes men and women as the *awliya* of one another, which means 'friends' or 'guides.' In the key verse 4:34, a word of very similar meaning, *quawwamun*, is used, only in this case it has been interpreted as meaning the man is superior to the woman" (Goodwin 74-75). Thus, we must consider the fact that phrases have been lost or changed in translation.

Ahmad, who once led a secular life, has become adamantly religious and has come to realize that Muslim women are unaware of many of the rights granted to them by their religion.

> Most either could not or had never bothered to read the Koran in the original, and so they relied on the *interpretations of it by men*. Islam is a religion that liberated women, and that same religion is being used to oppress them. The position of Muslim women today is due to the misinterpretations—intentional unintentional—of the primary sources of Islam (Goodwin 74).

The patriarchal society has led to the male-dominated perspective in the translation and the commentaries of the Qur'an. The interpretation of the Qur'an was left in the hands of the patriarchal conservative scholars, whose views are difficult to challenge for the good Muslim, especially a good Muslim woman (*The Economist* 10).

However, some societies have allowed their cultural views to shape their Islamic beliefs and law. The Berbers, for example, permit women to be very free (*Encyclopedia of Islam* 419). In other societies, Islam has granted females certain rights which they never had before. "In different civilizations. . .women were oppressed as they were treated with disdain, as nonentities, nonpersons, or as delinquent. Men were allowed an infinite number of women. Meanwhile Islam, the religion of God, has liberated women and restored them to the role to which they were preordained. Thus Islam did not only free women from slavery, it elevated their status to that of human beings and gave them the right to live, the right to inherit, the right to learn, the right to keep their own names, and the right to have possessions" (Smith 62).

Because the position of women is so unique to each society, it will be defined in terms of her education, political involvement, and her economic role. In order to facilitate the understanding of a Muslim woman in her society, the Pakistani woman will be considered. Unlike the Berbers, Pakistan is a male-dominated society. As Smith has noted, men and women are not unequal, rather they have complementary roles that Islam has prescribed for them. It is easiest to explain women's roles and positions as Muslims in Pakistan by examining their life cycles. Segregation between the sexes begins as early as seven years of age when young girls begin to follow the daily routines of their mothers and boys learn the trades or occupations of their fathers. In most areas today, boys and girls do attend the same primary schools. By about the age of puberty, however, both boys and girls are expected to take on the prescribed sex roles of adults (Wilbur 128).

> We must guide boys to roles that affirm their capabilities, and likewise the girls. Thus every sex should be placed in a fitting role. The Muslim administration of the home should be centered on the principle that the man is the chief and is responsible for the administration of the external matters of the home, whereas the woman is responsible for raising the children, social services and other necessities of society (Smith 65).

Because they are expected to take on these new roles, education beyond the primary level has been a controversial issue. In earlier times, the education of a female was always considered secondary to that of her brothers. Traditionally, the Muslim girl was educated in preparation for her role. Additional education was considered superfluous, perhaps even damaging. Al-Abrashi's commentary is a description of this view:

> If a woman is to be educated, what is suitable would be to learn the principles of religion, home making, child rearing and what is necessary concerning health, worship and human relations. For she who helps her husband in his life, cleaning his house, straightening his bed, and arranging his furniture is better than she who reads newspapers, reads articles, demands voting rights and equal participation with men in congress. By God she is not fit for that (Smith 64).

Perhaps al-Abrashi was influenced by the perspective of Sayyid Ahmad Khan, a nineteenth century social reformer. Khan was very opposed to the education of women beyond the religious aspect. He admitted that "the general state of female education among Muhammadans...[was] far from satisfactory," but he also pointed out that there was no possible means for a good Muslim to send his daughter to government schools for an education. Khan adamantly opposed bringing women out of *purdah*. This symbol of women's seclusion was also an indicator of the integrity of a community because it assured the public that the women were protected from the corrupting influences of society. *Purdah* also portrayed South Asian Muslims' cultural resistance to colonialism and Hinduism. The content, purpose and utility of the education were at the root of the controversy as well. What kinds of westernized ideas would women learn through schooling and what types of jobs would they have after becoming educated (Kandiyoti 80-81)?

The commentaries which correspond to these interpretations of Islam do not give any reference to the Qur'an. The translation does not include anything about the education of women either, which should lead one to become skeptical of the so-called "prescribed" methods of educating a Muslim woman. Fatima Gailani, a learned Afghani woman who has studied *fiqh* (Islamic jurisprudence), also doubts the validity of attributing an unequal education to the Qur'an and Islam. "Muslim women have made a mistake in thinking that it is not their territory to be educated in Islamic law or the Islamic way of thinking. . .To forbid education is a violation of Islamic order. The Koran insists that we be educated" (Goodwin 80).

Because of the growing desire of men to marry women at or near their own educational status, women have been allowed to receive schooling outside of their homes. Of course women have been steered toward Muslim institutions, like Lahore College, which is now an all women's college. Very few women attended Kinnaird, which is a Christian missionary coeducational college. Apparently, the

Shari'ah has changed a great deal since President Zia's Islamisation of the nation, even prior to the advent of Prime Minister Benazir Bhutto (Kandiyoti 82).

Education has become much more accessible to Muslim women during the past few years because, as in most other societies, the male population's views usually dictate the political system of a nation. "Whenever the coexistence of multiple legal systems provides an option on the same issue, all too frequently the one least favorable to women is the one that is implemented. . .Laws are not immutable but shaped by socioeconomic and political developments and involve a constantly changing selection of customs, traditions, religious codes, and external sources. Similarly, cultural identities are frequently exploited by those in power to their own advantages, and, whoever may or may not be in power, inevitably women are not" (Shaheed 1000-1001). Fortunately, women have benefited in this particular instance because as more men want to marry educated women, it has become more socially acceptable for a woman to leave the home in pursuit of knowledge. Today, the options of schooling for women are vast and numerous because so many elderly females have reached the level of teaching. And so it is apparent that women can be educated in accordance with Islamic ideals.

Perhaps it was Muhammad Ali Jinnah, the founder of Pakistan, who helped pave the way to higher education for women, as well as a place for females in the political world. He urged his fellow Muslims to "take along [their] women with [them] as comrades in every sphere of life." Among his reasons for women's liberation and equality was the fact that their is no Qur'anic injunction for women to be confined. He noted, "We are victims of evil customs. It is a crime against humanity that our women are shut up within the four walls of their homes like prisoners. . .Let us try to raise the status of our women according to our own Islamic ideals and standards" (Goodwin 54-55).

Jinnah also helped women advance to the next stage of their life cycle. He encouraged the participation of women in public and political life. A few years prior to his arrival to power, women were granted the right to vote. And as he broadened the traditional definition of the woman's role, many women took advantage of their new political liberation to challenge polygamy, *purdah* and the denial of inheritance granted to them by the *Shari'ah*. Despite Jinnah's efforts, the patriarchal society prevailed and does to this day (Kandiyoti 83-84).

President Zia, through his Islamisation of the nation, perpetuated the male-dominated political system by issuing a series of laws directed at women. Because women are the visible facets of Islam, they are the first to be attacked whenever deviation from the religion is apparent. Zia ordered female employees to wear the Islamic dress, which consists of the traditional *shalwar kameez* and a *chador*. Much of their rights, in contrast to their clothing, were stripped away from them. For example, if a woman was raped, society judged her to have provoked the attack. This chauvinistic attitude is not unheard of today as many regions still adhere to it. The most fundamentalist regions believe that a woman should only

leave her home three times during her life: when she is born, when she leaves her parents' home to reside with her husband, and when she is buried.

Pakistani women hoped for a better life under Prime Minister Benazir Bhutto, whose campaign revolved around the proposal "to repeal all discriminatory laws against women" and promised to strengthen the inalienable equality between the sexes. But contrary to the belief that her advent to power would promote the parity of men and women, she did little to help women escape their place in society. Although she had been pampered by the education and lifestyle of the west, she managed to illustrate the stereotype of the inherently weaker female. When confronted with the fact that her husband had been using her name to circumvent government regulations, she simply replied like a subservient Muslim wife, "Let my husband do what he will do" (Goodwin 55-59).

As Jinnah had said, women should stroll through all walks of life with men as their comrades. A woman's knowledge of the economy or political ideology does not undermine her devotion to her religion. The interpretations of that infamous verse 4:34 of the Qur'an mention that women should be punished if they disobey their husbands, but never is there any reference to whom else (other than her parents) she owes her obedience. Thus the *hadiths* that proclaim that the mother is held in higher regard than the father can be interpreted as using "mother" in a broader sense, as in a leader or higher official.

There is no opposition to the involvement of women in the political system, nor is there any indication in the religious literature that the woman should not take on an economic role. This particular role is often taken on simultaneously with the political role, or it becomes the next phase of life encountered by the Muslim female (unless she is sold into prostitution at a young age). Until recently, prostitution was the main economic position, if any, held by women. But as education is becoming more accessible to the unfavored sex, there is a higher percentage of female professionals. Gynecology and obstetrics have become a popular field for Muslim women, since the majority of Pakistani and Muslim women refuse or are forbidden by their religion to see a male practitioner . And as the effect of Zia is dwindling, more women are interested in entering fields such as law, management, and the growing occupation of flight attendants. The difficulty of the economic times as well as men's newfound desire to marry career-oriented women has led to more women seeking occupations. This is an example of an instance where the religious law has superseded the culture of the nation.

> There is nothing in the Qur'an against women earning wealth and being economically self-sufficient; indeed the Prophet's ['*peace be upon him*'] first wife owned a business and the Qur'an recognizes the full and independent economic personality of a wife or daughter. . . . We are told that 'men are in charge of women because God has given some humans' excellence over others and because men have the liability of expenditure [on women].' This

> shows that men have a functional, not inherent, superiority over women. The Qur'an speaks often of the superiority of some men in wealth, power, etc., but this superiority is not inherent but purely functional. If a woman becomes economically sufficient, say by inheritance or earning wealth, and contributes to the household expenditure, the male's superiority to that extent would be reduced, *since as a human*, he has no superiority over his wife (Rahman 49).

Khadija's precedence in an economic role provided the example for Muslim women throughout the world to pursue a similar interest. However, one must remember that the degree to which each of these roles, educational, political and economic, can be fulfilled in an Islamic society by women depends upon the culture, political affiliation, and socioeconomic status of each particular nation. And as different political states vary with regard to the position of women, so too do the myriad of societies within a country.

In Pakistan, the wealthier women are less affected by the Islamic implications upon civil law than the lower class females. This is due to the fact that the majority of the wealthy receive an education (whether it be within the nation or internationally), they are not terribly concerned with their economic roles because of their place in the social hierarchy, and many have access to political involvement because of the affiliation of their husbands and relatives. They have very little to complain about, whereas poor women are, more often than not, harmed by Islamisation. Rape, a crime difficult to prove, is an effective tool of political manipulation or revenge. But the most frequent victims of rape are the poor, many of whom have been convicted of felonies (i.e. adultery) which they did not commit. In fact, "seventy-two percent of all women in Pakistan in police custody are physically and sexually abused" (Goodwin 52). One such victim has affirmed that "Pakistan is not the place for women. My life is over. Because these men were rich and I am poor, they considered me the same as the bricks in their factory—I was their property" (Goodwin 53).

The women who have surpassed the societal injustices are fighting for equality through education. Fatima Gailani, who was previously mentioned, explains her stand:

> If something that has been given to us by God is taken away in the name of Islam, I will fight for it. How else can we safeguard our part of the world, and insure that no one abuses it? Women have been completely ignored for a very, very long time in our part of the world. And the most unfortunate enemy that women, and men have in the Islamic world is ignorance: ignorant people facing selfish forces intent on using the religion for political reasons, reasons of power (Goodwin 80).

National women's rights organizations including the Women's Action Forum, War Against Rape, and the above mentioned Daughters of Islam have been founded to support and educate women, and to "liberate [them] through their Islamic rights." Unfortunately, these organizations are not well known because of the risks involved for the women whose opinions oppose those of the patriarchal heads of state (Goodwin 52, 53, 74).

Thus it is not Islam which has confined the Muslim woman, but the society in which they reside. In addition, it is too easy to focus on the rights that Muslim women do not have in comparison to the majority of the rest of the world rather than to emphasize those rights applicable to only Muslim women. For instance, in no other religion of the book is abortion condoned, nor do many other cultures regard post-menopausal women with such reverence. But these issues are ignored when religions are evaluated.

Recently, a comment was made in my Women and Health class, which I found very disturbing. The topic of discussion concerned women who were unaware of their pregnancies until many months after conception. A student in the class related a story about her freshman year roommate, who had found herself in this situation. As the student recalled the incident, she blatantly said, "First of all, she was Moslem and should not have been having sex anyway." This is a clear illustration of the western ideologies involved when Islam is scrutinized. Because so many American women have adopted the culture of the United States, their religious affiliations become a secondary source of discipline. Thus, while this student had the nerve to make this comment, she neglected to realize that the other religions of the book do not condone premarital sex either. But because many Muslims have adamantly adhered to their faith, even after moving to the States, they are singled out when a religious practice which seems rather extreme is discussed.

An incident reported by CAIR (Council on American-Islamic Relations) on November 8, 1995 is a further illustration of the influences of the west in the interpretation of Islam:

> On October 26, a Muslim woman in Texas was barred from entering an Arlington, Texas convenience store because she was wearing a face veil. The twenty-five year old woman reported the store clerk shouted, "You can't come in here dressed like that. It's against company policy."

The woman asked for a public apology and monetary compensation (a donation to the local Islamic school). The company which owns the store offered her a public apology and a $50 gift certificate to the store.

In conclusion, it can be said that "liberation is not. . .freedom from the restrictions of the faith; rather liberation must be from corruption and alienation that have been brought about by Western impingement on the East. It must be a lib-

eration from measuring up to Western standards that erode the basic foundations of the community of God, a liberation from colonial status and imperialistic politics, a liberation to be oneself as God has willed for the welfare of humanity within the *ummah* of Islam" (Smith 67). The Qur'an has not established woman's place in society, rather it is up to the culture of each society. The religion as a whole should not be criticized for the injustices done to women by their patriarchal environments.

Bibliography

Drake, Nicholas and Elizabeth Davis, eds. Women. *The Concise Encyclopedia of Islam* (pp. 419-421). San Francisco: Harper and Row Publishers, Inc., 1989.

Goodwin, Jan. *Price of Honor: Muslim Women Lift the Veil of Silence on the Islamic World*. Boston: Little Brown and Co., 1994.

Islam and the West. (August 6, 1994). *The Economist*, 332 (7875), pp. 3-18.

Kandiyoti, Deniz. *Women, Islam and the State*. Philadelphia: Temple University Press, 1991.

Pickthall, Mohammed Marmaduke. *The Meaning of the Glorious Koran*. New York: New American Library.

Rahman, Fazlur. *Major Themes of the Qur'an*. Minneapolis: Bibliotheca Islamica, 1980.

Shaheed, Farida. (Summer 1994). Controlled or Autonomous: Identity and the Experience of the Network, Women Living Under Muslim Laws. *Signs: Journal of Women in Culture and Society*. pp. 997-1019.

Smith, Jane I. *Women in Contemporary Muslim Societies*. London: Associated University Press, 1980.

Wilbur, Donald D. *Pakistan: Its People, Its Society, Its Culture*. New Haven: HRAF Press, 1964.

Aladdin and Indian Symbolism

Athena Dawn Shapiro

The movie *Aladdin* contains many Indian concepts and images. One of the most important of these is the idea of "maya." Maya encompasses illusion and reality. The world that we live in is a world of illusion. The reality lies past the layers of maya, past what we think is true to what really is true. As Jafar says in the dungeon, "Things aren't always what they seem" (Disney, 31m28s). The maya in that scene is the old man who tries to convince Aladdin to come with him to retrieve the lamp. The reality behind the maya is the fact that the man is truly Jafar. Disguise is the basis of maya, as is illusion.

Illusion is also the basis of Disney films. Disney uses images, icons and ideas from all over the world to make its magic movies, its own illusion and maya; the movie *Aladdin* returns to one of the sources of illusion, India. Disney uses religious aspects of Hinduism and Buddhism to enhance the story of *Aladdin*. By incorporating images from India into the Arabian story, Disney is broadening Americans' world view to include the cultures of the East, specifically India. *Aladdin* is a starting point to explore the world on "a magic carpet ride."

The story told in *Aladdin* is an Arabian story made possible by the fact that Disney has seen the turn of America towards multiculturalism in recent years. In *Aladdin* all of the characters are olive skinned instead of being fair skinned. Disney took another step towards mulitculturalism with the story of *Aladdin*; by producing this movie Disney has brought more cultures into American living rooms. In the process of making this movie multicultural, Disney changed the story from an Arabian story to an Eastern story; thereby sharing not only the main Arabian religion of Islam, but a great deal of Hinduism and Buddhism from India as well.

Indian imagery and iconography are tied directly to Indian religion and there is no separation of Indian culture and Indian religion. Throughout *Aladdin*, pieces of religious life and icons are shown, as are Indian ideals. The emphasis on animals, the ascetics, the gods, the caste conflict; all of these concepts are directly out of India (keeping in mind, of course, the Islamic elements from the *Arabian Nights*).

Animals are very important in India. All Indian gods have vahanas. Vahanas are vehicles/mounts who are manifestations within the animal plane of the gods and goddesses to whom they are attributed (Zimmer, 48). The major characters in *Aladdin* each have their own vahana. Aladdin's vahana is Abu. The monkey Abu is a direct portrayal of Hanuman, a god that is the son of Vayu, the wind god (Coomaraswamy and Nivedita, 22). Hanuman is the monkey in the *Ramayana* (a

sacred text of Hinduism) who devotes himself to Rama. Abu is the devotee of Aladdin. Abu comes to Aladdin's rescue many times during the movie. For example, Jafar takes the lamp from Aladdin and lets him fall back into the Cave of Wonders. Abu steals the lamp back from Jafar and returns it to Aladdin. Just as Abu assists Aladdin, Hanuman assists Rama; he helps Rama retrieve Sita from the Rakshasas (in the *Ramayana*).

Why did Disney pick Hanuman? Monkeys are known in the West as cute, mischievous creatures and at the same time they are intelligent. Hanuman is a good choice for Aladdin's vahana because the Western mind appreciates Abu as a smart monkey side-kick, while someone with Indian background sees Abu as Hanuman.

Just as Aladdin has Abu, Jasmine has Raja. Raja is a tiger and is a fitting vahana for the sole female in the film. In Indian culture, the image of the tiger is associated with Devi, the "Supreme Goddess" (Zimmer, 189). The tiger is the defender of Jasmine, as seen in the scene where Raja rips off the seat of a suitor's pants whom Jasmine does not care for. Raja is also Jasmine's friend and he does not have loyalties to anyone except Jasmine; he therefore helps her out of the palace. The fact that Raja does not attack Aladdin demonstrates the divine nature of Raja and his protection of the princess. The symbol of the tiger also appears on the throne, on the trunk of the elephant (Disney, 46m.36s.). This illustrates the divine nature of the tiger and the association of Jasmine with the throne. Raja symbolizes Jasmine while the elephant symbolizes the sultan.

Jafar also has a vahana. Jafar is associated throughout the movie with the cobra. The cobra itself is a god in India. The attraction of the snake in India is it's deadliness as well as its life sign. The snakes come out during the rainy season in India. They signify the other forms of life that come with the rain, yet their deadly poison makes people fear them. The people of India pray to the cobra as the giver of life. The snake "is an embodiment of the water of life issuing from the deep body of Mother Earth" (Zimmer, 75).

The stress placed on snakes in *Aladdin* is very Indian while the mentality which they are portrayed in is very Western. In America, cobras are portrayed as negative animals. They are feared in India as well, but it is a sign of worship. The signs of the snake as a god of life is not apparent in the movie. *Aladdin* uses the Western ideal of the snake as evil (as influenced by the garden of Eden story); therefore the snake is not portrayed as the Indian entity to be praised. Instead it is the Western animal to be banished. Not all Indian serpents are praised however. Krishna banishes the king of the serpents, Kaliya, to the waters of the ocean (Zimmer, 83)86). Shiva swallows the poison of the world from the snake and is blue as a result.

This blue god, Shiva, also appears in *Aladdin*, represented by the Genie. Shiva is the dancer, as the Genie dances in the Cave of Wonders. Shiva's dance embodies and manifests five activities: creation, maintenance, destruction, concealment/maya, and favor (Zimmer, 154). The Genie performs all five of these actions during his dance/display in the Cave of Wonders. Shiva has cosmic powers as is

fitting for the image of a Genie. The Genie has to give Jafar power as part of the divine cosmic plan as the gods in the *Ramayana* have to give the Rakshasas power. Yet the divine plan always comes to fruition and Rama outdoes the Rakshasas as Aladdin outdoes Jafar. The Genie declares his mythological background himself at the end of the movie, "I'm outta here. . . I'm history! No, I'm mythology. . ." (Disney, 1 hr. 28m. 37s.). The Genie directly represents divine intervention in *Aladdin*.

Other Indian gods are seen throughout *Aladdin*. Inside the Cave of Wonders there sits a Buddha. The scene containing the Buddha takes place as Aladdin is about to get the lamp and Abu sees the red stone. Abu goes for the stone but what is of interest to him is the keeper of the stone, a Buddha sitting cross legged on a raised platform. (Disney, 34m. 28s.) This Buddha is absorbed in meditation as images of the Buddha usually are (Lester, 60). Abu interrupts the meditation by removing the stone. Like the great Shiva who shoots fire from his third eye when interrupted from his meditation, the Cave of Wonders itself becomes fire. The connection of the Buddha in meditation combined with the image of Shiva is amplified in another way. A ring of fire surrounds the Buddha as Shiva's image is frequently surrounded by a ring of fire. This ring of fire symbolizes many things, the vital process of the universe, the energy of wisdom, the light of truth, the destructive powers of Shiva. All of these things are connected to a person's final release from maya, the world of illusion (Zimmer, 153)154). This final release that Abu interrupts with the Buddha is sought throughout the film by many others.

There are many ascetics in *Aladdin*. In all of the chase scenes Aladdin and Abu interrupt ascetics performing acts of self-inflicted suffering. Ascetics perform these acts to accumulate "immense treasure of psychic and physical energy" (Zimmer, 115). They sit on nails (Disney, 12m. 13s.), walk on hot coals (Disney, 12m. 34s.), and eat fire (Disney, 21m. 30s.) to gain the favor of the gods. This lifestyle leads a man to moksha (enlightenment). They are seen nude in many places but in order to cater to Western audiences, all of the ascetics wore turbans and underwear. By separating themselves out of society in this way, ascetics remove themselves from the entire caste system.

Indian society bases itself on the caste system. As one of Jasmine's suitors says to Aladdin in the street "You are a worthless street rat, you were born a street rat, you'll die a street rat, and only your fleas will mourn you" (Disney, 14m. 46s.). This idea of being born into a caste and staying there for the rest of your life disturbs many people in India. There are many stories where a person of low caste belongs in a higher caste and moves there but these are the stories, not the realities. *Aladdin* is also a story. Aladdin himself is a character of low caste. He would be placed in the lowest varna (caste), the untouchables. The boundaries of caste were also set for Jasmine. She had to live inside the castle walls so that she would not touch something unclean. She also had to marry within her caste. These rules of caste held for both low and high. There was no way for an untouchable to

marry one of the high caste Kshatriyas. This was against the very grain of Hinduism, the very idea of caste (Kinsley. 153)154). Disney and other stories have overcome the caste system, but only by divine intervention. This idea of the caste system is still intact in India.

The caste system is broken by Disney although not in a manner to offend. Aladdin is called "a diamond in the rough" (Disney, 6m. 41s.). He is born into the low caste but he belongs on high like a diamond. Aladdin is not breaking the true caste system because his place is as a diamond, not a street rat. The divine intervention of the Genie sets Aladdin in his rightful place as a prince in line to be the sultan. "No matter what anybody says, you'll always be a prince to me" (Disney, 1 hr. 27m. 53s.) the Genie says at the end of the movie when Aladdin wishes him free. This divine comment rings true and the diamond in the rough takes his rightful place as sultan.

Furthermore, the image of the sultan itself has its own vahana. The elephant is the vahana of the sultan, and is the vahana of Aladdin as he rides into Agrabah. The emphasis on the elephant comes from the god Ganesha, the son of Parvati and Shiva; the god with an elephant head. Ganesha is the god of success and worldly well-being. Before any act Ganesha is praised so that the act will come to fruition (Coomaraswamy and Nivedita, 18). Therefore the elephant is a rightful vahana of a sultan, with respect to Ganesha (Courtright, 6). Over the throne in Agrabah is an elephant (Disney, 44m. 47s.). The power of Ganesha comes from the power of the elephant itself. The power and control over everywhere elephants go is greatly desired by rulers. Due to the respect and honor of Ganesha, Ganesha inevitably helps the sultan and helps Aladdin have success in defeating Jafar.

One of the causes of Jafar's downfall was his vahana. When Jafar takes over the throne of Agrabah he replaces the elephant with his personal vahana, the cobra (Disney, 1 hr. 19m. 05s.). This disrespect to Ganesha is Jafar's undoing. He did not respect Ganesha. As a result, he did not come into power with the blessings of Ganesha. Since Jafar did not worship Ganesha he "withdrew his support and cause[ed] undertakings to fail" (Courtright, 7). Jafar held the power of the gods but not their support. Eventually his path to their power led to his downfall.

The divine goal was to place Aladdin, the diamond in the rough, with Jasmine, the goddess. There are many signs of the gods and goddesses surrounding both Aladdin and Jasmine. Aladdin escapes the hands of the lawmen by using the ascetics as his tools. These ascetics, in their devotion to the gods, were in the right place at the right time to be used by Aladdin to hurt the lawmen. This concept of the support by gods and goddesses is shown more in imagery than action.

Jasmine has a lotus fountain in her garden (Disney, 19m. 54s.). There is a pool of water and in the center is a lotus flower and in the center of the flower are two peacocks. The lotus flower is the stem of life, connected with the fertility goddess, Lakshmi. She is also the goddess of luck, wealth, power and royalty (Kinsley, 131)132). Jasmine's luck holds true and she is united with her destined husband

Aladdin. The presence of the lotus flower honors Lakshmi and places her on the side of Jasmine and Aladdin. The peacocks in the center of the lotus flower symbolize Sarasvati. Sarasvati is the goddess of wisdom, culture, and knowledge. She is spiritual and artistic and is allied with superior, intellectual people (Kinsley, 132)133). The peacocks and Sarasvati emphasis the superiority of royalty. The peacocks are in the center of the lotus flower in Jasmine's garden and when Aladdin comes as a prince he brings fifty-three peacocks with his menagerie. All of the evidence of goddesses and gods and their symbols reveal the divine presence on the side of Jasmine and Aladdin.

With all of this Indian mythology in this movie the real question is: Why did Disney put all of this imagery and iconography in *Aladdin*? The American public as a whole does not know that this imagery is Indian, so what purpose does it serve? It isn't the specific symbolism in *Aladdin* that is important, rather it is the general exposure. Our world is becoming more and more multicultural, and even the animated movies of Disney must move along with it.

Aladdin is the first Disney story of its kind. There are no European/white characters in it. The story isn't an old European fairy tale. It is a story of the East. Even though Aladdin is an Arabian story, Disney encompassed the entire East with it. The East needs positive exposure. There is an entire half of the world that many Americans know very little about. One has to start small. Start with an animated movie; introduce Eastern images to Western minds. As time progresses, movies will become more specific and explore more ideas of different Eastern cultures. Here is where we start, the realm of illusion.

Disney has mastered the idea of images. They can take any image and place it in a fantastic movie and viewers will just accept it. The idea that things are not what they seem, that a "beat up worthless piece of junk" lamp (Disney, 38m. 57s.) really is magic, is what makes Disney so spectacular. The fact that the lamp looks so "beat up" just proves the maya, the illusion, of the entire situation. This may not be evident to the average American mind, but it could be. At this stage, Americans don't need to accept this as an example of maya. They only need to realize that this idea exists within other cultures. Americans have only to realize that things aren't always what they seem; that reality is made up of many cultures and many mythical realms. There is much imagery in *Aladdin* still waiting to be discovered. This movie opens the door to the great East and says: 'Look, look at what there is to explore!'

The entire East is a Cave of Wonders. Enter the tiger's mouth and see what glorious things are inside. Let the excitement of *Aladdin* draw you in. Find out what all of these images mean. Learn how about the great Indian rope trick that a man performs in the market place (Disney, 12m. 49s.). See the ascetics lying on nails (Disney, 12m. 34s.). Understand the true respect towards snakes. Go see the elephants in the wild instead of in the circus. View the lotus flower. Join the goddesses and gods and see past the illusion of it all. Reach moksha.

To do all of this you must start somewhere. *Aladdin* is one place to start. Leave the Eurocentric, Western world behind; leave the stories of Adam and Eve for the stories of Krishna and Radha. Learn how to truly breathe, not for Lamaze class but to see your divine self, your Atman. There is a whole new world out there, and Disney has the mythic wisdom to place it before us.

Bibliography

The Walt Disney Company. *Aladdin*. California, 1992.

Coomaraswamy, Ananda K. and Sister Nivedita. *Myths of the Hindus and Buddhists*. New York: Dover Publications, Inc., 1967.

Courtright, Paul B. *Ganesha: Lord of Obstacles, Lord of Beginnings*. New York: Oxford University Press, 1985.

Kinsley, David R. *Hinduism: A Cultural Perspective*. New Jersey: Prentice Hall, 1993.

Lester, Robert C. *Buddhism*. San Francisco: HarperSanFrancisco, 1987.

Snead, Stella. *Animals In Four Worlds: Sculptures From India*. Chicago: University of Chicago Press, 1989.

Zimmer, Heinrich. *Myths and Symbols in Indian Art and Civilization*. New Jersey: Princeton University Press, 1972.

Being and Feline

James R. Shoblock

Heidegger believes that by redefining Truth he has not solved the problems of Reality and Truth that have plagued philosophers for millennia. Instead he believes that there were no problems. Heidegger does this in his book *Being and Time* by defining Truth in terms of Being and the world in a way that is very similar to the quantum mechanical theories of Schrodinger's cat. However, before this connection between the philosophy of Being and the science of quantum particles can be discussed, the problems of Truth and Reality as seen by previous philosophers, and Heidegger's attempt to solve these problems will have to be examined in detail.

The topics of Reality and Truth are very closely related to each other, and their definitions often overlap. Reality is usually thought of as the true state of being, or the sum of all things that are. For example, if physical objects like planets truly exist, and if the way in which the planets are perceived to revolve around the sun is true, then Reality is said to include planets and the way they orbit. Truth is often defined as an agreement between a proposition and Reality. For example, if it is proposed that planets orbit the sun, and in Reality the planets do, then it said that the proposition is true, or that it contains Truth. Truth is then basically thought of as Reality or a connection to Reality. However, the interdependence of Reality and Truth and what philosophers have viewed as our connection to Reality have created many problems.

Plato wondered how we could know we have discovered the Truth if we do not know what the Truth is. Plato tried to solve this problem by suggesting that we do not discover the Truth, and instead we remember it from a pre-existence of an omniscient soul. Other philosophers have addressed the problem of perception, Truth, and Reality. Skeptics ask if we are only immediately connected to our perceptions, then how can we learn the truth about anything? When looking at a table, we do not come into direct contact with the table, instead we are only directly connected to our brain receiving neuron impulses from the optic nerve, which is activated when the light signals from the table enter the eye (Westen, 132).

If there were a problem with our perceptions, then we would not be able to discover the Truth about the object we perceive. When watching the sun, the sun appears to travel around the Earth, even though scientists say that in Reality the Earth revolves around the sun. All of our perceptions can be fooled in some way

to hide reality from us. Descartes attempted to solve this problem by creating a foundation of self-evident Truth on which to build Reality. Kant tried to solve this problem by suggesting that objects of experience are in part related to the construction of the mind. Hegel, as well as many religions, tried to solve this problem by suggesting that the mind can transcend all other objects in order to gain a clear perception of Truth.

Relativists, taking a view more extreme than that of the Skeptics, say that Truth and Reality are always relative to things like perception, ideas, culture, and time. The Sophists, who are Relativists, have said that "Of all things, the measure is man", meaning that Reality is dependent on the perception and ideas of man. Thus, if man is the measure of all things and Reality is dependent on man, others have then asked what Reality was before man existed.

Some philosophers argue against the more extreme Relativists by saying that things existed before man, so Reality must be independent of him. Others argue against Relativists by making note of what they believe to be 'Eternal Truths'. An Eternal Truth is a truth that will always be true. An example commonly given is that the sum of the angles of a triangle will always be equal to two right angles. Heidegger addresses all of these problems in his book, *Being and Time*.

Heidegger believes that the real 'problems' about truth arise from philosophers not having a true understanding of Being and Being-in-the-World. Heidegger refers to man, and all other beings that care about Being, as Dasein. Dasein is a being that is concerned with its existence and the existence of other things. Dasein cares about its own Being, Being is in fact an issue for Dasein. Dasein does not simply exist, like a book or even a squirrel (that simply exists and simply acts), Dasein wonders about Being and cares about its own state of Being.

Dasein also has an *a priori* understanding of Being. This is shown by all of the philosophers who have pondered over Being and by people who commonly use the word 'to be' in everyday language without confusion or explanation of its meaning. Although the understanding of Being that Dasein has may be wrong, a careful interrogation of Dasein and phenomenology, which is a sort of observation of entities, will enable Being to disclose itself to Dasein. Heidegger believes that Plato had to rely on the pre-existence of a soul to solve the epistemological problems of Truth only because Plato did not have an accurate understanding of Dasein and disclosedness.

Disclosedness is an another essential characteristic of Dasein. Disclosedness is like a clearing in which things as they truly are can be brought to light. Dasein, itself, is this clearing.

> When we talk in an ontically figurative way of the *lumen naturale* in man, we have in mind nothing other than the existential-ontological structure of this entity. . . Dasein is its disclosedness Heidegger, 171)

What Heidegger is saying here is that disclosedness, or bringing things to light, is an ontological property of Dasein. "Ontological" is that which has to do with Being, as opposed to "ontical," which is that which has to do with ordinary and scientific facts. Disclosedness exists as part of the structure of the Being of Dasein, and in this way Dasein is itself its disclosedness.

Dasein through attunement, understanding, and discourse discovers itself and other entities. Dasein uncovers entities. With Heidegger's philosophy, there is no problem of truth and skepticism to be solved and Kant's connection between subject and object through the mind is not needed.

Another important characteristic of Dasein is that it exists as Being-in-the-World. Dasein is not separate from or independent of the world, but exists directly connected to the world. It exists as Being-in-the-World, because Dasein is constantly considering something, making use of something, accomplishing something, etc. Dasein has concern for its Being and for the world. There can be no transcending consciousness, as Hegel and others believe, because Dasein is inescapably connected to the world through its actions, thoughts, and very existence.

Now that Heidegger has established an understanding of the Being of Dasein which was missed by previous philosophers, he is ready to address the subject and definition of Truth based on his philosophical understanding of Dasein.

Earlier philosophers defined Truth as an agreement or correspondence between a proposition and what is real. Heidegger's definition of Truth is similar to the traditional one, except for an important twist.

> To say that an assertion "is true" signifies that it uncovers the entity as it is in itself. Such an assertion asserts, points out, 'lets' the entity 'be seen' in its uncoveredness. The Being-true (truth) of the assertion must be understood as Being-uncovering (Heidegger, 261).

Heidegger's definition of Truth also begins with an assertion or proposition. However, the connection between this assertion and Reality is not direct. It is not that an assertion is True if it describes Reality, it is True if it uncovers or discovers Reality.

To say that the sun orbits the Earth, then, is not true because in Reality the Earth orbits the sun. Instead that assertion is true, because the assertion shows (uncovers) how the Earth behaves. The assertion lets the Earth, with its orbit, be seen as it truly is. When it was said that the sun orbited the Earth, the true Being of the Earth was hidden from Dasein, it was undisclosed, and thus false.

Heidegger believes that the traditional definition of Truth stated by Aristotle as an agreement between what is asserted and an object, is the first point in which philosophy went wrong and created epistemological pseudo-problems for itself. "Thus truth has by no means the structure of an agreement between knowing and the object in the sense of a likening of one entity (the subject) to another (the

Object)" (Heidegger, 261). Heidegger has not thrown away this traditional view of Truth, though, he has just "appropriated it primordially" (Heidegger, 262). Heidegger's definition of Truth involves uncovering or disclosing.

As mentioned earlier, disclosedness is an important characteristic of Dasein. This means that "Being-true as Being-uncovering, is a way of Being for Dasein" (Heidegger, 263). If Dasein exists in the world as disclosedness, then Dasein is the clearing in which things are uncovered and brought to light. If Truth is an uncovering of objects, then that is what Dasein does. Being-true, or Truth, must be a way of Being for Dasein.

This has an interesting consequence for Truth, relativism, and Eternal Truths, part of which sounds similar to the theories about Schrodinger's cat. "'There is' truth only in so far as Dasein is and so long as Dasein is" (Heidegger, 269). If Truth is an uncovering and Dasein is what uncovers, then Truth is dependent on Dasein. If there is no Dasein, then there is no uncovering, and, hence ,there is no Truth. Heidegger phrases this as "Entities are uncovered only when Dasein is; and only as long as Dasein is, are they disclosed" (Heidegger, 269).

At first, the dependence of Truth on Dasein may seem a little far fetched, even when defining Truth as an uncovering. But, can a book or a chair by itself ever bring to light the Truth of something? Only Dasein can disclose things as they really are whether it's an animate object or not. When a squirrel runs up a tree to hide, it is not bringing to light the existence of the tree. Instead the squirrel takes the existence of the tree for granted and considers things like the distance of the tree and how well the bark will blend in with its own color. The squirrel is concerned with the ontical properties of the tree, not the ontological properties. It never stops to contemplate the existence of the tree, only Dasein would do that. It is in this way that Dasein is "ontically distinctive in that it is ontological." (Heidegger, 32) Because of this, a squirrel could never disclose anything about the ontological properties of the tree, and as the Being in "Being-true" suggests, Truth is ontological in nature not ontical. Truth is about Being-uncovered by Dasein by Dasein Being-in-the-world. Because Dasein is the only being that is ontological, Dasein is the only being that can disclose things as Being-true, and thus Truth is dependent on the existence of Dasein.

Truth existing only when Dasein exists seems to make Truth dependent upon Dasein and not Reality, and thus appears to support Skepticism. If Truth were only connected to the existence of Dasein and said nothing about Reality, then Dasein could never know what was real and the Skeptics would be right. However, this is not what Heidegger is saying. Dasein is Being-in-the-world, which means that Dasein is concerned with things of the world and interacts with things in the world by making use of them, caring about them, etc. Through phenomenology, an observation of Dasein's Being-in-the-world, things are disclosed. They are brought to light as they really are. When Dasein is Being-in-the-world and makes use of a thing such as a hammer, by hammering, Dasein is uncovering the

thing (hammer) as it really is: a tool used for hammering. Phenomenology, observing that Dasein uses a hammer for hammering, shows what a hammer really is. Heidegger is not a skeptic because careful phenomenology of Dasein does not show how things appear to Dasein. Instead it shows how things really are as things-in-themselves, it brings "the uncovering Dasein face to face with entities themselves" (Heidegger, 270).

If Heidegger were a skeptic, and believed that the Truth of Reality could never be known to Dasein, there would be no connection between Truth and Reality. However, Truth is not directly dependent on the existence of Dasein, but on the uncovering of a thing as it really is, which is dependent on the disclosedness of Dasein, and thus its existence. Heidegger believes that the Truth of how things really are can be made known and is therefore not a skeptic.

If Truth is dependent on Dasein, then what was there before Dasein existed? "Before there was any Dasein, there was no truth. . . For in such a case truth as disclosedness, uncovering, and uncoverdness, cannot be." (Heidegger, 269) If Truth is an uncovering, and uncovering is dependent upon Dasein, then there could be no Truth before Dasein existed. This may at first sound like extreme Relativism, for an extreme Relativist believes that reality is dependent on man and so before man there was no reality.

But this is not what Heidegger is saying, and Heidegger uses Newton's Laws as an example to make himself clearer. "Before Newton's Laws were discovered, they were not 'true'; it does not follow that they were false. . ." (Heidegger, 269). What does this mean? If Truth is dependent on the existence of Dasein, and if before Dasein existed nothing was true, wouldn't it follow that they were false?

In Heidegger's definition of Truth, they were neither true nor false. Heidegger defines Truth as an assertion uncovering an entity in itself, where the uncovering is dependent on Dasein. If Dasein does not exist, and no uncovering can be made, then nothing can be shown to be true or false. Because things cannot be shown to be true or false, it logically follows that things are not true and not false. Heidegger is not saying that things did not exist before Dasein, or that Reality is dependent on Dasein, he is only saying that nothing could be disclosed before Dasein. Heidegger writes,

> To say that before Newton his laws were neither true nor false, cannot signify that before him there were no such entities as have been uncovered and pointed out by those laws (Heidegger, 269).

However, this does not mean that things did not exist. Newton's Laws, for example, were not true nor false, but planets still revolved around the sun according to the principles of Newton's Laws. "Through Newton the laws became true and with them, entities became accessible in themselves to Dasein" (Heidegger, 269). When Newton discovered the laws of gravity, they became true. Before then,

they were neither true nor false because they had never been uncovered, or shown to be true or false. The Truth of the laws had never even been considered, or asked, so they could not be true or false.

But when the laws were uncovered, so were the things that obeyed the laws. Newton's laws made the planets and the orbits of planets appear as they really were. They became accessible to us. Because Heidegger says that things which obeyed Newton's laws existed before Newton, Heidegger is not exactly a relativist, but his philosophy is more like a middle ground between extreme relativists and extreme realists. Heidegger's philosophy of something being neither true nor false leads to another interesting question.

Heidegger wrote that before Dasein, nothing was true or false. So, before Dasein existed, if the statement "Trees exist" was asked to be true or false, would the answer be neither true nor false? Actually, if Dasein did not exist, then there would be no thing that had an understanding of what "exist" meant, and no thing could answer the question. There would be no answer. Does this mean that Heidegger is wrong because the answer is no longer "neither true nor false"? Actually, it doesn't, because the question itself could not be formed. Only Dasein could question the existence of beings, because only Dasein is ontological in nature. Only in retrospect can it be shown that the statement was neither true nor false before Dasein. But what happens if we now ask if that statement will be true or false in the future, when Dasein no longer exists?

"Before there was any Dasein, there was no truth nor will there be any after Dasein is no more" (Heidegger, 269) If Dasein no longer exists in the future, then Dasein cannot disclose things or uncover things, and Truth which is Being-uncovered will also not exist. If Truth does not exist, then nothing can be said to be true or false, and everything will be neither true nor false. Although this makes sense for things which we have not yet discovered, or uncovered, it seems that things which have already been uncovered as true should remain true. For example, why will Newton's laws, which we have discovered to be true, not always remain true?

Heidegger is not saying that the way planets behave will change when Dasein no longer exists. Heidegger is only saying that Newton's laws will no longer be uncovered. Uncovering things as they are is not like pulling off a blanket which will stay off unless returned. Uncovering things as they are is done constantly through Being-in-the-world. Dasein is, in some way, constantly concerned with Newton's laws and the things which are made accessible through Newton's laws. Newton's laws are constantly studied, taught, and explained. Newton's laws are constantly observed every time Dasein drops a tool or does not float off the Earth. Dasein, being constantly concerned with Newton's laws through Being-in-the-world, keeps Newton's laws uncovered.

In the future, when Dasein no longer exists, there will be no being that is ontologically concerned with Newton's laws. True, the cockroaches also will not

float off the Earth, but they will not be aware of that, nor will they be concerned with how not floating off the earth affects their state of Being. They will not be able to disclose, or uncover, Newton's laws, nor would they be able to answer the question, 'Are Newton's laws true?' The cockroaches would have no idea of what Being-true is since they are ontical, not ontological, in nature. Because of this, there will be no Truth after Dasein ceases to exist.

Because there will be no Truth after Dasein exists, and there was no Truth before Dasein exists, Truth seems to be confined to a finite period of time where Dasein exists.

> That there are 'eternal truths' will not be adequately proved until someone has succeeded in demonstrating that Dasein has been and will be for all eternity. As long as such a proof is still outstanding, this principle remains a fanciful contention which does not gain in legitimacy from having philosophers commonly 'believe' it (Heidegger, 269-270).

These sound like very harsh words against the belief in Eternal Truths, a belief that has always arisen throughout the history of philosophy. First, though, it is important to remember Heidegger's definition of Truth. Eternal Truth, to Heidegger, is not something that will always be a part of Reality. Eternal Truth, to Heidegger, is the eternal uncovering of things as they really are. For example, when Heidegger says that there are no Eternal Truths, he is not saying that the planets did not or will not always obey Newton's laws. Instead he writes that "Once entities have been uncovered, they show themselves precisely as entities which beforehand already were" (Heidegger, 269). Newton's laws could have always been a part of Reality, just not a part of Truth. He also writes that Newton's laws will not "become false if ontically no discoveredness were any longer possible" (Heidegger, 269). Even if Dasein does not exist, it does not mean that there cannot be planets which obey Newton's laws.

Heidegger is only saying Newton's laws have not always been and will not always be uncovered. There was a time when it was not known what the words 'Newton's laws' meant, and there was a time when nothing could consider the ontological truth of Newton's laws, or be concerned with how Newton's laws affected the state of Being. In this way, Newton's laws were not always uncovered and will not always be uncovered, and so Newton's laws cannot be an Eternal Truth. If in the future, there is no Dasein, and no thing knows what the word 'truth' means, then how can anything be considered an Eternal Truth?

Interestingly enough, Newton's laws, which have been considered to be an Eternal Truth by some, have already been shown to be false under many conditions. Under conditions which are believed to have existed at the beginning of the universe before the Big Bang, when the universe existed as a singularity, Newton's laws would not hold true. Also, for very large masses, energies, velocities, or ex-

treme densities (such as black holes), Newton's laws do not hold true. The actual orbits of the planets are better described by Einstein's theory of gravitational waves than by Newton's laws.

The fact that the sum of the angles of a triangle is always equal to two right angles, believed to be an Eternal Truth by Descartes and many others, is not necessarily true either. When a triangle is drawn on the Earth, the sum of the angles is actually greater than two right angles because the Earth is curved. Regions of space, too, can be curved and distorted by the gravitational effects of nearby matter. This curvature of space would change as the astronomical bodies causing it were formed, destroyed, and moved. These curves in space would constantly change the sum of the angles of any triangle drawn there.

Although, Heidegger does not address this aspect of Eternal Truths, it does make clearer how Truth could be considered far from Eternal. The non-existence of Eternal Truth as a result of the dependence of Truth on Dasein sounds almost like the idea of Schrodinger's cat.

The theory of Schrodinger's cat explores quantum mechanics as applied to the macroscopic level by applying the uncertainty principle to a cat. Quantum mechanics is the study of physics on the atomic level. The uncertainty principle states that both the position and the momentum of a particle can never simultaneously be known with complete accuracy. This is because a particle displays both the properties of a wave and a particle, it exhibits wave-particle duality. The position of a wave is not well defined because a wave is spread out in space. Since particles also display the property of a wave, a particle's position is not well defined. The uncertainty in the position of a particle can be reduced by superimposing many wavelengths to form a well-localized wave packet. However, since waves of different wavelengths have different momentums, and a well-localized wave packet has many wavelengths, the range of momentum of a particle will increase. Any attempt to increase the accuracy of the position of a particle will decrease the accuracy of the momentum of that particle. Any attempt to increase the accuracy of the momentum of a particle will decrease the accuracy of the position of that particle (Benson, 868).

One consequence of the uncertainty principle is found in the experimental measurement of the position of an electron. To measure the position of an electron in the lab, photons (quantum packets of light) are bounced off the electron. The position of the electron can only be determined as accurately as the wavelength of the photon used to determine the position, with smaller wavelengths resulting in more accurate measurements. However, the photon transfers some or all of its momentum to the electron upon collision, thus changing the momentum of the electron. Using a photon of larger wavelength, which has less momentum, will minimize the extent to which the momentum of the electron is changed. However, this will result in a less accurate measurement of the position of the electron. If a photon of smaller wavelength, which has greater momentum, is used to in-

crease the accuracy of the measurement of the electron's position, the accuracy of the measurement of the electron's momentum will decrease.

Since the position of an electron can never be known with complete accuracy, the position of the electron in an atom is instead described in terms of probability. There is a zero probability of an electron being positioned at the nucleus where the strong and weak forces prevent the electron from colliding with the nucleus. The probability of an electron being positioned far away from the nucleus where the attractive forces of the proton are no longer strong enough to hold the electron in orbit is also zero. The probability of an electron being positioned in between these two positions depends on energy levels and the number of electrons. Since the position of an electron can only accurately be described in terms of probability, scientists cannot predict the exact position of an electron. If two electron positions have equal probability, than scientists cannot predict which position the electron actually is at. Because of this scientists no longer view electrons as orbiting the nucleus in defined paths, as in the Bohr model, but view electrons as existing in an energy field of certain probability. When the position of the electron has not been measured and is unknown it is thought to have position only in terms of probability. The electron does not have a real position until that position is measured or observed.

The theory of Schrodinger's cat elevates the uncertainty principle from the microscopic level of quantum mechanics to the macroscopic level. In this theory, there is a cat that exists inside a closed box. Since the box is closed, the cat cannot be observed in any way. Inside the closed box with the cat is a sealed container of poison. At some point in time, depending on a quantum mechanical property, the container of poison is smashed, and the cat is killed. Because the smashing of the container depends on a quantum property, the exact time at which the container is smashed cannot be predicted. This means that the state of the container can only be viewed as smashed or not smashed in terms of probability. Since the life of the cat depends directly on the state of the container, the cat, too, can only be described as dead or alive in terms of probability. Because the cat cannot be said to be dead or alive, the cat is neither dead nor alive. When someone opens the box to observe the cat, then the cat will have the property of being dead or alive. (This idea is similar to the position of the electron being described only in terms of probability, until that position is measured or observed.)

At first, the theory of Schrodinger's cat may sound only slightly similar to Heidegger's philosophy on Truth. Heidegger does say that, "Before there was any Dasein, there was no truth; nor will there be any after Dasein is no more" (Heidegger, 269), but how is that related to an observer and a cat? Dasein is, in essence, an observer. Dasein, through phenomenology of Being-in-the-world discloses things as they really are. This phenomenology is an observation of the world of which only Dasein is capable. Only Dasein is capable of exposing the Being of a tool when using it. Monkeys may use some tools, but they are not concerned

with the Being of the tool or its ontological properties. Because Dasein is the only Being capable of observing being and entities as they really are, Dasein is the ultimate observer. When Dasein discloses something as it really is, Dasein is observing that thing as it really is. When Dasein discloses that a hammer is a tool used for hammering, Dasein is actually observing that the hammer is used for hammering.

Now that Dasein can be considered an observer, how does Truth being dependent upon Dasein (an observer) relate to the state of a cat being dependent on an observer? Before the cat is observed, the cat is neither dead nor alive. The cat being alive, therefore, cannot be said to be true, because the cat is not alive. The cat being alive, however, cannot be said to be false, because the cat is not dead. The cat being alive cannot be said to be true or false, and so it is neither true nor false. In this way, the life and death of the cat, is a Truth about the cat. Before the cat is observed, the cat being alive is neither true nor false, and so the Truth of the cat depends on the observer; just as before Newton's laws were discovered, they were neither true nor false, and so their Truth depended on Dasein. However, one might protest to this similarity because quantum mechanics is a science that deals with the ontical, ordinary and scientific facts, while Dasein is a Being that deals with the ontological. But this assumption would be wrong.

The momentum of a particle, the position of a particle; all these are factual, facts about ontical properties. Truth, as Being-true, is ontological, it deals with things that are factical, ontological facts. How can an ontical science relate to an ontological philosophy? On the microscopic level, quantum mechanics does deal with the ontical. However, when it is applied to the macroscopic level, it becomes ontological. In Schrodinger's cat, the question is not about the position, momentum, or some other ontical property of the cat. The question is about the Being of the cat. Is the cat Being-alive, or Being-dead? The question is about the existence of the cat as Dasein, and only Dasein, can understand existence. A dog, for example, may ontically consider whether or not the cat is alive to determine if he wants to chase the it. However, a dog could never ponder whether or not how a cat in a box could be neither dead nor alive. As soon as life and death are elevated out of the ordinary and into a complex realm of Truth dependent on observations where the Being of life and death is related to our very own Being in a search for Truth, life and death become ontological in nature. That the cat is Being-alive or is Being-dead is not uncovered until the box is uncovered. Until then the cat Being-alive is neither true nor false, just as Newton's laws were neither true nor false until Newton uncovered them.

Because the observer in Schrodinger's cat uncovers the box and brings the Being of the cat to light, the observer in Schrodinger's cat must be Dasein. Dasein is its disclosedness. Dasein is the clearing in which things are brought to light, shown to be as they truly are, and so the observer must be Dasein. Thus, Schrodinger's cat is related to Heidegger's Truth. The Being (Being-alive or Being-dead) of a cat

(an entity) is uncovered (observed) by Dasein (the observer), giving Truth to the state of the cat. Before Dasein uncovers the box and brings to light the Being of the cat as it really is, the cat was neither dead nor alive, and the cat Being-alive was neither true nor false. The Truth of the cat Being-alive depends on the existence of Dasein. When Dasein does not exist, the box cannot be uncovered, and the cat cannot be observed. Therefore, there is no Truth about the cat Being-alive since the cat is neither dead nor alive.

Heidegger has now addressed all of the problems, or what he calls pseudo-problems, of Truth and Reality. Because previous philosophers did not have Heidegger's understanding of Dasein, Being-in-the-world, and disclosedness, what they thought were problems in Truth and Reality arose. In reaction to these problems they created diverse philosophies on Truth and Reality. Heidegger's philosophy has shown where the tradition of epistemology, or the philosophy of Truth, went wrong, and how Heidegger has 'corrected' it. Heidegger's philosophy has showed that the definition of Truth, as a correspondence between an assertion and Reality, was not exact. He also showed that Skeptics cannot be right, because they miss the important aspect of Dasein's disclosedness. He showed that Relativists aren't exactly right either, because they miss the meaning of Being. And Heidegger has shown that the idea of an absolute conscious or transcending conscious is impossible since Dasein is Being-in-the-world. Instead Heidegger has reworked epistemology based on his philosophies of Dasein, disclosedness, and phenomenology.

Heidegger does not discard all of the previous notions of epistemology. Instead, he lands in a sort of middle ground between them all, where he reworks them to fit his own philosophy. Heidegger is not a Realist because he does not believe in Eternal Truth, and he makes Truth dependent on the existence of Dasein. But Heidegger is not a Skeptic either, because he believes that Dasein is in the Truth because Dasein is the clearing in which things are brought to light and shown as they really are. Heidegger is also not a Relativist because he believes that entities do behave as we uncover them before we uncover them, and that entities do exist before we uncover them. Heidegger's philosophy of Truth and Reality, then, is a compromise of Relativism and Realism, in the context of Heidegger's principles of Being and time.

Bibliography

Benson, Harris, *University Physics*, John Wiley & Sons, Inc., New York, 1996.

Heidegger, Martin, *Being and Time*, Harper and Row, New York, 1962.

Western, Drew, *Psychology Mind, Brain, and Culture*, John Wiley & Sons, Inc., New York, 1996.

The Joy Luck Club: The Complexities of Jing-Mei's Identity

Christopher Tam

In Amy Tan's novel *The Joy Luck Club* (New York: Vintage, 1989), Jing-Mei Woo feels that her life is being destroyed by her mother's expectations of her. In wanting to assume control over her own life, she rebels against her mother. By wrenching herself free of her mother, Jing-Mei believes that her principles will survive — principles that define who she is. But according to Amy Tan, the road to identity involves more than just the exercise of voices. Identity also comes out of a knowledge of one's roots.

As a child, Jing-Mei believes that her mother treats her like a doll, wanting her to take after celebrities, never accepting her for who she is. Believing that "you could be anything you wanted to be in America" (132), her mother takes her to a beauty school, drills her on geography, and signs her up for piano lessons. Yet Jing-Mei cannot understand why she can't be herself: "Why don't you like me the way I am? I'm not a genius! I can't play the piano" (136). Jing-Mei resents not being able to make her own decisions; she feels like a "crab trying to tap his way out of his own hot soup" (201), only to be prevented from doing so by her mother holding the lid on her. Her mother is unwilling to have her daughter settle for mediocrity; she wants to believe that her daughter has a "natural talent" (138), one that needs to be developed. It is this idealistic identity that her mother has in mind for her daughter that drives Jing-Mei to put a stop to her mother's "foolish pride" (138).

Restrained by her mother's expectations, Jing-Mei rebels against her mother, making a conscious effort to obliterate her from her life. As she stands in front of a mirror, she cries and tries to "scratch out the face in the mirror" (134), the face that her mother wants her to become, the face of her mother herself. "This wasn't China. . . I didn't have to do what my mother said anymore. . . I won't let her change me. I won't be what I'm not" (141, 134). She pretends that her mother means nothing to her. She becomes distracted by a foghorn whenever her mother drills her and continues to watch television after her mother has ordered her to practice piano. By saying "no" to her mother, Jing-Mei feels as if "her true self had finally emerged" (141). When her mother tells her that only an "obedient daughter . . . can live in this house" (142), Jing-Mei rejects her: "I wish I wasn't your daughter! I wish I'd never been born!" (142) In a final stroke, she wishes she were dead like the babies her mother had abandoned back in China. At once, her mother falls back "like a small brown leaf, thin, brittle, lifeless" (142), condemned by her

own daughter. Jing-Mei's wish for her mother to relinquish control of her becomes a reality.

Jing-Mei has asserted her "right to fall short of expectations" (142), but she still feels as if her identity remains hidden in "long shadows" (21). Slamming down the piano lid may have put an end to her misery but it also severed ties with her mother. What little communication had existed between the two has now been replaced by an unbreakable silence — a silence that is preventing Jing-Mei from asking her mother questions that would throw light on her identity. She yearns to know what the carvings on the jade pendant signify and whether her mother has ever wished for her to be like her other daughters. Even if she could summon the courage to speak to her mother, she feels that they could never understand each other. As they translate between English and Chinese, Jing-Mei feels that she "seemed to hear less than what was said, while my mother heard more" (37). Communication between mother and daughter could never be possible.

After her mother dies, the thirty-six year old Jing-Mei becomes more confused about herself than ever before. She grieves, unable to make sense of her emotions. She cannot confide in anyone but her mother, for "she's the only person I could have asked, to tell me about life's importance, to help me understand my grief" (197). If Jing-Mei could receive guidance from her mother, she would be able to deal with her tumultuous thoughts. But having ceased communication with her mother, her identity remains muddled up in her emotions. For if she cannot interpret her own thoughts and develop a philosophy for her life, how can she know who her true self is?

Because Jing-Mei knows "little percent" (27) of her mother, she cannot play the role of her daughter. When her mother's best friends ask her to go to China and tell her half-sisters about her mother, she confesses: "What will I say? What can I tell them about my mother? I don't know anything" (40).

As she plays mah jong with her aunts, she feels like an outsider. She is supposed to take her mother's place, yet she has never even played with or observed her mother playing mah jong before. Feeling inadequate, Jing-Mei is overcome with guilt, wondering "how someone like me can . . . be my mother at Joy Luck" (27). For Jing-Mei, her mother's death is a double-edged sword. It makes Jing-Mei realize that she "didn't appreciate her" (271), and it agonizes her because the questions she yearns to ask will remain unanswered.

In order for Jing-Mei to gain a true sense of herself, she must come to terms with the fact that she is an extension of her mother. Just as the Schumann song that Jing-Mei discovers is comprised of two parts, so her identity consists of two halves: that of her mother and that of her father. Together, the two halves give Jing-Mei her unique identity. And as the Schumann song can only be understood when both parts are played, so Jing-Mei must experience the world from her mother's point of view in order to get a better picture of herself. She agrees to go to China not only because she feels obliged to, but also because she wants to learn

more about her mother by becoming her. For that is how her half-sisters will view Jing-Mei — as an extension of their mother.

By retracing her mother's footsteps, Jing-Mei experiences an awakening, for she becomes aware of a part of her that she has never known. As she enters China to find her half-sisters, she feels "the skin of my forehead tingling, my blood rushing through a new course, my bones aching with a familiar old pain" (267). She feels alive, for she is in her own homeland. The surroundings are familiar to her, but they are also a painful reminder of how much she has forgotten that she is Chinese. There is no denying it: "Once you are born Chinese, you can not help but feel and think Chinese" (267). By ignoring her mother, she was denying that she was Chinese — a vital part component of her identity. As she hugs her two half-sisters, she realizes: "Now I see what part of me is Chinese. It is so obvious. It is my family. It is in our blood" (288).

By re-establishing connections with her family, Jing-Mei sheds light on her identity. As she thinks about why her mother was so keen on her becoming a prodigy, why her mother never gave up the search for her other babies, she realizes that her mother's life was driven by her love for family. In order to come to terms with her identity, Jing-Mei must organize her life around her family — the ultimate source of identity. Jing-Mei becomes aware of her role as a daughter, that she must look after the obligations of her mother. She becomes aware that being American entails striving to be the best, not just thinking independently. Most importantly, she becomes aware of herself as Chinese. And as Chinese, she must respect and take care of her family and friends. It is only after Jing-Mei accepts this part of her identity that she realizes what life's importance is. It is her family. Family gives rise to roles, values, and identity. After thirty-six years, Jing-Mei has finally become one with her identity.

Jing-Mei believed that she could find her identity on her own, that she could "grow strong and straight" (191) like a tree. But in throwing her mother out of her life, she became a weed, "growing wild in any direction, running along the ground" (191), never having a clear sense as to how she was to live her life.

Jing-Mei's experience parallels a lot of our own experiences. We have all felt like pawns whose moves were determined by our parents. We rebelled against them; we wanted to be in control of our own moves. But once we saw why our parents wanted us to play a certain move, we became enriched. Our parents became our role models; they helped us to interpret our thoughts and to find our place in society. As Jing-Mei learns, our parents hold the key to our identity.

Political Theorist and President: James Madison and the Question of a National Bank

Gabe Wright

James Madison is a preeminent figure in the founding of the United States of America. His Virginia plan prepared the way for open deliberations at the Constitutional Convention of 1787, and through this convention a new republic was formed based on new political ideas. As a result of his contributions to the convention, James Madison earned the title of father of the Constitution. The theories used to devise the plan for union chronicled in his notes on the convention and in his Federalist Papers, influenced others in favor of the Constitution. As well as the father of the Constitution, James Madison was also the fourth President of the United States. His influence upon this fledgling country has made James Madison a source of discussion among scholars in the search for consistency or inconsistency in his theory and his practice.[1] The purpose of this study is to investigate whether or not James Madison was consistent in his political ideas, in particular, while he was President. This will be done using the charter of the Bank of the United States as the primary focus. The study will also draw upon Madison's views during the Constitutional convention and the ideological-historical relationship between the first and second charters of the Bank of the United States and an Omnibus Bill proposed by Congress in 1817.

Within three years of the ratification of the Constitution, those involved in American politics were still unsure about the powers afforded to them by the Constitution. In 1791, an issue arose as to whether or not Congress possessed the power to charter a national bank. The charter, a popular measure, was passed in the Senate without the need for a roll call, while in the House it was placed ahead of other bills and passed easily through the committees.[2]

Yet, James Madison was not sure about the government's role in the charter for a national bank. Madison, at the time a member of the House of Representatives, did not believe that issuing a charter for a national bank was constitutional. His arguments against the charter were based on the Constitutional Convention as well as his interpretation of the Constitution, since he was a founding father.

Madison called for a debate in the House on the Bank's constitutionality in order to convey the idea that Congress was acting outside of its powers in issuing the charter. His position on the bank's constitutionality stemmed from a motion he made during the Constitutional Convention in 1787: "to give Congress an express power to grant charters of incorporation."[3] The motion was defeated, which

meant that Congress did not have the authority under the constitution to charter a national bank.[4]

Believing that the Constitution should be interpreted strictly and that precedent also lay with the state ratifying conventions, Madison argued that Congress could only use those powers which were expressly granted to it.[5] According to his strict interpretation of the Constitution and the Convention's precedent of omitting the expressed power to grant charters, Madison believed the charter for a bank was unconstitutional. To further substantiate his position, Madison pointed to the army as an example. In the Constitution, Congress has the right to declare war. To sustain this power, the Constitution also provides Congress with the power "to raise and support armies" as well as "to make rules and regulations for the government of armies."[6] Regarding the bank, Congress had the power to borrow money, but nowhere was it expressed that they could lend or even charter banks so as to borrow. Using the idea that Congress' power over the army is well outlined, it is obvious that the Constitution did not approve the chartering of the bank.

Madison knew that some would interpret the Constitution loosely and would be able to justify the charter, which is where his support of the precedents established by the state ratifying conventions applies. Although Madison sought a stronger central government through the Constitution of 1787, he firmly believed in the notion of a limited government.[7] For this reason, Madison believed that the interpretation of the Constitution by the state conventions, which denies Congress the right to issue charters of incorporation as well as issuing charters through the "necessary and proper" clause, was essential in determining how the Constitution should be implemented by the federal government.[8] Madison agreed, believing that the "necessary and proper" clause only applied to Congress' abilities in passing legislation related to its enumerated powers.[9]

Madison presented his most in depth argument against the Bank charter before Congress on February 2, 1791, where he discussed the advantages and disadvantages of the bank. Madison saw the bank's advantages as providing aid to merchants in their "mercantile operations" and in their making punctual payments, aid to the government in meeting its revenue obligations in a timely manner, preventing usury, preserving gold and silver by using bank notes, and "facilitating occasional remittances from different places where notes happen to circulate."[10]

Madison's objections to the Bank outweighed the advantages he had pointed out. Although he saw the preservation of gold and silver as advantageous, he believed that replacing them with notes was not a good idea. He was concerned about what would happen if there were a run on the bank.[11] Madison further argued that if the government were to charter a Bank of the United States, they should charter several banks, scattered throughout the country, which would be advantageous to both merchants and the government. A single national bank in this country would be reflective of the single national bank in England which was

advantageous only to the government — which was a monarchy.[12] The United States was not a monarchy but a limited government, and therefore one national bank would be indicative of absolute sovereignty, contrary to the United States' political structure. Finally, Madison saw that the bank might, as other foreign banks had, become more favorable to the stockholders and those with power in the government than to the general population.[13] Madison thought this was a usage of unjust power.

Arguing against the charter, Madison began to dissect and analyze its constitutionality. Madison spelled out three clauses in the Constitution by which the bank could possibly be chartered, and then proceeded to discuss why they could not be used.

These three clauses were:

(1) The power to lay and collect taxes to pay the debts and provide for the common defense and general welfare.
(2) The power to borrow money on the credit of the United States.
(3) The powers to pass all laws necessary and proper to carry into execution those powers.[14]

Examining the first clause, Madison argued that the bill to charter the bank levied no tax. In particular, no tax to pay the debt nor a tax to provide for the general welfare.[15] Congress only had the power to promote the general welfare where the states could not perform this function. Madison proved that Congress had no power here by presenting four arguments: (1) that a national bank would interfere with and defeat state banks; (2) that it would interfere with the rights of the states to prohibit the establishing of banks and circulation of currency; (3) that for Congress to charter a bank where it had no enumerated power to do so would be an infringement on the rights of the states; (4) and that the chartering of a bank would set a precedent for Congress to charter anything it wanted, including companies of manufacturers for canals or religious societies.[16]

With the second clause, regarding the power to borrow money on the credit of the United States, Madison pointed out that this charter was not a bill to borrow money and that it was not necessary for Congress to have a bank to gain the ability to borrow. By creating a bank, they were merely creating the will to borrow.[17] This was not provided for by the Constitution and would set a dangerous precedent.

Madison argued against the final clause, the "necessary and proper" clause, by discussing how it was to be interpreted. Primarily, the "necessary and proper" clause only applied to the powers enumerated to Congress in the Constitution.[18] To allow the charter of the bank to be passed, would allow Congress to step outside the boundaries of their enumerated powers.[19] If Congress validated the bank through the "necessary and proper" clause, expanding their ability from the enumerated power to lend and being able to derive the "necessary and proper" power

to lend, then Congress would be able to somehow justify every non-enumerated power they would assume.

Again, Madison argued for preserving the power given to the states. Madison remarked that the states had the right to levy and collect taxes because the Constitution did not expressly deny them that right. Therefore, if Congress could charter a bank because they believed it was "necessary and proper" for the successful financing of the country, then they would be able to overpower all state taxes as they saw fit in order to maintain the successful finances of the country.[20] Attacking the use of the "necessary and proper" clause, Madison said

> Mark the reasoning on which the validity of the bill depends. To borrow money is made the *end*, and the accumulation of capital *implied* as the *means*. The accumulation of capital is, then, the *end* and a bank implied as the *means*. The bank is then the *end*, and a charter of incorporation, a monopoly, . . . implied as the *means*.[21]

If Congress passed the bill using this argument, then they would be allowed to legislate on anything that was even remotely related to economics.[22]

Madison contended that the bank was merely a convenience, and the powers it assumed could be derived elsewhere. The uses of a bank could be accomplished through Congress' levying taxes, taking loans from individuals, and controlling state banks by permitting the currency they issued to be allowed in the payment of taxes for federal revenue.[23] All of these powers were constitutional and all in some way eliminated the need for a bank.

Finally, Madison reminded the members of the House of Representatives of the ninth and tenth amendments. As he put it, "the former, as guarding against a latitude of interpretation — the latter as excluding every source of power not within the constitution itself."[24] He summed up his argument by indicating that passage of this bill was a usurpation of power, an establishment of precedent of power, and a violation of power over the state government by the federal government.[25] Madison believed that all of his arguments represented condemnations of the charter by himself, the Constitution, the founders, and the state ratifying conventions.[26]

Madison hoped that his arguments would compel the House of Representatives to vote against the chartering of a national bank. Yet, Madison faced an opponent as influential as himself. This opponent was Alexander Hamilton, the mastermind and vigorous supporter of the national bank. Alexander Hamilton used arguments that James Madison put forth in *Federalist* Number 44, regarding the "necessary and proper" clause, to support his view. Ralph Ketcham notes that Hamilton used, in particular, the quotation by Madison: "no axiom is more clearly established in law, or in reason, than that whatever end is required, the means are authorized; wherever a general power to do a thing is given, every particular

power necessary for doing it, is included."[27] Hamilton also used arguments that without the "necessary and proper" clause, Congress would be useless, unable to perform any actions that were not expressly enumerated by the Constitution, and that if Congress did overstep its powers using the "necessary and proper" clause, it was up to the executive and judicial branches to keep Congress in check by vetoing or overruling such legislation.[28] Furthermore, the people will have control by voting out of office all congressmen who usurped state powers via the "necessary and proper" clause.[29]

Hamilton believed Madison's theories regarding the "necessary and proper" clause were inconsistent and began to use this to his favor. Hamilton knew that Madison was a supporter of implied powers, especially under the Articles of Confederation.[30] In Federalist Number 44, Madison continued to support this belief. It was ultimately Hamilton's reiteration of the arguments Madison used in the Federalist Papers that achieved the passage of the bank charter.[31]

Madison lost this first battle over the charter for the Bank of the United States. He firmly believed that the bank could not be justified by the Constitution and that its passage would violate the expressed powers given to Congress by the Constitution, setting a precedent of non-adherence to the Constitution.[32] However, it did not matter how much Madison argued from a founding father's point of view, the interpretation of the Constitution would be decided by the nation.

The debates over the bank in 1791 would not be the last time that James Madison was involved in the bank issue. When Congress chartered the bank in 1791 with President Washington's approval, they allowed the charter to last only twenty years. Hence, the charter for the national bank would expire in 1811; ironically, a date which fell in the middle of James Madison's first term as president. One would expect James Madison to use the office of president to his advantage in preventing the renewal of the bank charter in 1811, but this was not the case. Madison took definitive steps in the opposite direction of his position of 1791. He supported the rechartering of the national bank for another twenty years. His public explanation for doing so appeared cut and dry. The events leading to his signing of the bill and his opponents' perceptions of him and his opponents' actions tell a different story.

After Congress and President Washington allowed the charter for a national bank to pass, Madison had no choice but to support it. The public did not oppose the bank nor did the Supreme Court overrule the charter as unconstitutional. Precedent was set, but not every president supported the bank. Thomas Jefferson, who was president before Madison, allowed the bank to fall apart. When Madison began his first term as president, he actively began to restore the bank, believing that it was what the country wanted.[33] Furthermore, Madison faced increasing financial problems as a result of the war between England and France and Jefferson's policies. Madison now turned willingly to the national bank for help.[34]

In April of 1810, Congress began to consider the rechartering of the Bank of the United States. Meeting with opposition, a vote over the new charter was held off until January of 1811.[35] In the meantime, there was much discussion regarding support for a new charter for the bank. Madison became actively involved in the renewal of the charter when Senator Samuel Smith of Maryland approached him regarding actions taken by the bank. Smith, an opponent of the bank, argued that the bank was ordering its branches to "reduce discounts" and call in money from other banks.[36] Although the bank referred to this as a winding-up move, done in preparation for the bank's closing when its charter expires, Senator Smith believed that this was actually a maneuver by the pro-bank forces to compel Congress to recharter the bank.[37] Senator Smith believed that the best solution to the financial problems plaguing the national bank was to have Secretary of Treasury Albert Gallatin transfer the Treasury funds of the national bank into the state banks.[38]

In January of 1811, with three months left in the original charter, Madison approached Secretary Gallatin with Senator Smith's complaints. Gallatin addressed these complaints in his proposal to Congress for a new charter. There would need to be a vote on the new charter. Secretary Gallatin favored the rechartering of the national bank, seeing the Bank of the United States as a "source of funds for federal purposes."[39] Gallatin's approval of the bank was supported by the statement that the bank was a safe place to deposit government funds, "an efficient clearinghouse for tax revenues from the several port collectors' receipts, and a ready source of capital when the government issued bonds to fill gaps between income and payments."[40]

Madison agreed with Gallatin's arguments in favor of the bank, although his acquiescence to rechartering the Bank of the United States contradicted his position in 1791. It was this contradiction, this admission that he had changed his mind, which prevented Madison from publicly supporting the bill.[41] Instead, Madison let word of his support pass quietly, in the form of rumors.

When asked for his reasons behind supporting the bank's new charter, Madison often cited precedent. Madison claimed that since the bank was not defeated by President Washington, the Supreme Court, nor the American people, a precedent was created in which the nation approved of the bank.[42] Here, Madison claimed, precedent overruled the constitutionality of the bank and he was thus compelled to change his public opinion regarding the bank.[43]

Madison received public criticism for his support for the rechartering of the national bank. One such person, who signed his work "Tammany," accused Madison of being weak before the Federalists by letting them recharter the bank after Madison diligently argued against it.[44] Tammany believed that if Madison upheld the Federalists' position on the bank, based on precedent, the Constitution would be reduced to "a nose of wax," its meaning to be altered by established unconstitutional precedents. Tammany further raised the question: "[I]s the Con-

stitution like the chameleon [sic], which changes its hue according to the times and positions in which it may be viewed?'"[45] Tammany believed that American politics and Madison's reputation hinged on the rechartering of the bank, urging that Madison's arguments in 1791 regarding the bank had not lost validity over time. Tammany believed that Madison had changed his mind as a result of the corruptive effect of politics on one's beliefs. If Madison did not stand up for the Constitution but would rather bow down to precedent, then the actions of the Federalists set the standard for this government and no party nor constitution could change it.[46] Tammany's final statement was a blow to Madison. He argued that we fought a revolution to be free from a corrupt government only to die in the corruption of our own.[47]

Despite these arguments against his stance, Madison maintained tacit support for the bank. The bill would not reach Madison in 1811. The Senate, deadlocked in a tie over the bill, defeated the charter when Vice President George Clinton cast the deciding vote against it.[48] Hamilton's idea, which Madison decided to support in 1811, was dead for the time being. Yet, this did not deter his support for the bank. In his 1815 State of the Union address, Madison noted that "the absence of a uniform national currency suggested the probable need of a national bank." [49]

By January 1815, both houses of Congress agreed on the details for a charter for the bank of the United States. Although Madison wanted to see a new charter for the bank, he could not approve the bill. Madison acknowledged the validity of the bank based on precedent, but the provisions which applied to the bill were not acceptable.[50] Madison's first concern was that this bank would have no legal obligations to support public measures, for instance, wartime measures. His other concern was the fact that the bank would be able to decline any connection with the national treasury.[51]

Madison continued arguing his concerns about the bank's support of the public during times of war. He believed that the bank could not be relied on to "provide a circulating medium, nor to furnish loans, or anticipations of public revenue."[52] Madison stated that without a medium, taxes could not be collected, and in the absence of specie, the medium which would need to be substituted would be notes issued by the national bank. Therefore, the bank could not be looked to for support by the people during a war or other crisis because its main interest was supporting itself. Madison summed up his argument by stating that this bill would create a monopoly in which the bank would profit more from its existence than the public would.[53] Madison vetoed the bill. But by April 10, 1816, Congress presented a bill for the charter of the second Bank of the United States which Madison approved and signed.[54]

The signing of this bill does not end the analysis of Madison's perceptions on the bank. In March of 1817, Congress presented the Bonus Bill to President Madison. In this bill, Congress appropriated itself one and a half million dollars as a bonus, paid to them by the second Bank of the United States, as well as by other

sources, for the funding of road and canal construction.[55] Madison vetoed this bill, arguing that Congress had no constitutional place in the improvement of transportation in the United States.[56]

Madison's veto of the Bonus Bill lends validity to his arguments against the first charter for the bank and for a second charter of the bank. In his 1791 arguments against the charter of the bank, Madison claimed that if Congress were allowed to incorporate banks, they would be able to create corporations for anything including the building of roads and canals. Madison lost this battle over the charter and acquiesced to precedent and the will of the people. Soon after the Constitution's ratification, Madison wrote that "the exposition of the constitution . . . would be a copious source of trouble until its meaning on all great points should be settled by precedents."[57] This is what occurred and Madison chose to follow the precedent. Although precedent had been set regarding the bank, Madison managed to prevent the spread of Congress' power to grant corporations by vetoing the Bonus Bill. Using the power of the executive, he applied his personal interpretation regarding the charter of the bank in 1791 to the Bonus Bill in 1817.

The events surrounding the first and second charter of the national bank detail Madison's political ideas regarding the Constitution. In the years following the ratification of the Constitution, Madison found it essential to make sure the proper interpretations were applied. He also realized that the will of the people along with the collaborative efforts of the executive, legislative, and judicial branches would define the Constitution and set precedents for the following generations to follow.

James Madison may have appeared to have compromised his political theories but when one untangles the web of politics behind the bank, he can find that James Madison did his best to preserve his theory. Madison stood by the ideas he presented in the Federalist Papers, although sometimes misinterpreted by his opponents. Madison believed that the President, the Supreme Court, or the American people would keep Congress in check if they overstepped their power in the Constitution. Since they did not stop the bank, Madison believed it was his job to uphold the will of the people regarding the bank. Madison knew the Constitution would be established on precedent, and the creation of the bank was one of these precedents. Furthermore, Madison's veto of the Bonus Bill shows his conviction in his beliefs of 1791. He feared Congress would try to establish other charters if they chartered a bank. The Bonus Bill provided the impetus for Congress to charter manufacturers for transportation. Madison's veto prevented the spread of non-enumerated powers to Congress, in line with his arguments and beliefs in 1791 and during the Constitutional convention.

James Madison did his best to practice his theory as president. Within the bounds offered, Madison did not compromise his opinions on politics. The confusion of politics in a still young country which had not yet established itself led to a rejec-

tion of his 1791 argument while the very same argument would emerge again in 1817 and be used in a veto. Madison did not violate his political theory, but was challenged by the adolescence of a young country.

Endnotes

1 Some historians such as Irving Brant and Forrest McDonald have argued that James Madison was quite inconsistent in his ideas regarding the government of the United States. Presently, the strongest arguement for his consistency comes from Richard Matthews, a political theorist. (Richard K. Matthews, *If Men Were Angels: James Madison and the Heartless Empire of Reason*, Lawrence: University of Kansas Press, 1995.) However, where Matthews' foundation lies in the theories behind Madison's ideologies, this study places Madison's consistency in a historical context.

2 Irving Brant, *James Madison*, vol. 3 (New York: The Bobbs-Merrill Co., 1950), 328.

3 Irving Brant, *Storm Over the Constitution* (New York: The Bobbs-Merrill Co., 1936), 133.

4 Irving Brant, *James Madison*, 3:328.

5 Ralph Ketcham, *James Madison* (Charlottesville: The University Press of Virginia, 1990), 319.

6 Constitution of the United States, Article 1, Section 8, clauses 11-16.

7 *Ibid.*

8 Irving Brant, *James Madison*, 3:329. Ketcham 320. The states Madison refers to when discussing the ratifying conventions are Pennsylvania, Virginia, and North Carolina.

9 *Ibid.*

10 M. St. Clair Clarke and D.A. Hall, comp., *Speech given by James Madison in Congress*, 2 February 1791, in *Legislative and Documentary History of the Bank of the United States* (New York: Augustus M. Kelly, 1967), 39.

11 *Ibid.*

12 *Ibid.*

13 *Ibid.*

14 *Ibid.*

15 *Ibid.*, 41.

16 *Ibid.*

17 *Ibid.*

18 Ketcham, 320.

19 Clarke and Hall, 42.

20 *Ibid.*

21 *Ibid.*

22 *Ibid.*

23 *Ibid.*, 44.

24 *Ibid.*

25 *Ibid.*

26 *Ibid.*, 45.

27 Ketcham, 321. Issac Kramnick, ed. *The Federalist Papers* (London: Penguin Group, 1987), 290.

28 Kramnick, 289-290.

29 Kramnick, 290.

30 Irving Brant, *The Fourth President: A Life of James Madison* (New York: The Bobbs-Merrill Co., 1970), 251.

31 *Ibid.* Brant, using Hamilton's arguements, also believes that Madison was quite inconsistent regarding his own political ideas.

32 *Ibid.*, 250.

33 Robert Allen Rutland, *The Presidency of James Madison* (Lawrence: University Press of Kansas, 1990), 210.

34 Marvin Myers, *The Mind of The Founder* (Hanover: University Press of England, 1973), xxxvii.

35 J.C.A. Stagg, Jeane Cross, and Susan Perdue, eds., *The Papers of James Madison*, Presidential Series, vol. 2, (Charlottesville: University Press of Virginia, 1992) 296n.

36 *Samuel Smith to James Madison*, 8 August 1810, in *The Papers of James Madison*, 2:470-471.

37 Irving Brant, *James Madison*, vol.5 (New York: The Bobbs-Merrill Co., 1956), 266.

38 *Samuel Smith to James Madison*, 8 August 1810, in *The Papers of James Madison*, 2:471.

39 Rutland, 68. Rutland draws this conclusion in making the point that Gallatin had no doubts over the constitutionality of the bank like Madison did in 1791.

40 *Ibid.*

41 *Ibid.*, 70.

42 *The Fourth President*, 597.

43 Drew R. McCoy, *The Last of the Fathers* (Cambridge, MA: Cambridge University Press, 1989), 80. Also, Irving Brant, in *The Fourth President: A Life of James Madison*, argues the point that Madison saw the bank as both "expedient" and "necessary" therefore making it "necessary and proper"(429). This last statement coincides with Madison's arguement as well as the author's in light of the fact that Madison was adhering to the precedent established over the last twenty years.

44 From "Tammany," in *The Papers of James Madison*, 2:304.

45 *Ibid.*

46 *Ibid.*, 2:305.

47 *Ibid.*

48 Richard B. Morris, *Witnesses at the Creation* (New York: Henry Holt and Co., 1985), 11.

49 Brant, *The Fourth President*, 596.

50 Clarke and Hall, *The President's Veto of the Bill, In Senate, 30 January 1815*, 594.

51 *Ibid.*

52 *Ibid.*, 595.

53 *Ibid.*

54 Brant, *The Fourth President*, 597.

55 Henry Steele Commager, ed., *Madison's Veto of the Bonus Bill, in Documents of American History* (New York: Appelton-Century-Croft, 1968), 212.

56 McCoy, 94. McCoy notes that Madison did believe that the government should be involved in improvements of the roads and canals in the United States and suggested that Congress attempt to accomplish this through an amendment. The veto was not the result of Madison not believing these improvements were necessary, but that Congress was again assuming too much power through the "necessary and proper" clause.

57 *Letters from James Madison to Samuel Johnston*, 21 June 1789, in Charles F. Hobson, Robert A. Rutland, William M.E. Rachal, and Jeanne K. Sisson, eds. *The Papers of James Madison*, vol. 12 (Charlottesville: University Press of Virginia, 1979), 250.

Harriet Beecher Stowe's *Uncle Tom's Cabin* and Mark Twain's *Adventures of Huckleberry Finn*: Historical Reasons For Their Diverse Reception

Samuel Sivartsen

Uncle Tom's Cabin and the *Adventures of Huckleberry Finn* address slavery and the conditions of black people in nineteenth-century America, but the dominant white American response to each was radically different. Harriet Beecher Stowe's work dramatically influenced social perspectives in America, while Mark Twain's was seen as entertaining but had little social impact. By comparing these two works, their authors, and their historical contexts, I will explain their different effects. My comparison draws on contemporary responses and critical reception of the works at the time they were published. Finally, I will analyze the texts themselves to explain their dissimilar influences on American literature.

The Authors and their Works

Harriet Beecher Stowe was born in 1811 in Connecticut, but left New England for Cincinnati in 1832. For eighteen years Stowe lived "across the Ohio River from slave holding communities," and "absorb[ed] from fugitive slaves and visits to the South a personal knowledge of the institution of slavery." The slave narratives she learned while there influenced *Uncle Tom's Cabin*. Stowe returned to New England in 1850, the same year that the Fugitive Slave Act was established. Her moral disgust of slavery peaked with this legislation which allowed slave owners to pursue and reclaim runaway slaves in free states. Northerners were not only required by law to aid in the capture of escaped slaves, but could be prosecuted for assisting them in any way. Stowe's father, Henry Ward Beecher, observed that this new law "brought the abomination of slavery to our very door." At that point in the nation's history, Harriet Beecher Stowe wrote, "The shame of American literature [was] the degree to which our authors of the 1830's and 1840's kept silent during the rising storm of debate on the slavery issue." Stowe's sister-in-law wrote to her: "if I could use a pen as you can, I would write something that would make this whole nation feel what an accursed thing this slavery is." Encouraged by this sentiment and defying the passive and embarrassing tradition of other American writers, Stowe wrote her novel during the following year.

Mark Twain (the pen name of Samuel Langhorne Clemens) was born in Missouri in 1835, where he grew up accepting the traditional southern system of slavery. Twain admittedly "accepted the South's peculiar institution without moral reservations," and his earlier writings reflect his bigotry. However, Twain witnessed many lynchings and other acts of pointless violence against blacks and by

the end of his life and career, became a self-professed reconstructed "Yankee. . . a champion of interracial brotherhood," with friends such as Booker T. Washington and Frederick Douglass. As a young adult, Twain traveled extensively throughout the United States, finally settling as a river boat pilot on the Mississippi River. "Clemens practiced this lucrative and prestigious trade until the Civil War virtually ended commercial river traffic in 1861." The future author served briefly in the Confederate militia early in the War, but before the end of 1861, left it for the Nevada Territory with his brother, who had been appointed secretary of the region by President Lincoln. There Mark Twain began his career as a journalist and writer, which once again sent him journeying and observing all over America. After years of sporadic writing and revision, *Adventures of Huckleberry Finn* was finally published in the United States in 1885.

Over the three decades that passed between the publication of these two novels, the social and political landscape of America underwent drastic metamorphoses, and the literary trends of the nation reflected these changes. The Civil War and Reconstruction were among the most obvious and dramatic influences on nineteenth-century writers. This period saw the collapse and revival of the nation. The publication of Charles Darwin's *The Origin of the Species* in 1859 introduced the theory of "survival of the fittest," and caused controversy in scientific and religious thought. The hypothetical parallel application of Darwin's theory to society was also explored in literature. Throughout the century, American writers seemed to be searching for a national identity — an elusive prospect for a country continually struggling with ever-increasing immigration, and, later in the century, urbanization and industrialization. "The major writers of the period lived with the anguishing paradox that the most idealistic nation in the world was implicated in continuing national sins: the near genocide of the American Indians...the staged Executive's War,'" but slavery and the general mistreatment of blacks were the most discomforting of the nation's injustices. In the face of all these obstacles, writers sought to preserve distinctive regional ways of life by immortalizing an area's unique dialect and culture in print. Both Twain and Stowe used this technique of "local color" in their works. Twain even thought it necessary to include an explanatory note at the beginning of his novel:

> In this book a number of dialects are used, to wit: the Missouri Negro dialect; the extremist form of the backwoods South-Western dialect; the ordinary "Pike-County" dialect; and four modified varieties of this last. The shadings have not been done in a haphazard fashion, or by guesswork; but painstakingly, and with the trustworthy guidance and support of personal familiarity with these several forms of speech.
>
> I make this explanation for the reason that without it many readers would suppose that all these characters were trying to talk alike and not succeeding.

Like Twain, Stowe used phonetic spelling to communicate various dialects, and both authors conveyed a sense of familiarity with their subject matter. Other literary trends in the century included realism and naturalism, which reflected the nation's need to see things logically and accurately, and to remember humanity's place in nature despite advances in technology. Both Stowe and Twain also strived to realize these ideals in their works. Each gave very accurate and realistic portrayals of their characters and events, and also concentrated on the moral obligations and mortal limitations of humankind. These similarities in style indicate that, although Twain's work was more comedic than Stowe's drama, the reason for the different effects of the novels was not simply a matter of style.

Historical Context, Critical Reception, and the Author's Intentions

A major reason for the differences between the works is the precise historical context of the novels' time of publication. *Uncle Tom's Cabin* appeared at the beginning of an era on the verge of dramatic and hopeful social change. The novel was not only fueled by the nation's outrage at the Fugitive Slave Act, but perpetuated by this social aggravation. Stowe has even been credited with contributing significantly to the outbreak of the Civil War. Allegedly, upon meeting the author, President Abraham Lincoln semi-facetiously remarked, "so this is the little lady who made the big war."

Contrarily, the public that welcomed *Adventures of Huckleberry Finn* decades later had already borne witness to the devastating consequences of such extreme social transformation. Twain did not even begin to write his book until 1876, almost the end of the Reconstruction. Despite the persistence of bigotry and social inequities, much social reform dealing with race had been implemented by this time. However, still-recovering Americans were understandably resistant to any further drastic social changes. Many southerners remained bitter from their defeat by the Union, and northerners, although relatively open-minded, shared with their southern neighbors an unwillingness to engage in any potentially militant reform. Any moral obligation to equal rights was tempered on both sides by thoughts of the effects of war on a generation. These are possible reasons why Twain's novel did not ignite any dramatic desire for change

Another reason may be that *Uncle Tom's Cabin* was set in the present (at the time of its publication), while *Adventures of Huckleberry Finn* recalled the time and place of Twain's youth — ironically around the time that Stowe published her novel. Uncle Tom's steamboat ride to Shelby plantation in New Orleans might have occurred at the same time as Huck and Jim's raft ride down the Mississippi. Despite this interesting fictional coincidence, Twain's setting remained an unfamiliar one to northern readers. Inge writes,

> [The book] belongs to the fifties, the old time before the civil war, when the institution was flourishing against all the efforts of the Abolitionists...It is

> now so far off that even those who are old enough to remember it think of it as a kind of dream. . . No American of Northern birth or breeding could have imagined the spiritual struggle of Huck Finn in deciding to help the Negro Jim to his freedom, even though he should be forever despised as a Negro thief in his native town, and perhaps eternally lost through the blackness of his sin.

The "present day" setting of *Uncle Tom's Cabin* shocked its white northern audience into recognizing the inhumanity of slavery and the struggle of black people in their own time.

> The publication of Stowe's novel *Uncle Tom's Cabin* in 1852 brought slavery into the homes of thousands of Northerners who had little previous exposure to the South's peculiar institution...[the novel] helped direct public opinion against the Fugitive Slave Act and against the spread of slavery into the territories.

As Inge suggests, the opposite effect may have occurred for Twain's work, however, since many readers in the 1880's and 90's might have found it difficult to identify with the setting and circumstances of *Adventures of Huckleberry Finn*.

Both Stowe's and Twain's works received attention even before their prior to their publication in book form. These reactions which foreshadowed the books' post-publication receptions. *Uncle Tom's Cabin* was first published in serial form "in weekly installments from June 5, 1851 until April 1, 1852 in the *National Era*." The immediate success of *Uncle Tom's Cabin* was not only shown by its publication in book form later in 1852, but by the eagerness with which readers of the *National Era* awaited each installment. When an episode did not arrive in time for publishing, the newspaper felt compelled to print a notice such as the following:

> AN APOLOGY.—We regret, as much as any of our readers can regret, that Mrs. Stowe has no chapter in this week's *Era*. It is not our fault, for up to this hour we have nothing from her. As she is generally so punctual, we fear that sickness may have prevented. We feel constrained to make this apology, so profound is the interest taken in her story by nearly all our readers.

The anticipation for Twain's *Adventures of Huckleberry Finn* was almost as enthusiastic, but for dramatically different reasons. In a series of articles in such prominent major newspapers as the *Boston Evening Transcript*, the *St. Louis Globe-Democrat*, the *Boston Daily Globe*, the *Springfield Daily Republican*, and the *New York Herald*, journalists detailed the banning of Twain's latest book from the Concord (Massachusetts) Public Library.

> One member of the [Concord Public Library] committee says that, while he does not wish to call it immoral, he thinks it contains but little humor, and that of a very coarse type. He regards it as the veriest trash. The librarian and the other members of the committee entertain similar views, characterizing it as rough, coarse and inelegant, dealing with a series of experiences not elevating, the whole book being more suited to the slums than to intelligent, respectable people.

Such reviews are ironic from a modern critical perspective. Ernest Hemingway wrote that "All modern American literature came from one book by Mark Twain called *Huckleberry Finn*. . . it's the best book we've had. . . there was nothing before." Still, despite the earlier criticisms, Twain welcomed such derision with his usual devilish good humor and uncanny logic. The day after the *Boston Evening Transcript's* review saw print, Twain wrote to a friend:

> DEAR CHARLEY,—The committee of the Public Library of Concord, Mass., have given us a rattling tip-top puff which will go into every paper in the country. They have expelled Huck from their library as "trash and suitable only for the slums." That will sell 25,000 copies for us, sure.

Other newspapers agreed with Twain's insight that "every boy and girl in Concord will make a point to get that book and read it. They will want to know if it is indeed a proper book. . . There are some things best accomplished by quiet suppression, and a bad book is one of them." All of this arrogant derision by New England literary "authorities" seems incongruent with the north's condemnation of slavery and relative acceptance of blacks, but the vitriolic criticisms were based Twain's common and brusque style and dialogue rather than his content. It was not so much the subject of Huck's association with or sympathy for Jim that bothered reviewers, but rather it was the concept of a young boy rejecting religion and education in favor of unsupervised, uncivilized adventures.

For the most part, enthusiasm and approval greeted the publication of *Uncle Tom's Cabin*. Gayle Kimball provides an insightful summary of why, for many reasons, the novel was such a success:

> Harriet Beecher Stowe was one of the most widely read novelists of the nineteenth century. The passions and concerns which she felt were shared by her contemporaries. Colonial society had been mainly composed of people who shared common ties with English culture, religion and government. This relative homogeneity was diluted in the nineteenth century by the massive influx of immigrants into growing industrial areas. Developments in science gave rise to questions about Biblical teachings. The rigid intellectual discipline demanded by New England clergy was

> loosened by revivals with a western tone. Like HBWS, Americans were concerned about the divisions and disruptions brought about by denominational quarrels, sectional rivalry and industrialization. Stowe voiced common fears and provided a solution ... Her response to the problems of slavery, of theology in a new age, and of city life was to strengthen home and family.

Concentration on "family values" was considered appealing and recognized as important even in the nineteenth century.

The obvious exception to this general approbation was the southern critics. While finding little legitimate to denounce, they criticized Stowe as being "unladylike" for presumptuously penning such a sermonizing work. In 1853, F. C. Adams wrote a book responding to the unfair accusations and prejudices of the southern critics. Adams concluded with a concrete, but disturbing, example of the immediate social impact of the book. He reported that a slave-owner "has really been hanged in South Carolina for killing his slave, eight year old. . .We take this as evidence," Adams somewhat macabrely rejoiced, "that the book is doing good, although opposed to capital punishment. It has aroused slumbering justice."

The only other group that expressed disapproval of the novel were some blacks who reproached Tom's passivity and self-sacrificial behavior. However, unlike modern African American critics, ex-slaves at the time "did not think of Uncle Tom as too meek, as later generations of black activists would. Instead they thought of him as unrealistically critical of his masters. Tom spoke out more frankly, the ex-slaves thought, than a real slave would have dared to."

In 1867, ex-slave Sella Martin remarked that "Mrs. Stowe. . . [has] thrown sufficient light upon that horrible and inhuman agency of slavery." In the year following its publication, William Wells Brown, one of the first black novelists, declared, "*Uncle Tom's Cabin* has come down upon the dark abodes of slavery like a morning's sunlight. . awakening sympathy in hearts that ever before felt for the slave." Famous black supporters of Stowe and her novel include twentieth-century figures Langston Hughes and W.E.B. Dubois. The predominantly positive opinion of the novel among African Americans reflected the poignancy and the accuracy of Stowe's rendering of their plight. It also fostered the comforting realization that blacks and whites could share an opinion on morality and how society should be.

Of all Stowe's advocates, none supported her or her novel more vehemently than Frederick Douglass. Douglass, a prominent and respected black abolitionist, continually praised and referred to *Uncle Tom's Cabin* in his periodical, *Frederick Douglass' Paper*. He championed Stowe's work in print even before it was published in book form. In April 1852, Douglass wrote that he was confident that Stowe's work "will, of itself, enlist the kindly sympathies, or numbers, in behalf of the oppressed African race, and will raise up a host of enemies against the

fearful system of slavery." Douglass' optimism and his own partiality manifested itself as well: "Mrs. Stowe's truly great work, is destined to occupy a niche in every American Library, north of the Mason and Dixon's Line.'" Douglass subsequently explained that he felt "that the ability of the writer to create in the [white] reader a sympathetic identification with the plight of the slave was central to a text's potential to bring about social change," and Stowe's unprecedented realization of this difficult task made her work revolutionary.

There were two down sides to *Frederick Douglass' Paper's* constant endorsement of *Uncle Tom's Cabin*. First, although the *Paper* realized and warned against this inherent danger, it nevertheless perpetuated the commercialization of the novel. Because its surging popularity "completely staggers belief and puts credulity at a fault," the novel's impact consequently "threatens to become less transformative than narrowly commercial." Aside from seeming like a glorified advertisement or propaganda, the *Paper's* repetitious praise and overstated confidence in the novel's abilities also allowed the possibility of the novel's effects taking on the nature of a "self-fulfilling prophecy:"

> In voicing his praise for Stowe's novel Douglass appropriated the novel, insisting that it do the work it announced itself as doing. In addition, by attempting to enlist Stowe to the cause of his industrial college in the name of her novel, Douglass sought to make *Uncle Tom's Cabin* do the cultural work that he wanted it to do."

Douglass' noble but biased interpretations and intentions carried the danger of altering, or even negating, Stowe's purpose. Ultimately, however, the famous abolitionist's faith in the novel can be seen not only as a factor which broadened the audience of her message, but also validating Stowe's hopes for her work: "That a figure such as Douglass truly believes Stowe's novel could counteract the effects of the Compromise of 1850 should temper our skepticism about Stowe's large intentions and achievements."

Interestingly, as Lucinda H. MacKethan notes, "The key sentences and sentiments in [certain sections of *Adventures of Huckleberry Finn*] have a close correspondence to some ideas and some stylistic features of Frederick Douglass' 1845 *Narrative of the Life of Frederick Douglass, An American Slave*." Perhaps because Twain was aware of Douglass' authority on delivering social messages through fiction and because of all of the Abolitionist's commentary on *Uncle Tom's Cabin*, he chose to adopt some of the earlier activist's ideas.

Twain, like everyone else in America, was of course familiar with Harriet Beecher Stowe the author, as well as her works. Twain, however, had the good fortune of knowing her personally as well. Despite Stowe's mental deterioration during the final years of her life,

> Mark Twain remembered that in her mental decay "as she was always softly slippered and generally full of animal spirits, she was able to deal in surprises, and she liked to do it. She would slip up behind a person who was deep in dreams and musings and fetch a war whoop that would jump that person out of his clothes."

There may be some metaphorical meaning behind Twain's anecdote. Perhaps by the 1890s, Stowe had grown tired of delicately and sensitively delivering her message of racial fairness to a world not always ready to listen. Perhaps a "war whoop" had become the necessary tool to get her message across. It was just that sort of direct, abrasive approach that Twain's critics detested. Perhaps that was why Twain liked Stowe so much. The esteem with which Twain held Stowe and the social value with which he credited her work are also evident in his complimentary description of her as "the authoress who wrote *Uncle Tom's Cabin*, the Emancipation Proclamation, the Dred Scott Decision, and I believe several other colored works."

Comparisons of Twain and Stowe are not unknown. In 1891, critic Andrew Lang wrote of *Adventures of Huckleberry Finn*:

> As to the truth of life described, the life in little innocent towns, the religion, the Southern lawlessness, the feuds, the lynchings, only persons who have known this changed world can say if it be truly painted, but it looks like the very truth, like an historical document. Already *Huckleberry Finn* is an historical novel, and more valuable, perhaps, to the historian than *Uncle Tom's Cabin*, for it was written without partisanship, and without a purpose.

Lang's observation not only praised Twain, but also pinpointed an important distinction between *Adventures of Huckleberry Finn* and *Uncle Tom's Cabin*. The most obvious reason for why Stowe's work resulted in social transformation was that she wrote it in the hope that it would cure some of the nation's cultural ills. While Twain authoritatively, but not altogether jokingly, gave notice that "Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot." Still, the critic T.S. Eliot insisted that *Adventures of Huckleberry Finn* "is a far more convincing indictment of slavery than the sensationalist propaganda of *Uncle Tom's Cabin*." Eliot explains, "Huck is passive and impassive, apparently always the victim of events; and yet, in his acceptance of his world and of what it does to him and others, he is more powerful than his world, because he is more *aware* than any other person in it." Perhaps the same thing could be said of Twain himself. Twain's contemporary, Thomas Sergeant Perry, who went against the negative tide of criticism, unwittingly explained this paradox in 1885, when he wrote

of Twain's novel that "Life teaches its lessons by implication, not by didactic preaching; and literature is at its best when it is an imitation of life and not an excuse for instruction."

Perry's comment offers a second vital reason for the differences in reception and impact of *Uncle Tom's Cabin* and *Adventures of Huckleberry Finn*. With her novel, Stowe set out to increase awareness of the social problems of America with the hope of finding solutions. She made no secret of her sympathies or her intent. Twain, on the contrary, simply wrote his book for fun, for the pleasure of reading, and if a moral unintentionally crept into the story, Twain would certainly never admit it. Both works did indeed dramatically influence social norms in America, but only *Uncle Tom's Cabin* made its audience well aware of its intent. The *Adventures of Huckleberry Finn* left the reader with a lingering, almost unconscious memory of justice and a subtle sense of right and wrong. Perhaps, if Huck knew we had gotten the message, he wouldn't be so reluctant to be "sivilized."

Bibliography

Adams, F.C. *Uncle Tom at Home: A Review of the Reviewers and Repudiators of Uncle Tom's Cabin by Mrs. Stowe*. New York, Books for Libraries Press, 1970. (First published 1853).

Anderson, Beatrice A. "Uncle Tom: A Hero at Last." *American Transcendental Quarterly*, 5(2) (199): 95-108.

Baym, Gottesman, Holland, Kalstone, Murphy, Parker, Pritchard, Wallace (eds.). *The Norton Anthology of American Literature*, Third Edition, Volume 1. New York, W.W. Norton & Company, 1989.

Baym, Franklin, Gottesman, Holland, Kalstone, Krupat, Murphy, Parker, Pritchard, Wallace (eds.). *The Norton Anthology of American Literature*, Fourth Edition, Volume 2. New York, W.W. Norton & Company, 1994.

Blair, Walter. *Mark Twain & Huck Finn*. Berkeley, University of California Press, 1960.

Champion, Laurie (ed.). *The Critical Response to Mark Twain's Huckleberry Finn*. New York, Greenwood Press, 1991.

Donovan, Josephine. *New England Local Color Literature*. New York, Frederick Ungar Publishing Co., 1983.

Donovan, Josephine. *Uncle Tom's Cabin*. Boston, Twayne Publishers, 1991.

Foster, Charles H. *The Rungless Ladder: Harriet Beecher Stowe and New England Puritanism*. Durham, Duke University Press, 1954.

Hamand, Wendy F. " No Voice from England': Mrs. Stowe, Mr. Lincoln, and the British in the Civil War.'" *New England Quarterly*, 61(1) (1988): 3-24.

Hedrick, Joan D. *Harriet Beecher Stowe: A Life*. New York, Oxford University Press, 1994.

Inge, M. Thomas (ed.). *Huck Finn among the Critics: A Centennial Selection*. Frederick, Maryland, University Publications of America, 1985.

Kaplan, Justin. *Born to Trouble: One Hundred Years of Huckleberry Finn*. Washington, Library of Congress, 1985.

Kimball, Gayle. *The Religious Ideas of Harriet Beecher Stowe: Her Gospel of Womanhood*. New York, Edwin Mellen Press, 1982.

Kirkham, E. Bruce. *The Building of Uncle Tom's Cabin*. Knoxville, University of Tennessee Press, 1977.

Levine, Robert S. "*Uncle Tom's Cabin* in *Frederick Douglass' Paper*: An Analysis of Reception." *American Literature*, 64(1) (1992): 71-93.

MacKethan, Lucinda H. "Huck Finn and the Slave Narratives: Lighting Out as Design." *Southern Review*, 38(1) (1984): 129-144.

Railton, Stephen. "Mothers, Husbands, and Uncle Tom." *Georgia Review*, 38(1) (1984): 129-144.

Romero, Lora. "Bio-Political Resistance in Domestic Ideology and *Uncle Tom's Cabin*." *American Literary History*, 1(4) (1989): 715-734.

Sattelmeyer, Robert and Crowley, J. Donald (eds.). *One Hundred Years of Huckleberry Finn: The Boy, His Book, and American Culture*. Columbia, University of Missouri Press, 1985.

Stowe, Harriet Beecher. *Uncle Tom's Cabin*. Cambridge, Harvard University Press, 1962. (First published 1851).

Twain, Mark. *Adventures of Huckleberry Finn*. Berkeley, University of California Press, 1985. (First published 1884).

Van Buren, Jane. "*Uncle Tom's Cabin*: A Myth of Familial Relations." *Journal of Psychohistory*, 13(3) (1986): 251-276.

Caddy and Quentin: Last Action Heroines

Bridget M. Marshall

Faulkner called *The Sound and the Fury* "a real son of a bitch" (Wasson, 215). His feelings toward the novel are perhaps echoed in the words of Jason Compson: "once a bitch always a bitch" (Faulkner, 180)[1]. The novel is filled with bitches and sons of bitches as well as with bastards in all senses of the word, but it also presents several figures who contrast with the bitches and their bastard sons. Most prominently, the sisters, mothers, and daughters of the novel, especially the central figure of Caddy, prove to be the only hope for salvation for the otherwise lost characters. As these women die or are lost to the men, the Compson family comes to its end.

Faulkner said of the novel: "I was just trying to tell the story of Caddy" (Faulkner, 243). He began the book with a vision of "Caddy climbing the pear tree to look in the window at her grandmother's funeral while Quentin and Jason and Benjy and the Negroes looked up at the muddy seat of her drawers" (220). Faulkner said, "So I, who had never had a sister and was fated to lose my daughter in infancy[2], set out to make myself a beautiful and tragic little girl" (220). The story then focuses on the events of that day, as seen through the eyes of four different people. While the narration has multiple voices and deals with time periods both before and after this event, the image of Caddy and her soiled undergarment is at the center of the novel, as Caddy is at the center of the narrating characters' vision.

Faulkner first tells the story through the eyes of Caddy's innocent and severely retarded younger brother. When the first section seemed incomprehensible (yes, even to him), he wrote the second section from Quentin's perspective and then the third from Jason's. About the fourth section he said: "I had to write another section from the outside with an outsider, which was the writer, to tell what had happened on that particular day" (238). While the three Compson brothers each voice their own opinions about their sister, Caddy herself never speaks to the reader. Instead, she is characterized through her brothers' recounting of selected stories about her. These events and the brothers' reactions to them then in turn characterize the brothers. While "a main aim of the novel is to allow the reader to piece together information and derive for himself a true picture of Caddy" (Baum, 186), we also gain insight into the minds of her brothers: "The telling of her story is the common purpose of each section. She causes the other characters to speak out" (187). Faulkner said there was no section narrated by Caddy because he felt that "Caddy was still to me too beautiful and too moving to reduce her to telling

what was going on, that it would be more passionate to see her through somebody else's eyes" (Faulkner, 242).

The idea of Caddy as the central character around whom all narration and characterization evolve helps to make sense of the section chronology. The four books are dated April 7, 1928, June 2, 1910, and April 6 and 8, 1928 respectively. Though apparently out of chronological order, the sections are arranged based on the chronology of Caddy's life. The first section, told by Ben, focuses on her childhood experiences, while Quentin tells of her adolescence and loss of innocence. Jason's section then deals with her marriage, the failure thereof, and her desperate motherhood. The final section, devoid of the Caddy figure, deals with her daughter, also named Quentin, and the aftermath of Caddy's life. The final section, with repeated references to the cold, the darkness, and the rain, as well as the decaying and the rotting of the house, marks "the disintegration and the 'endin" of the Compson family" (Baum, 187), which has come about as a result of the loss of Caddy's love.

It is important that the reader first see the Compson children in their youth, because their interactions at that time provide an effective foreshadowing of their future relationships with each other. When Jason asks Caddy, "Don't you trust me?" (Faulkner, 204), she replies, "No, I know you, I grew up with you" (204). Caddy knows what to expect of her brother in adulthood because of her experiences with him in childhood. The parallels between the adult and childhood actions are clear in the emblematic scene with Caddy in the pear tree, as described by Benjy (Faulkner, 18–39). In this reminiscence of their childhood, Benjy watches as Caddy is pushed into the stream by Quentin, who is angered by his sister's immodesty in undressing in front of her brothers and the Negroes. Fearful Quentin declares that they both will receive a whipping, while Caddy claims that neither will be whipped if they do not tell. Jason immediately threatens to tattle if they do not bribe him. Faced with this proposition, Caddy attempts to ignore his threats by countering with her own threat to run away. At this suggestion, Benjy cries out, and Caddy must comfort him and promise that she is not going away.

The incident has striking parallels with the situations of the Compson children as adults (Bowling, 565). Caddy is again dishonored, the stain on her virginity/reputation only a more serious though less physically apparent version of the stain Dilsey tries to wipe off her bottom in the initial incident. Again in this situation, Quentin feels he must personally bear the burden of his sister's guilt and must accept some sort of punishment, in this case, killing himself. Jason, ever the opportunist, is able to make money off the whole unfortunate situation by blackmailing his sister, who, despite her threats to leave, must continue to send him money. Benjy, ever the observer, watches all the actions and reactions, but can only wordlessly bellow his disapproval of his sister's lost virginity and her departure from his life.

Both the childhood event and the parallel occurrences in adulthood highlight the fact that it is only Caddy who acts; the other characters can only react. Benjy's moaning, Quentin's shame and suicide, and Jason's cruelty are only reactions to the actions of their sister. It is Caddy who has premarital sex, which eventually drives Quentin to suicide, and it is Caddy who becomes both the source of Jason's income and the cause (in his eyes at least) of a lost job opportunity. Caddy's presence or absence, both in actuality and in memory, can make Benjy either bellow or be silent, the only two reactions he ever seems to exhibit. It is Caddy, the sister, who is the active character, while the brothers must react to the ensuing situations and accept the dire consequences of her actions. By taking the only active role in the family, Caddy rules the lives of the Compson men and dictates their actions.

The notion of "sister" is an important one to Quentin. In his interior monologue he mentions "good Saint Francis that said Little Sister Death, that never had a sister" (76), and he imagines "Jesus and Saint Francis talking about his sister" (Faulkner, 70). When the hungry little girl follows him into the bakery, he calls her "sister" (125) and feels obligated to see her home safely. Though Caddy is lost to him at this point, he sees in the child the innocence that his real sister has lost. He ends up taking a beating for the "sister" he has adopted, just as he does with his real sister in his encounter with Dalton Ames. Quentin recalls asking Dalton "Did you ever have a sister?," to which he answers "No but they're all bitches" (92). Dalton's contempt for and violation of his sister sends Quentin into a murderous rage, but instead of fighting Dalton, Quentin only passes out, much to his shame. In his recollection of the incident, he repeats his folly by starting another fight. Perhaps imagining that he can redeem his previous performance, he attacks Gerald Bland. This incident again underscores his inability to hold his own, as he is knocked down with one blow. He is embarrassed that he could not even manage to bleed on Gerald.

Jason has a similar quixotic episode in which he attempts to defend Compson honor in his blind attack on the Pullman car man during his desperate search for the runaway Quentin. Not wanting to appear as if he has been outsmarted by his bitch of a niece, he rushes to capture her and regain his money and his pride. He, like Quentin with Gerald Bland, also attacks the wrong man and is sorely beaten. Both Jason's fight and that of his brother Quentin are laughable failures. Despite their active defense of the honor of their sister/niece, "the two brothers are equally pathetic and inept defenders of the Compson name" (Aswell, 217). Not only do they fail in their attempts, but they are both made to feel even more ridiculous after their fights because they have clearly attacked the wrong person. "In both cases, the recollection of dishonor leads to blood at the hands of someone wholly unconnected with the family" (216). Unable to control their anger, Quentin and Jason only exacerbate the problem by lashing out against people entirely unrelated to the situation which is also out of their control.

Having been rescued by another man from the fight he instigated, Jason is asked "You her...brother?" (Faulkner, 312). This confusion about Jason's relationship to his female kin shows that Quentin is a recreation of her mother. He replies that "It don't matter" (312), and indeed, for Jason, Quentin could be his niece or his sister. Jason continues to show that he sees little difference between Quentin and her mother when he says "The bitch cost me a job, the one chance I ever had to get ahead," (304) in reference to Quentin. It is Caddy, if anyone, who cost him the job by leaving her husband, who had promised him one. Jason clearly identifies mother and daughter with each other and harbors the same ill will for both. His anger stems from the fact that he "had been robbed by Quentin, his niece, a bitch" (309). He equates not only his niece, but also her mother, his sister, with a bitch.

Though Caddy is a bitch in Jason's eyes, she is the only member of the Compson clan to exhibit unselfish love. Her brothers, family, and the world at large are incapable of returning or comprehending this love. Her brothers have no positive or affectionate interaction with each other, either in childhood or adulthood. Jason cuts up Benjy's paper dolls (65), an action paralleled by his cruel burning of the ticket Luster wants (255); Quentin joins Jason in teasing Benjy and in his unwholesome obsession with Caddy's virginity and reputation. Benjy is the only brother who loves at all, but it is an idiot's love, faithful though uncomprehending. Thus, while "Caddy fights to assert the human bond" (Baum, 191), her brothers fight to assert familial bonds, based not on love but on a code of blood and honor. Caddy's love for her brothers is a positive force in the Compson family, while the brothers' types of love, either non-existent, obsessive, or idiotic, are inferior to her totally unselfish love and eventually cause the downfall of the Compson clan.

For Caddy, love "is more important than morality" (Baum, 192). When she cannot find real love from her own brothers, she turns to men outside the family. Thus, in the arms of Dalton Ames she loses her virginity in the search for love. While her brother Quentin wants Caddy to hate Dalton, she can only press his hand against her chest to witness her heart beating. If, as Faulkner said of the novel, "It's a tragedy of two lost women: Caddy and her daughter" (240), then the tragedy is that these loving women are denied the love they need. It is Caddy who loves first but finds her love for both brothers and lovers unrequited. The product of her search for love, the illegitimate child, is immediately the object of scorn. In an attempt to prevent the daughter from following the fate of her mother, her surrogate family commits the same folly all over again by denying her love as well. Like her mother, she runs off in search of love and acceptance in the arms of a man.

Again like her mother, Quentin acts while her uncles (her mother's brothers) only react. Once again, Benjy's moaning, Quentin's shame and suicide, and Jason's cruelty are only reactions to the actions of the newer incarnation of their sister, Caddy. Quentin, like her mother, runs off with a man, causing Jason to chase her.

It is immediately after her very conception that her uncle Quentin, unable to face the shame of his sister's dishonor, kills himself. Like her mother, Quentin also causes Benjy to moan and cry, though she cares little what reaction she may elicit from him. Quentin replaces her mother in the family dynamics in that she is the active character, and once again the Compson men must respond to her actions.

Though Quentin is often identified with her mother, she is very different from her because she lacks Caddy's unselfish love. Starved for affection, Quentin is incapable of showing compassion even for the idiot Benjy, whom her mother loved so much. Quentin is disgusted by Benjy's presence at the dinner table, which she says is "like eating with a pig" (Faulkner, 70). Caddy, on the other hand, would have helped to feed him (Baum, 189). Similarly, while Caddy comforted Benjy after he was upset by seeing her with Charlie (Faulkner, 47), Quentin, in the same position, complains about Benjy to Dilsey and "calls him an 'old crazy loon'" (48). Quentin does not show love for her retarded uncle or any member of her family the way her mother did. Caddy, removed from her daughter's life, is unable to provide a mother's love or set an example of love for Quentin.

If, however, the lack of a mother figure is to blame for Quentin's apparent lack of love, how did Caddy become such a loving sister and mother considering the mother figure she had? Between her two parents, Caddy appears to have no guidance or model for the love she exhibits. Throughout the scenes of their early years, Mr. Compson appears to have been at the sideboard, drinking away his children's inheritance. With the exception of Quentin's repeated invocation of his father's words of "wisdom" and his appearances at Damuddy's funeral, we see little of the elder Jason Compson. Clearly Mr. Compson is not the source of or model for the sort of love Caddy shows.

As the parental role models are lacking, the character of Dilsey, the "black mammy," may be cited as being the positive source of and role model for love in the Compson family. Indeed, Dilsey does tend to the children, both her own and those of the Compsons, with devotion and care. While Caddy may have been led by her example to some extent, Dilsey's influence clearly did not make an impact on the Compson brothers, nor on Caddy's daughter Quentin, each of whom also had Dilsey as a caretaker.

Eliminating the negative influence of Mr. Compson, and the marginal importance of Dilsey, it appears that the most prominent force in the children's lives is that of Mrs. Compson, though this force is not a pleasant or positive one. From our first encounter with Caroline Compson, we hear a whining and utterly helpless woman who says she is "not one of those women who can stand things" (8). The problems of her children and the Compson clan are repeatedly called "a judgment on me" (5). One must wonder what Caroline Compson could have done to deserve such a life, if indeed this is her punishment.

Caroline later reveals that her crime is that of "marrying above herself" (103). The Compsons are above the Bascombs in social caste, as Mr. Compson repeat-

edly reminds his wife. He holds up her brother, Maury, as an example of Bascomb breeding and claims he is "invaluable to my own sense of racial superiority" (43). There is a constant power play between Mr. and Mrs. Compson, who see raising their children not as a cooperative effort but as a competitive one. Each parent chooses his or her favorite, and hopes for the success of that one at the cost of the failure of the others. Mr. Compson sells Ben's pasture to send Quentin to school while Mrs. Compson is angered that he has not made provisions for Jason, who she believes is a Bascomb despite his name (182). Neither parent seems to have a particular concern for Caddy or for the idiot Benjy.

Neither parent is portrayed in a favorable light, though Mrs. Compson, by her endurance through the novel and her ever present whining, is especially unpalatable as a parental role model. Writing "In Defense of Caroline Compson," however, Joan Williams shows that while the reader's picture of Mrs. Compson is not a positive one, in fact her position and the perception of her in the town are very different. Earl says "She's a lady I've got a lot of sympathy for, Jason. Too bad some other folks I know can't say as much" (227–28). There is clearly a respect for Caroline among the townspeople which is not shared by the reader. Even Jason, who may speak rudely to her at home, is concerned with how she is perceived in town and feels that he must protect her from the disgrace Caddy and Quentin will cause (206).

Williams cites the Southern caste system as being "particularly formative in one's life" (Williams, 403) and states that Mr. Compson's superiority and Mrs. Compson's inferiority are the key causes of Compson grief. It is interesting to note that the last remaining Compson, Jason, is considered a Bascomb, not a Compson. This is an opinion repeatedly stressed by Mrs. Compson. She sees her favorite being slighted and burdened with the consequences of the imprudent actions of both her husband and her other children. Though she constantly reminds Jason that Miss Quentin is "your own flesh and blood" (Faulkner, 181), she feels that they are not of the same stock. Mrs. Compson is very concerned with the status of the Bascombs and the Compsons and her personal class status as a result of being a member of both families. While she is made to feel inferior at times, she also feels superior and tends to show upper class snobbery. With such lines as "Nicknames are vulgar—only common people use them" (64), it is clear that Mrs. Compson is as concerned about maintaining her privileged class status as Mr. Compson is about proving her unworthy of it.

Caroline's sense of religion is deeply rooted in her view of social caste. Her morality is defined not simply in terms of God, but in terms of society. She claims "I know that people cannot flout God's laws with impunity," (199) and "I was raised to believe that people would deny themselves for their own flesh and blood" (262). She believes in the harsh punishment and requisite self-denial of a harsh and vengeful God. It is interesting then to hear her reaction when she believes that her granddaughter, Quentin, has followed her namesake and committed sui-

cide: "Whoever God is, He would not permit that. I'm a lady" (300). She seems to feel that God has committed an injustice by allowing such pain to reach a woman of her social position.

Caroline's apparent hypochondria is another source of annoyance for her family but shows more than just the paranoid side of Mrs. Compson.[3] Though she is constantly in bed with a headache or other complaint, she also worries about the ailments of her children. Thus, she shows some amount of concern and love for them. She worries about Benjy's getting too cold waiting for Caddy, and Jason, standing in the rain, thinks "then Mother could have a whale of a time being afraid I was taking pneumonia" (201). Jason looks on her hypochondria sarcastically, but her fears do show that she loves her children and is concerned for their well-being. She is not a totally heartless mother, as seen in the affection she shows Benjy (64). It may be that "It is Caroline's expression of love and warmth....that has taught Caddy to love Benjy" (Williams, 405). Indeed, without Mrs. Compson's example, one would imagine that Caddy would have turned out as unloving as her daughter, Quentin, does.

Caroline's concern for her family is especially notable when she arranges for Caddy's marriage after her pregnancy. Williams claims that Caroline "is a pure product of her time and place" (406). Her hypochondria, concerns with class status, and inferiority complex are a result of her stifled Southern environment. Considering the fate of her children, which include one idiot, one suicide, one unwed mother, and one Jason, it is not surprising that she feels that the world is out to get her. When Uncle Maury calls her "Poor little sister" (Faulkner, 197) after the loss of her husband, Jason, we are reminded that Caroline Compson is not only wife and mother but also sister. Though we may think she is a bitch at times, she is none the less a sister.

The appendix to the book, written in 1945 as an addition to and clarification of the Viking Press printing of the novel, was entitled "Compson 1600-1945." According to Faulkner, it was intended to be "an obituary" (Faulkner, 225). The story itself can be read as an obituary for the Compson family, which dies with the loss of Caddy's virginity. While Caddy's love is seen by the reader as a positive force and one of the few human responses of the by and large inhuman characters, her selflessness is her undoing and eventually that of the entire Compson family. If Faulkner intended the novel to be a tragic story of two women, the tragic nature of the novel lies in the downfall of the Compson family due to love: either a complete lack of it (Jason) or an extreme excess of it (Caddy).

In an attempt to read the novel as a real tragedy, one dealing with the downfall of a kingdom or the like, the novel has been described as an allegory for "the fall of the old South" (Brooks, 334). While that may be the case, "what it most clearly records is the downfall of a particular family" (334). The Southern setting, while it provides a backdrop for the story, is not the focus of the story. The Southern setting of *The Sound and the Fury* is appropriate because "the breakdowns of a family

can be exhibited more poignantly in a society which is old-fashioned and in which the family is still the center" (341). Furthermore, it is "because the Compsons have been committed to old-fashioned ideals—lose family loyalty, home care for defective children, and the virginity of unmarried daughters—the breakup of the family registers with greater impact" (341).

Caddy's husband understands that virginity is not the most important trait in his future wife. He tells Quentin, "I've been out in the world now for ten years things don't matter so much then you'll find that out" (Faulkner, 109). But Quentin, even as a Harvard man, cannot accept his sister's dishonor. He hates Herbert and the changed value system he represents. Jason, commenting on his brother Quentin's suicide in light of Caddy's situation, says "Maybe he knew it was going to be a girl. And that one more of them would be more than he could stand" (261). The change in values, or rather his sister's refusal to adhere to the value system he honors, kills Quentin. He is unable to waver from his inflexible code in which sisters are virgins, not bitches.

Both Caddy and her daughter, Quentin, are women who act, often much to the chagrin of their brothers and uncles. As sisters and daughters, they do not try to be bitches, though they are at times labeled or perceived as such. They are the moving characters of the novel in that they move (are active) and are moving (for the reader). The Compson men react or move only as a result of the movements of their sister, Caddy, and niece, Quentin. It is around the actions of this mother and daughter that the story pivots. If the vision of *The Sound and the Fury* began with the image of Caddy climbing up the pear tree to watch Damuddy's funeral, it reaches it closure with her daughter, Quentin, climbing down that same pear tree to escape her misanthropic uncle. The remaining brothers and uncles will end the Compson family name with no wives of their own, no hope for future Compsons. The loss of their sister and niece has left them with nothing against which to react. And, since they have no experience acting independently, they will stagnate. The last Compson men will wait out their empty lives as bastards and sons of bitches without sisters, mothers, nieces, or lovers.

Endnotes

1 Quotations from the text of *The Sound and the Fury* are from the Viking International edition. Quotations from Faulkner's introductions, appendix, and interviews are from the Norton Critical Edition of the novel.

2 This quotation is from an introduction Faulkner wrote in 1933 for a Random House edition that was later canceled. Faulkner's first daughter, Alabama, died nine days after her birth in January of 1931 (Karl. 1050). His second daughter, Jill, was born in June of 1933 and survived (1051).

3 Williams argues that "Mrs. Compson's headaches and frail health might not be hypochondria—she does not run from doctor to doctor the way true hypochondriacs do" (Williams, 403). It should be noted, however, that there perhaps were not multiple doctors for Mrs. Compson to run between in such a small town.

Bibliography

Aswell, Duncan. "The Recollection and the Blood: Jason's Role in *The Sound and the Fury*." *The Mississippi Quarterly: The Journal of Southern Culture*. 21 (1968): 211–18.

Baum, Catherine B. "'The Beautiful One': Caddy Compson as Heroine of *The Sound and the Fury*." *Critical Essays on William Faulkner: The Compson Family*. Ed. Arthur F. Kinney. Boston: G.K. Hall, 1974. 186–96.

Bowling, Lawrence. "Faulkner: Techniques of *The Sound and the Fury*." *Kenyon Review*. 10 (1948): 561–66.

Brooks, Cleanth. *William Faulkner: The Yoknapatawpha Country*. Baton Rouge: Louisiana State University Press, 1963.

Faulkner, William. "Appendix Compson 1699–1945." *The Sound and the Fury*. Ed. David Minter. New York: W.W. Norton, 1987. 224–36.

Faulkner, William. "Interviews." *The Sound and the Fury*. Ed. David Minter. New York: W.W. Norton, 1987. 236–50.

Faulkner, William. "An Introduction to *The Sound and the Fury*." *The Sound and the Fury*. Ed. David Minter. New York: W.W. Norton, 1987. 218–24.

Faulkner, William. *The Sound and the Fury*. New York: Vintage International, 1984.

Karl, Frederick R. *William Faulkner: American Writer*. New York: Ballatine Books, 1990.

Wasson, Ben. "Publishing *The Sound and the Fury*." *The Sound and the Fury*. Ed. David Minter. New York: W.W. Norton, 1987. 215–17.

Williams, Joan. "In Defense of Caroline Compson." *Critical Essays on William Faulkner: The Compson Family*. Ed. Arthur F. Kinney. Boston: G.K. Hall, 1974. 402–7.

Binah as the Supernal Balance to the Present-Day Male Judaic God

Athena Dawn Shapiro

"For man is the secret of wisdom, woman is the secret of understanding, and a pure union is the secret of knowledge."[1] Kabbalistic Judaism shows a divine balance of the world through the aspects of God, the sefirot. The sentence quoted above is about the joining of the Supernal Parents of the world. These parents are the sefirot Hokhmah and Binah. In Kabbalistic sources Binah is the Mother of all worlds, the Mother Goddess. All of the sefirot are important, but only two out of ten of these aspects of God are female.[2] Shekhinah is the other female sefirah and She is dependent on Her relation to the six other lower sefirot, especially Her "husband" Tif'eret.

Although Judaism is a male dominated religion, Binah is clearly a strong female figure/aspect of God, as shown by the following description. " . . . One such aspect of divinity, e.g., is that which might best be referred to as 'Understanding / Mother / Womb / Palace / Jubilee / End / Persimmon / Upper Garden / World-to-Come / Repentance / Joy.' A few other terms could be added to the list. For convenience, this aspect of divinity is called by the single name Binah (Understanding) . . . "[3] This description of Binah shows her strength and importance.

Throughout Kabbalistic literature Binah is viewed as possessing might and power. She is a strong aspect of God, but present day Judaism has just about pushed Her aside. The movements in Judaism that are attempting to use Jewish mysticism to revive the female aspect of God are choosing to focus upon Shekhinah. Shekhinah is a name for God that is familiar to the Jewish people. The Kabbalistic image of Shekhinah, the aspect of God continuously with the Jewish people, has flowed from Kabbalistic Judaism into present-day Jewish movements. Yet Binah is vital within Kabbalistic literature. She is the other female aspect of God in Jewish mysticism. Her presence is being lost due to the focus on Shekhinah as the counterpart to the traditional male God. Binah should be looked at again and brought to the forefront of Judaism. She should be reclaimed as the Supernal balance to the present-day male God.

This essay will prove the vitalness of Binah and her true position as the Supernal female. First the Kabbalistic view of God will be defined. Then the aspects of God, the sefirot, will be looked at with Binah as one of the sefirot. Once God and the sefirot are explained then Binah will be expounded upon. She comes into focus in relation to the nine other sefirot and the symbolism in which they are all defined. This symbolism will place her where she belongs, as the balance to the male-God, as the Mother Goddess.

I

God is infinite yet It has definable aspects, which at times are metaphorically taken as single, separate entities (such as Binah). At the same time as this seemingly contradictory aspect is involved in the Kabbalistic view of God there is another one too; God is infinite and seemingly not affectable (due to Its infinite nature) however human actions can and do affect God and Its aspects. These views of God have been seen by Jews from two outlooks, philosophy and mysticism. God is a complicated topic and these contrary systems tend to complicate it even more.

One of the names/descriptions of God is Ein Sof - the infinite. This concept of God is the ultimate reality of God. God, like the infinite, is incomprehensible in nature. This view of God is related to the God of philosophy who is perfect and all-knowing, all-present and good, the unmoved-mover.[4] This image of God leaves no room for changes, problems or things to go wrong. Its interaction with human beings is similar to the interaction of the God of the Bible (in some parts). The God of the Bible is, at times, portrayed as having control over every situation with human beings under Its control. God, defined as Ein Sof (truly the indefinable), surpasses petty actions of human beings and this places God on a higher plane.

However, the God of the Bible is not only the unmoved-mover. The Bible also portrays God as a being with human fallibility and emotions.[5] This picture of God lends itself to the Kabbalistic view of God revealed through the sefirot. The sefirot are the emanations of God. These ten aspects make God more accessible to the human perspective. Yet these emanations all come from the source of Ein Sof, therefore the two ideologies are not estranged.

The emanations from Ein Sof are the ten aspects of God. They are from Ein Sof's substance and no other, therefore they are considered to be God. The emanations do not detract from Ein Sof but rather they let humans make the jump from an incomprehensible God to an understandable one. While the concept of Ein Sof is hard to grasp, since there is nothing like It within humans' lives, the sefirot are easier to relate to. The sefirot have emotions and reactions. They have specific roles instead of one overall position. This flowing out of God into separate entities made it easier for Kabbalists to discuss God.

II

The first emanation from Ein Sof is the sefirah of Keter, "the Crown," who is coeternal with Ein Sof. Flowing out from Keter comes Hokhmah, "Wisdom." Hokhmah builds a palace around Himself which becomes Binah. Binah is the aspect of Understanding and from Her union with Hokhmah comes the seven other sefirot.[6] Hokhmah and Binah are viewed as the Supreme Mother and Father since they bring forth the other sefirot from their joining.

The seven lower sefirot are Hesed, Din, Tif'eret, Nezah, Hod, Yesod and Shekhinah. These terms translate as Love (Greatness), Judgment (Power), Beauty

(Compassion), Endurance, Majesty, Foundation, and Presence (Kingdom and Queen) in turn.[7] They are interconnected, for none of them can work solely on their own. They are the building blocks for all of the other worlds. After the ten sefirot have been emanated from the Source, other worlds unfold from the same fabric of creation/emanation. Our world also comes from this ladder of emanation. It is this direct connection between human beings and the Divine that is so important. Since the human world comes from the same Source as the sefirot (Ein Sof), the effects of human actions reverberate back up the ladder of emanation and influence the divine worlds.

The sefirot as a group are described as the image of man, or rather, man is made in the likeness of the Divine. There are many different descriptions of the human body related to the Divine. In the Tikkunei ha-Zohar, Hesed is seen as the right arm with Gevurah as the left. Tif'eret being the center of the six lower male sefirot is the torso, Nezah and Hod are the legs, Yesod is the phallus and Shekhinah is the mouth. Hokhmah is inner thought, Keter is the crown of the tefillin and Binah is the heart. Other images relating God and humans see the seven lower sefirot as the external body and the three upper sefirot as the interior parts of the head. These images show how the sefirot balance one another, as in the right arm's need for the left one. Some other images separate the female sefirot (specifically Shekhinah) from the male to further the concept that man must be with woman to be whole.[8]

The sefirot complement one another. Their natural state of being is one of harmony. Hesed and Din (Love and Judgment) work together with the help of mediation by Tif'eret (Compassion).[9] Nezah and Hod are helped by Yesod to keep harmony. It is a dynamic harmony of opposites. There is also the combination of Tif'eret and Shekhinah; they are viewed as Groom and Bride. When human beings do not act according to the commandments they destroy the harmony. It is like flowing water; when all of the commandments are followed the water flows freely as does the harmony and balance of emanation from the sefirot. When human beings do not follow the Torah the channels become blocked as if a stone was put in the water's path or the water has been redirected (as in to the 'Other Side' of evil). In this way human beings affect God.[10]

These same components are present in human beings. Love and judgment are both necessary in a human's life. Compassion is required to deal with one another. Human lives need balance and harmony. Many Eastern religions talk about a balance of emotions and aspects of one's lives; Judaism shows examples of balance through the sefirot. A person cannot live solely on love; yet attempting to live by relying only on power and judgment will not pull a person through life either. All of our emotions need to be balanced to live according to the commandments and to follow the sefirot.

It is not only emotions that humans need to balance. In "Male and Female"[11] Kabbalists dwell on the creation of human beings and the fact that "Male and

Female He created them." The balance of one's life is dependent upon fulfilling one's androgyny. Men need to be with women and women with men to balance themselves and attempt to return to their original state. God created men and women as one, and it was "Adam's sin" that separated men and women[12] into two separate beings, as well as separating the divine aspects of Shekhinah and Tif'eret. In following Kabbalistic thought, human beings must balance and harmonize their own aspects, and in doing so they will help balance the sefirot. On Shabbat, when Shekhinah joins together with Tif'eret once again, it is considered a mitzvah (a good deed/commandment) for spouses to make love to mimic and at the same time help Shekhinah and Tif'eret in their love making. Binah and Hokhmah also share in a divine union. Yet the joining of Binah and Hokhmah is a supernal union which human actions do not affect.

The sefirot are not only emotions or aspects in harmony. They are symbolized by people, colors and multiple other images. In "The Binding of Abraham and Isaac"[13] Abraham is associated with Hesed while his son Isaac is connected to Din and they each needed to complement the other; when Jacob comes later as Tif'eret he completes the harmony with compassion. In the same passage Hesed and Din are described using the imagery of fire and water. Fire cannot be without water, and vice versa; water is needed to quench fire and fire is needed to evaporate water. Without this balance the world would be destroyed due to floods or burning. Fire and water are dependent upon one another, and they complement one another just as the sefirot do.

III

The images connecting the sefirot with people, colors and other images define Their aspects even further. These representations connect the sefirot to nature, lights and colors, candelabra, thought and language, birth, family relations and even the relations of the world as we know it to the coming of the Messiah. All of these symbolic models for the sefirot lend yet another aspect to the description and definition of Binah. Through these images, Binah is endowed with meaning. She is emphasized as a vital piece of the divine world. Here the true Supernal nature of Binah emerges.

Nature is used to describe the sefirot. One of these images is of a Cosmic Tree. The roots of the tree are the three upper sefirot, sometimes solely associated with Keter. The tree grows with a trunk, branches and a crown , all which symbolize the sefirot. The sap of the tree is the Divine Substance which flows through the sefirot and starts within Binah.[14] The Bahir (an early mystical book, pre-Zohar) sees Binah as the roots of the tree since She is the mother/root of Her children, the lower sefirot.[15]

The image of water is also used to describe the sefirot. "The first rung is the hidden source of the Sea. A well-spring comes forth from it, making a revolution forming the letter Yod ... Then a great vessel is formed, known as the Sea, which

is like a canyon dug into the earth, and it is filled by the waters issuing from the spring . . . This vast basin branches out into seven vessels, seven channels, and the Sea's waters flow into them . . . "[16] Keter is the hidden source; Hokhmah is the fountain which feeds the great upper river or sea that is Binah. From Binah flow all of the other sefirot and the lower worlds. The flow from Binah breaks into streams of the sefirot which are then brought back together into Yesod where they are then channeled to Shekhinah. The Divine flow proceeds from Shekhinah to the lower worlds.[17]

Lights and colors symbolize the sefirot. "Colors and Enlightenment"[18] describes the sefirot in terms of colors with the "hidden colors" being the three higher sefirot, the "shining light" (white) being Hesed, the "glowing light" (bright red) being Din and the "purple light" being Tif'eret. The initial emanation of the sefirot from Ein Sof involved divine sparks. These sparks are light, or concealed light, but light nonetheless. Keter is sometimes described as "the innermost light," a light of no color, or "the white head."[19] Although Binah is not often associated with color, for the main usages of color are related to Hesed, Din and Tif'eret, She is related to the color green. Prayer is directed "to Binah in the color of green, like the color of the rainbow, the entire [divine] name."[20] This reference to the rainbow and the entire Divine name once again shows Binah as the source, the entire name and rainbow, containing the lower sefirot. Green is also the color of spring, rebirth and fertility; all of these images lend to the portrayal of Binah as the Supernal Mother.

Binah is described as another kind of light as well. She is the halo that surrounds the flame of a lamp. In this lamp imagery Tif'eret is the white light of illumination, and Shekhinah is the blue-black flame by the wick (the variation in the color of the Shekhinah's flame is due to the presence of other sefirot).[21] Another image of the sefirot and flame is that of a candelabrum. Binah is the candelabrum itself and the oil. The branches of the candelabra are the lower sefirot. They are distinct branches, but They do not separate Themselves from Binah, for She is Their source and Their oil and They could not exist without Her.[22] Binah is vital in this imagery; the sefirot could not exist without Her as Their source of oil, the Divine Substance.

One of the concepts connected to the sefirotic chain is that of thought and language. The impulse for thought comes from Keter, which passes to Hokhmah as concealed thought. Concentration and consolidation of thought occur within Binah. With Binah, thought reaches for "self-expression." It is the breath within one's throat before speech, the "inner voice."[23] The thought within Binah is still in a concealed state. This state and the longing to change it bring about the rest of the chain of life. The lower sefirot enact the divine speech (the six lower male sefirot enact the audible voice but They need Shekhinah for the enunciation). Here the lineage of thought and speech reenacts the lineage of the sefirot. The Torah is also viewed in the same manner as thought.

> The *third*: the quarry of the Torah, the treasure house [palace] of the Sophia [Hokhmah]; the quarry of the spirit, the spirit of God. This teaches that God there chiseled all of the letters of the Torah and engraved them in the spirit and there generated the forms. . .[24]

The Torah of creation which comes from Ein Sof comes together within Binah, the "quarry of the Torah," and the spiritual letters emanate as the sefirot and crystallize into the written Torah.[25]

The role of Binah as the Supernal Mother pertains directly to the view of Her as a womb. When She was emanated from Hokhmah, She was the palace surrounding Him. The image of Her as a palace turns into one of Her as a womb. This representation of Binah as a womb is shown using imagery of the letters in the tetragrammaton, the four letters of the name of God. She is the first letter He' in the unspoken name of God. Her letter used to be Samekh, but once She joined with Hokhmah She gave birth to all of the lower worlds (including the lower sefirot and our world) and took the form of He', the most conducive form for birth.[26] She emanates Her Children from the Divine seed of Hokhmah. This is the seed of the Divine entering the Divine womb to bring forth the rest of the sefirot and the lower worlds. The closed, round Samekh is the form of the womb and the palace. The opening of the He' lets Binah bear Her children. Here Hokhmah and Binah are the Supernal Mother and Father. The sefirot are embryos within the palace/womb and are then emanated from Binah. This entire image lends itself to the strong role of family in Judaism. The home and the family are central in Jewish thought. Just as man is made in God's image so is the idea of a family.[27]

The concept of family, the unity of the male and female within the symbolism of the Divine man and the image of Binah as the Divine womb come together to make up the Divine sefirotic family. Hokhmah is the father with Binah as the mother. Tif'eret is the son and Shekhinah is the daughter. (It is interesting to note that Tif'eret and Shekhinah are siblings and mates.) The Supernal balance of male and female is maintained by the parents.[28] The family image is directly tied to the tetragrammaton.

> "The Y brought forth a river which issued from the Garden of Eden and was identical with the Mother [the first H]. The Mother became pregnant with the two children, the W who was the son, and the second H who was the daughter, and she brought them forth and suckled them . . . These two children are under the tutelage of the Father and the Mother . . ."[29]

This description from the Zohar shows the family as the primary name of God. Again, the family is strengthened by its connection to the Divine family.

Hokhmah and Binah are the Upper pair of the Divine male and female pairs. Their relationship is both sexual and related to thought. The image of the womb

of Binah describes the union of the two sefirot. "On these gates [of the palace of Binah] there is a lock, which has a narrow place where the key [of Hokhmah] may be inserted. It reacts only to the action of the key, and none but the key knows of it. And concerning this mystery [it is said], 'With Reshit (beginning) God created.'"[30] Yet the images of Hokhmah and Binah are not purely sexual; they describe the flow of thought, the start of language and the emanation of the Torah. These images come together to show the harmony and friendship of this Divine pair. "Never does the inclination of the Father and the Mother towards each other cease. They always go out together and dwell together. They never separate and never leave each other. They are together in complete union."[31] This balance, harmony and perfection brings their union past a state of desire to an intertwining of friends; men and women in the lower worlds are to emulate the Divine Union of Hokhmah and Binah.

Binah and Shekhinah are strongly connected as the two female aspects of God. They are both considered mothers; They are the concealed and revealed worlds respectively; Their symbols are Leah and Rachel. Binah's activities are located in the upper, hidden world. Her activities are then continued by Shekhinah in the lower ones. This relationship is indicated through letters. In the tetragrammaton both females are known by the letter He'.[32] The image of both of these female sefirot as mothers is striking. Binah is the upper or Supernal mother and Shekhinah is the lower mother. In this respect they are both named Shekhinah, the upper and the lower Shekhinah.[33] Yet another view is that Binah is the "active female" while Shekhinah is the "passive female," at least in relation to the other sefirot.[34] While Binah is the active female within the world of the sefirot, Shekhinah is the active female within the lower worlds. Another relationship between the two stems from the image of Binah as the great river. Her Divine flow cascades through the sefirot until it joins up once again in Yesod (the lower river), who then gives it to Shekhinah to give to the lower worlds.[35] There is also a garden image which has the same flow of water within it. Binah is the "supernal spring" and her water drenches the gardens who are the five sefirot surrounding Tif'eret who then waters Shekhinah.[36] The Divine flow stems from Binah who gives it to her children, and Shekhinah continues the flow to her children, the lower worlds.

The soul of human beings contains aspects of God as well. The soul is divided into three parts: nefesh, ruah and neshamah. Nefesh is the lowest level of the soul and it is present and active in every human. The ruah is the next highest part of the soul and it is awakened through "spiritual arousal" (due to prayer, the study of Torah, etc.). The third and highest aspect of the soul is neshamah. This is the divine soul; it is said to come directly from Binah Herself. Neshamah is the flow of the Divine, it is directly from the source of God and is itself Divine substance. This highest aspect of the soul is the strongest bond between humans and God, for humans contain a little piece of God within themselves, within their own souls.[37] Nahmanides wrote a mystical poem of the soul speaking its being:

From the very beginning, through eternities,
I was among His hidden treasures.
From Nothing I was brought forth, and at the end of days
I shall be reclaimed by the King.

My life flowed out of the depth of the spheres
Which gave me form and order
Divine forces built me and nourished me
To be treasured in the Chambers of the King.

Then He shined His light to bring me forth,
From hidden well-springs, on the left and on the right.
He made me descend the ladder
From the primeval pool of Shelah [the divine world] to
the garden of the King [the lower world].[38]

This poem describes the descent of the soul from the upper sefirot through the lower sefirot and down into the lower worlds. The soul flowed out of the depths of Binah's womb, where it had been in the "Chambers of the King." It flowed from the springs of Binah through the sefirot to the lower worlds. Yet one day the soul will be reunited with Binah who will return all to Ein Sof.

There is another direct link between the physical world and the world of the sefirot besides the soul. The world that humans currently live in is considered the pre-Messianic world and it is governed by the seven lower sefirot. The Messianic world to come will be ruled by Binah, and once the "final judgment and the resurrection of the dead" occur the world will again be governed by all ten sefirot.[39] There is a concept of shemittah, a system of Sabbaths, which is a seven year cycle. The cycle states that every seventh year is a year of rest. After seven of these Sabbath years (forty-nine years) there is another special year entitled the Jubilee. This is the fiftieth year in the cycle and it is a year of return. All slaves and their families were freed and property was returned to its' proper owner.[40] This biblical concept was carried into the mysticism of the Kabbalah. The shemittah is associated with the sefirah Shekhinah. The Jubilee is Binah, and She is named Teshuvah, return.[41] On the grand scale of cosmic cycles the numbers are changed from single years to thousands of years. Each set of six thousand years is attributed to one of the lower sefirot. The shemittah is a thousand years where chaos prevails and the sefirot are not involved. After forty-nine thousand years have passed, with all seven of the lower sefirot having been involved in the cycle,[42] everything will be returned unto Binah. Jubilee, the return to Binah, does not solely concern the sefirot.[43] All of the lower worlds and the seven lower sefirot are absorbed within Binah during the Hitballe'ut, the swallowing.[44] Here Binah is again the "mother of the world" and her children return to her bosom,[45] or her womb.

IV

Binah is the Mother Goddess of sefirotic Judaism. She is essential to creation, the giver of life. At the end of all time she will be the one to seize the life from all of the lower worlds and the lower sefirot and return them to Ein Sof, the ultimate source. This amount of unimaginable power is very hard to envision, but the Kabbalists have done just that. All of this power is attributed to Binah, the roots of the tree, the Divine flow of water, the color green and the rainbow, the oil of the lamp, the self-expression of thought and the house of the Torah, the Supernal Mother, the Supernal mate, the Upper Shekhinah, the keeper of souls and the world to come. She is vital to Kabbalistic Judaism. This vitality should be brought into present day movements within Judaism.

Binah's connection to nature brings out the ecological side of Judaism which people have been reaching to revive. With the current attempts to recycle and new books about how to save the earth, Binah is a spiritual reminder of nature. Judaism has always been kind to the earth, "... you must not destroy its trees ... you may eat of them but you must not cut them down."[46] This commandment not to harm nature is a strong one in Judaism, and in today's world it is necessary to remind everyone of the strength and necessity of nature. Nature needs to be balanced. Originally nature was used to describe the essential balance of the sefirot. Judaism should now be using the imagery of the sefirot to describe the need for the balance within nature. Binah being the source of the divine water flow and the roots and/or sap of trees is the primary sefirah to bring nature back into the light of Judaism.

Aside from the communal affect of Binah involving nature, She has a more personal role. Binah and Hokhmah are the Divine Pair. "And behold, the proper union of a man with his wife resembles the creation of heaven and earth."[47] Binah and Hokhmah are the Supernal couple whose union is the essence of marriage. They are not based on a purely sexual union nor on a purely mental union; They balance these two aspects of a relationship. Together They have harmony, friendship and balance. With so many marriages ending in divorce today Binah and Hokhmah are indispensable role models. The model of Shekhinah and Tif'eret, the separated couple, is a negative reinforcement. Jewish couples need a marriage to emulate, a completely balanced marriage. Binah and Hokhmah differ, but the marriage is balanced; They need each other to be complete.[48]

The need for completeness is also found in Judaism today. Many people are looking to find the female complement to the male-God. Although Shekhinah is the sefirotic bride, Judaism needs a better balance. The male God in Judaism today is not just a groom. He is the all-powerful male. Kabbalistic Judaism discounts the male as the sole source. Binah is the Supernal Mother and the Supernal Mate. She encompasses nature and divine union, color and light, thought and Torah. Through all of this She is the Supernal balance to the male God of today's Judaism.

Endnotes

1 Karen Guberman, "The language of love in Spanish Kabbalah: an examination of the 'Iggeret ha-Kodesh," *Approaches to Judaism in Medieval Times* (California: Scholars Press, 1984), pp. 72-73.

2 Even though this is not a true balance of male and female, it is important that there are female aspects of God at all, considering that at this time in history the concept of the Jewish God was of a male God.

3 Arthur Green as quoted by Elliot K. Ginsburg, "The image of the divine and the person in Zoharic Kabbalah," *In Search of the Divine* (New York: Paragon House Publishers, 1987), p. 62.

4 class notes from February 13, 1996

5 Ibid.

6 *Zohar: The Book of Enlightenment*, trans. Daniel Chanan Matt (New Jersey: Paulist Press, 1983), pp. 49-50.

7 Ibid. p. 35.

8 Fischel Lachower and Isaiah Tishby, *The Wisdom of the Zohar: An Anthology of Texts*, trans. David Goldstein, vol. 1 (Jerusalem: Mosad Bialik, 1949; repr., Oxford: Oxford University Press), pp. 295-297.

9 *Zohar: The Book of Enlightenment*, trans. Daniel Chanan Matt (New Jersey: Paulist Press, 1983), pp. 72-74.

10 class notes from February 27, 1996 as well as Arthur Green, "The Zohar: Jewish Mysticism in Medieval Spain" *Essential Papers On Kabbalah*, (New York: New York University Press, 1995), pp. 27-66.

11 *Zohar: The Book of Enlightenment*, trans. Daniel Chanan Matt (New Jersey: Paulist Press, 1983), pp. 54-56.

12 Ibid. p. 54.

13 Ibid. pp. 72-74.

14 Elliot K. Ginsburg, "The image of the divine and the person in Zoharic Kabbalah," *In Search of the Divine* (New York: Paragon House Publishers, 1987), pp. 66-67.

15 Gershom Scholem, *Origins of the Kabbalah*, trans. Allan Arkush, (Berlin: Walter de Gruyter and Co., 1962, trans., New York: The Jewish Publication Society, 1987), p. 133.

16 Elliot K. Ginsburg, "The image of the divine and the person in Zoharic Kabbalah," *In Search of the Divine* (New York: Paragon House Publishers, 1987), p. 68.

17 Fischel Lachower and Isaiah Tishby, *The Wisdom of the Zohar: An Anthology of Texts*, trans. David Goldstein, vol. 1 (Jerusalem: Mosad Bialik, 1949; repr., Oxford: Oxford University Press), p. 272.

18 *Zohar: The Book of Enlightenment*, trans. Daniel Chanan Matt (New Jersey: Paulist Press, 1983), pp. 107-110.

19 Fischel Lachower and Isaiah Tishby, *The Wisdom of the Zohar: An Anthology of Texts*, trans. David Goldstein, vol. 1 (Jerusalem: Mosad Bialik, 1949; repr., Oxford: Oxford University Press), pp. 291-292.

20 Moshe Idel, "Mystical Techniques," *Essential Papers On Kabbalah*, (New York:NewYork University Press, 1995), p. 475.

21 Fischel Lachower and Isaiah Tishby, *The Wisdom of the Zohar: An Anthology of Texts*, trans. David Goldstein, vol. 1 (Jerusalem: Mosad Bialik, 1949; repr., Oxford: Oxford University Press), pp. 291-292.

22 Karen Guberman, "The language of love in Spanish Kabbalah: an examination of the 'Iggeret ha>Kodesh," *Approaches to Judaism in Medieval Times* (California: Scholars Press, 1984), p. 81.

23 Lawrence Fine, "Kabbalistic texts," *Back to the Sources*, (New York: Summit Books, 1984), p. 324.

24 from The Bahir quoted in Gershom Scholem, *Origins of the Kabbalah*, trans. Allan Arkush, (Berlin: Walter de Gruyter and Co., 1962, trans., New York: The Jewish Publication Society, 1987), p. 134.

25 Fischel Lachower and Isaiah Tishby, *The Wisdom of the Zohar: An Anthology of Texts*, trans. David Goldstein, vol. 1 (Jerusalem: Mosad Bialik, 1949; repr., Oxford: Oxford University Press), pp. 292-293.

26 Elliot K. Ginsburg, in the *The Sabbath Classical Kabbalah*, (Albany: State University of New York Press, 1989), p. 30.

27 Fischel Lachower and Isaiah Tishby, *The Wisdom of the Zohar: An Anthology of Texts*, trans. David Goldstein, vol. 1 (Jerusalem: Mosad Bialik, 1949; repr., Oxford: Oxford University Press), pp. 281-282.

28 Ibid. pp. 298-302.

29 from The Zohar (III. 65b) quoted by Raphael Patai, *The Hebrew Goddess*, (Detroit: Wayne State University Press, 1990.), p. 117.

30 from the Zohar quoted by Fischel Lachower and Isaiah Tishby, *The Wisdom of the Zohar: An Anthology of Texts*, trans. David Goldstein, vol. 1 (Jerusalem: Mosad Bialik, 1949; repr., Oxford: Oxford University Press), pp. 282.

31 from The Zohar (III. 290b) quoted by Raphael Patai, *The Hebrew Goddess*, (Detroit: Wayne State University Press, 1990.), p. 123.

32 Fischel Lachower and Isaiah Tishby, *The Wisdom of the Zohar: An Anthology of Texts*, trans. David Goldstein, vol. 1 (Jerusalem: Mosad Bialik, 1949; repr., Oxford: Oxford University Press), pp. 295.

33 Ibid.

34 Elliot K. Ginsburg, "The image of the divine and the person in Zoharic Kabbalah," *In Search of the Divine* (New York: Paragon House Publishers, 1987), p. 69.

35 Fischel Lachower and Isaiah Tishby, *The Wisdom of the Zohar: An Anthology of Texts*, trans. David Goldstein, vol. 1 (Jerusalem: Mosad Bialik, 1949; repr., Oxford: Oxford University Press), pp. 425-426.

36 Elliot K. Ginsburg, "The image of the divine and the person in Zoharic Kabbalah," *In Search of the Divine* (New York: Paragon House Publishers, 1987), p. 73-74.

37 Lawrence Fine, "Kabbalistic texts," *Back to the Sources*, (New York: Summit Books, 1984), p. 327.

38 Elliot K. Ginsburg, "The image of the divine and the person in Zoharic Kabbalah," *In Search of the Divine* (New York: Paragon House Publishers, 1987), p. 76.

39 Paul Morris, "Exiled from Eden: Jewish Interpretations of Genesis," *A Walk in the Garden: Biblical, Iconographical and Literary Image of Eden*, (Sheffield, England: JSOT Press, 1992), p. 133.

40 Leviticus chapter 25.

41 Gershom Scholem, *Kabbalah*, (New York: Quadrangle/The New York Times Book Co., 1974), p. 112.

42 there is a complication involving Yesod - Ibid. p. 121.

43 Ibid. pp. 121-122.

44 Elliot K. Ginsburg, *The Sabbath in the Classical Kabbalah*, (Albany: State University of New York Press, 1989), p. 32.

45 Gershom Scholem, *Kabbalah*, (New York: Quadrangle/The New York Times Book Co., 1974), p. 336.

46 Deuteronomy 20.19

47 Karen Guberman, "The language of love in Spanish Kabbalah: an examination of the 'Iggeret ha-Kodesh," *Approaches to Judaism in Medieval Times* (California: Scholars Press, 1984), p. 84.

48 This is not to say that a homosexual marriage is not valid—this is just a model for a heterosexual marriage

Bibliography

Fine, Lawrence. "Kabbalistic texts" In *Back to the Sources*. ed. Barry W. Holtz, 305-360. New York: Summit Books, 1984.

Ginsburg, Elliot K. "The image of the divine and the person in Zoharic Kabbalah" *In Search of the Divine*. ed. L. Shinn, 61-94. New York: Paragon House Publishers, 1987.

Ginsburg, Elliot K. *The Sabbath in the Classical Kabbalah*. Albany: State University of New York Press, 1989.

Green, Arthur. "The Zohar: Jewish Mysticism in Medieval Spain" In *Essential Papers On Kabbalah*. ed. Lawrence Fine, 27-66. New York: New York University Press, 1995.

Guberman, Karen. "The language of love in Spanish Kabbalah: an examination of the 'Iggeret ha-Kodesh." In *Approaches to Judaism in Medieval Times*. ed. D. Blumenthal, 53-105. California: Scholars Press, 1984.

Idel, Moshe. "Mystical Techniques" In *Essential Papers On Kabbalah*. ed. Lawrence Fine, 438-494. New York: New York University Press, 1995.

Lachower, Fischel, and Isaiah Tishby. *The Wisdom of the Zohar: An Anthology of Texts*. Translated by David Goldstein. Vol. 1, Jerusalem: Mosad Bialik, 1949; reprint, Oxford: Oxford University Press, 1991.

Morris, Paul. "Exiled from Eden: Jewish Interpretations of Genesis" In *A Walk in the Garden: Biblical, Iconographical and Literary Images of Eden*. ed. Paul Morris and Deborah Sawyer, 117-166. Sheffield England: JSOT Press, 1992.

Patai, Raphael. *The Hebrew Goddess*. Detroit: Wayne State University Press, 1990.

Scholem, Gershom. Kabbalah. New York: Quadrangle/The New York Times Book Co., 1974.

Scholem, Gershom. *Origins of the Kabbalah*. Translated by Allan Arkush. Berlin: Walter de Gruyter and Co., 1962; translated, New York: The Jewish Publication Society, 1987.

Zohar: *The Book of Enlightenment*. Translated by Daniel Chanan Matt. New Jersey: Paulist Press, 1983.

Battling Stereotypes About American History in American Literature in *Lincoln*, *Ragtime*, and *The Robber Bridegroom*

Adil Roomi

Stereotypes are an inherent part of the way in which people learn. They narrow one's perception of what is real, and are often difficult to let go of once accepted. One of the major problems one has to face in investigating history is the fact that literature and much recorded evidence is based on, and hence strengthens, these stereotypes. Authors who write novels with a historical basis continually battle stereotypes in their works. The author faces the challenge of getting the audience to unlearn what they already know, and relearn the same material via the author's viewpoint. Such is the case in the following novels: *Lincoln* by Gore Vidal, *Ragtime* by E. L. Doctorow, and *The Robber Bridegroom* by Eudora Welty. In these three novels the author opposes the normal way of reading history, the way of the stereotype. The material presented is popularly viewed in a two-dimensional fashion. However, the author provides the reader with a third dimension, by introducing people and situations which we would never expect to have entered a particular time or place in history. This information which the author provides is pertinent to the characters and their time period, whereby the true essence of the material being discussed is learned.

In history, President Abraham Lincoln is a cherished figure, worthy of great respect and admiration. Gore Vidal takes great care to demolish this exalted view of Lincoln. "Mr. Vidal managed to work in everything unsavory that is known about the Great Emancipator."[1] Credited with freeing the slaves and recementing the Union after the Civil War, history puts him on a pedestal as a man of impeccable moral fiber. The public generally views him as somber, stately, conscientious, greatly respected, and restrained. The real Lincoln as told by Vidal was far from this. "So mythologized has Lincoln become over the decades, it is startling to learn that . . . fellow politicians considered him too uninformed, inept and naive to handle his office."[2] Lincoln hardly commanded respect from even some members of his own cabinet.

Vidal writes the novel from a third person semi-omniscient perspective. The reader knows not what Lincoln thinks for, "we are never privy to his thoughts . . . but by degrees we come to know him well through the eyes of his witnesses."[3] Vidal purposely does this to allow the reader to understand how men close to Lincoln, like Seward, Chase, and Hernondon, view him. By utilizing such a point of view, Vidal goes one step further in representing Lincoln holistically. In effect, *Lincoln* is not a novel dedicated to a one-sided analysis of Lincoln's life during his presidency,

but rather a tapestry of different people's views of him, via their interpretations of the man. This technique presents both the good and the bad, allowing for a greater of revealing the truth. By employing this strategy, Vidal helps the reader understand what visions of history precede the stereotypes of Lincoln.

The life of Lincoln is popularly regarded as the struggle of a poor, conscientious man who rose to greatness through morality, and hard work. Vidal deems it essential in revealing Lincoln's full character to point out the little known incidents considered very questionable by today's moral standards. "The log cabin, rail-splitting legend is debunked. Billy Hernondon . . . talks about Lincoln's whoring adventures as well as the likelihood of him picking up an infection along the way."[4] Vidal wishes to portray Lincoln's other half in a satirical manner. The prostitute says, "Mr. Lincoln, you are.the most conscientious man I ever saw"[5] when responding to Lincoln's refusal to go on credit for paying the prostitute. Lincoln not only had sex with a prostitute, but by using a pretext of conscientiousness, he actually conned the prostitute into having sex with him for free. The paradox lies in the fact that Lincoln is portrayed as moral while engaged in an immoral action. However, one must remember even these stories may not be reliable, for they are stereotypical descriptions of a debunked Lincoln as portrayed by Vidal.

For one to say that the Civil War was fought over the question of slavery reflects a popularly held naive and narrow minded viewpoint. Historically speaking, slavery stands alongside many other issues in dispute, such as states' rights, and the South's continually diminishing role in the government. In the novel, "There are no illusions of a war fought to free the slaves, or of Lincoln's faith in a viable future for the Negro in American society."[6] Lincoln himself should not be considered an abolitionist. Vidal writes, "If I could preserve the Union by freeing all of the slaves everywhere, I would do so. If I could preserve the Union by freeing none of the slaves, I would do so. If I could preserve the Union by freeing some of the slaves, but not others, I would do so."[7] Here, Vidal introduces the reader to Lincoln's true reasons for issuing the Emancipation Proclamation which, were solely out of, "a military necessity."[8] The romanticized stereotype of Lincoln is challenged, and his role as merely a politician is enhanced.

Lincoln's emancipation of the slaves is popularly perceived as being driven by compassion and altruism. This is not the case. In the novel, Lincoln himself affirms the inferiority of the Negro, and fears the consequences of their freedom. Mr. Blair says to Lincoln,.".. I want every last Negro shipped off to Africa . . . The people . . . will find the money to transport them from this continent where they never should have been brought."[9] Lincoln responds by saying, "That's very eloquent . . . and much my own view."[10] The historical truth about the Emancipation Proclamation is that this doctrine was nothing more than a self-serving, power-building political move intended to get a message across to the Confederate states that the South is not out of President Lincoln's jurisdiction. "Lincoln's ambition, Douglas charges, is for greatness—whether at the expense of 'emancipating slaves

or enslaving free men'."[11] The North had no slaves and existing slave states in the Union were allowed to keep their slaves. The Emancipation Proclamation was a law with no real substance designed only to remind the South of the fact that Lincoln still remained in charge of the Union. "I do not recognize any dissolution"[12] is what Lincoln says to demonstrate that in his eyes the Confederacy did not exist.

In the last part of the book where Hay and Mr. Schuyler discuss Lincoln and his greatness, Hay comments that Lincoln is undoubtedly the greatest President for, "... he not only put the Union back together again, but he made an entirely new country and all of it in his own image." [13] This quote, if interpreted one way is very damaging to Lincoln's reputation. By saying "in his own image," the author makes a biblical reference to God's creation of man in his own image. On a similar note, Lincoln thought that he had to die as atonement for all the bloodshed he had created. This statement raises the question of whether Lincoln saw himself as a Christ-figure. Vidal's portrayal parallels Christian theology in that Christ's death allowed him to take upon himself the sins of mankind.

Another novel which actively disregards the way of the stereotype is *Ragtime* by L. Doctorow. Set in the early twentieth century, before the United States' entry into World War I, this time period is generally viewed as less important than its neighboring time periods, the politics of the Gilded Age and the war. The most important domestic problem is the wave of immigrants chasing promises of a better life. In his novel, Doctorow battles the perception of America as a land of opportunity. "Doctorow has found a fresh way to orchestrate the themes of American innocence, energy, and inchoate ambition with their antiphonies of complacency, disorder and disillusion."[14] It has been said that when the immigrants came to America, they were expecting streets paved with gold, but found that not only were they not paved with gold, but they, themselves, had to pave them.

By using Tateh and his daughter as examples of typical immigrants, Doctorow displays the filth, the hardships and the pain of the immigrant lifestyle, and the realization of shattered dreams. Doctorow writes, "One day with two weeks' rent due she let the man have his way on a cutting table. He kissed her face and tasted the salt of her tears."[15] In order to keep the apartment, a mother and wife must desecrate herself to the fullest. Doctorow writes about an America that was a, "world of simplicity and optimism at the turn of the century and the weary corrupt decadence in which the century is now wearing itself out."[16] For most, the American dream was just that, a dream, which quickly turned into a nightmare.

The flood of immigrants caused great problems in urban centers. Textbooks teach us that major social reform programs were instituted, and that they were highly effective in dealing with the problems of overcrowding, poverty, and hunger. The outcome of such reform programs is generally viewed as very effective, changing urban life in a positive way. But the truth is that there were many urban centers untouched by reform, and unless one lived that sort of life, they would be

blind to its very existence. Doctorow illustrates this point perfectly when he writes, "There were no Negroes. There were no immigrants"[17] then says, "Apparently there were Negroes. There were immigrants."[18] The public is conveniently blind to the dilemmas of the poor. Doctorow introduces characters such as J.P. Morgan to show the horrible inequities of wealth by demonstrating how the rich became richer as the poor became poorer.

The characters themselves represent stereotypes in the novel. The one family is composed of characters named Mother, Father, and Mother's younger brother and are always referred to as just that. In the novel, "Doctorow builds characters without once moving beyond their observable surfaces."[19] By maintaining only this observable surface Doctorow pokes fun at the stereotypical view of history. By not naming the characters, the question arises as to whether or not Doctorow can assign these characters an identity, or merely allow them to function as instruments of reflection for their social class as a whole. Doctorow questions our sensibilities as to whether or not the reader can accept the blandness of the family as the stereotypical blandness of the middle class during this era.

The family appears to be relatively well-off and lives independent of the slum world of Tateh. Doctorow wishes to accentuate the problems associated with stereotypes by adding certain elements to this family's life to demonstrate that these people have an independent life outside the confines of their social class. So in essence, Doctorow gives the family a pulse to show that they are unique while at the same time mocking the dullness of the stereotype. Doctorow himself said that, "I've just twisted that around and written about the imaginary events in the lives of undisguised people."[20] One can safely assume that these characters wear no disguises because their lives are explicitly discussed. Although, Doctorow does add a little makeup. Doctorow accomplishes this task by introducing Coalhouse Walker's relationship with the family through Sarah and her baby. He also adds to the complexity of the situation by describing Younger Brother's newfound calling in life as an explosions expert to battle for a cause where he feels he belongs.

The element of fantasy is used to oppose stereotypes in the literary masterpiece *The Robber Bridegroom* by Eudora Welty. The novel is set in colonial southern America, mainly on the large plantation of Clement Musgrove. Here lies the heart of the Southern stereotype, where a code of chivalry guided all men. Welty totally shatters this view by introducing the disease of the era early on in the novel, namely the thieves, and murderers, such as Mike Fink and, more importantly, Jamie Lockhart. "He stopped and laid her on the ground, where straight below, the river flowed as slow as sand, and robbed her of that which he had left her the day before."[21] Here Welty describes Rosamond's rape by Jamie Lockhart.

The Robber Bridegroom is interpreted by some as almost a fairy-tale novel, similar to that of Snow White and the Seven Dwarfs. "In *The Robber Bridegroom* are characters whose roles are taken from legend . . . Clement Musgrove, the innocent kind father, Salome is the wicked stepmother, and Jamie Lockhart the robber bride-

groom, is the prince harming." [22] Welty wishes to prove a point here. In the novel she uses storybook format, hence the novel is more intended for enjoyment rather than for educational purposes. But Welty's style questions why this novel should be less believable than another for they both contain elements of twisted history. One is regarded as fiction while another novel with a smaller connection with fantasy can be regarded as historical literature. If this particular novel is a fantasy then all literature with historical bases should also be considered fantasies, for the believability and reliability of both should be equal.

Welty further points out the problem of preconceived perceptions by pursuing the notion of duality. Duality is one of the most important factors responsible for much of the action in the plot. "Clement learns that there is a fundamental 'duality' in nature, that if he kills the famous robber Jamie Lockhart he also kills his daughter's bridegroom."[23] Eudora Welty feels it is important to portray to the reader that something can never be viewed two dimensionally, for everything has two faces. One side is readily observed, while the other is noticeable only if we dig a little bit deeper. The face one easily sees can represent the stereotype, and the second face which one encounters is the truth behind it. "Up she got and away she crept, and made up the brew which would wipe away the stains . . . . Lo and behold, the brew worked."[24] Rosamond must look past the blemishes, which symbolically represent stereotypes, to reveal the truth about Lockhart.

The characters of Eudora Welty tend not to be mundane people with common personalities. Salome is not the typical lady of the plantation, who is supposed to be like a right hand to her husband. Salome is greedy and envies her stepdaughter. When the Native Americans choose Rosamond to sacrifice as a beautiful girl, Salome yells, "'What beautiful girl are you looking for? I am the most beautiful!' For she was jealous even of not being chosen the victim."[25] Rosamond herself is also not an upright southern belle. She lies and her actions are guided by passion and lust for the criminal Lockhart. "Eudora Welty is concerned with time and place, of course, because they reveal character," however, "character is not one dimensional; it is not limited to what a given environment can produce or even a single lifetime can formulate."[26] Welty wishes to state that characters should not be viewed by their general time period. Stereotypes develop because too often one thinks that only the factors of time and place govern someone.

Characterization is simply one of the methods Welty uses to break the confines of stereotypes. Welty says, "It used to be that it didn't have very far to go to get maybe something that was easier to see, but now there are so many layers of life, so many blurrings, so many homogeneous things together that you have to send a taproot down perhaps deeper."[27] The characters are not indicative of their stereotypical perception at all. Clement Musgrove, a successful self-made planter is a naive, soft-spoken gentleman, rather than a rough and tough backwoodsman and not at all soldier-like. By purposely making her characters complex, she forces

the reader to look past whatever knowledge they have of the people of the time period and view them through Welty's eyes as more than a facsimile of an era.

In conclusion, one can see how these three authors tackle the problem of stereotypes relating to the characters and time periods about which they write. In Lincoln Gore, Vidal manages to expose elements in Lincoln's life which not many are aware of. In *Ragtime* by E. L. Doctorow, the stereotypes relating to the time period are mocked and the author manages to give characters their own life independent of the traditional view of uniformity. In *The Robber Bridegroom* by Eudora Welty, the time period itself and the manner of telling the story as a fantasy serves to question the reader's sensibilities as to what is believable. All three books not only successfully oppose stereotypes but also allow the reader to understand what visions of history precede the depiction of all these stereotypes.

Works Cited

Clemons, Walter. "Houdini, Meet Ferdinand." *Newsweek*. 14 July 1975: pp. 73, 76.

Doctorow, E. L. *Ragtime*. New York City: Random House Inc., 1991.

Grumbach, Doris. "Fine Print." *The New Republic*. 5 and 12 July 1975: p. 31.

Lehmann-Haupt, Christopher. "Books of The Times." *The New York Times*. 30 May 1984: Section C p. 20.

Phillips, Robert L. Jr. "A Structural Approach to Myth in the Fiction." *Eudora Welty: Critical Essays*. Edited by Peggy Whitman. Jackson: University Press of Mississippi, 1979.

Oates, Joyce Carol. "The Union Justified The Means." *New York Times Book Review* 3 June 1984: pp. 1, 36-7.

Vidal, Gore. *Lincoln*. New York City: Random House Inc., 1988.

Welty, Eudora. *The Robber Bridegroom*. New York City: Harcourt Brace Jovanovich Publishers, 1978.

Notes

1 Lehman-Haupt, Christopher. "Book of the Times." *The New York Times*. 30 May 1984, Section C, p. 20.

2 Oates, Joyce Carol. "The Union Justified the Means." *The New York Times Book Review*. June 1984, p. 36.

3 Oates, Joyce Carol. "The Union Justified the Means." *The New York Times Book Review*. June 1984, p. 36.

4 Lehman-Haupt, Christopher. "Book of the Times." *The New York Times*. 30 May 1984, Section C, p. 20.

5 Vidal, Gore. *Lincoln*. New York: Random House, Inc., 1988, p. 340.

6 Lehman-Haupt, Christopher. "Book of the Times." *The New York Times*. 30 May 1984, Section C, p. 20.

7 Vidal, Gore. *Lincoln*. New York: Random House, Inc., 1988, p. 340.

8 Vidal, Gore. *Lincoln*. New York: Random House, Inc., 1988, p. 340.

9 Vidal, Gore. *Lincoln*. New York: Random House, Inc., 1988, p. 341.

10 Vidal, Gore. *Lincoln*. New York: Random House, Inc., 1988, p. 342.

11 Oates, Joyce Carol. "The Union Justified the Means." *The New York Times Book Review*. June 1984, p. 36.

12 Vidal, Gore. *Lincoln*. New York: Random House, Inc., 1988, p. 99.

13 Vidal, Gore. *Lincoln*. New York: Random House, Inc., 1988, p. 656.

14 Clemons, Walter. "Houdini, Meet Ferdinand." *Newsweek*. 14 July 1975, p. 76.

15 Doctorow, E. L. *Ragtime*. New York: Random House, Inc., 1991, p. 15.

16 Grumbach, Doris. "Fine Print." The New Republic, 5 and 12 July, 1975, p. 31.

17 Doctorow, E. L. *Ragtime*. New York: Random House, Inc., 1991, p. 3-4.

18 Doctorow, E. L. *Ragtime*. New York: Random House, Inc., 1991, p. 5.

19 Grumbach, Doris. "Fine Print." The New Republic, 5 and 12 July, 1975, p. 31.

20 Clemons, Walter. "Houdini, Meet Ferdinand." *Newsweek*. 14 July 1975, p. 76.

21 Welty, Eudora. *The Robber Bridegroom*. New York: Harcourt Brace Jovanovich Publishers, 1978, p. 65.

22 Phillips, Robert L. Jr. "A Structural Approach to Myth in the Fiction." In Eudora Welty: Critical Essays, Peggy Whitman, ed. Jackson: University Press of Mississippi, 1979, p. 62.

23 Phillips, Robert L. Jr. "A Structural Approach to Myth in the Fiction." In Eudora Welty: Critical Essays, Peggy Whitman, ed. Jackson: University Press of Mississippi, 1979, p. 63.

24 Welty, Eudora. *The Robber Bridegroom.* New York: Harcourt Brace Jovanovich Publishers, 1978, p. 134.

25 Welty, Eudora. *The Robber Bridegroom.* New York: Harcourt Brace Jovanovich Publishers, 1978, p. 159.

26 Phillips, Robert L. Jr. "A Structural Approach to Myth in the Fiction." In Eudora Welty: Critical Essays., Peggy Whitman, ed. Jackson: University Press of Mississippi, 1979, p. 57.

27 Phillips, Robert L. Jr. "A Structural Approach to Myth in the Fiction." In Eudora Welty: Critical Essays, Peggy Whitman, ed. Jackson: University Press of Mississippi, 1979, p. 58

Spinoza's Connection to De Stijl: A Philosophy Manifested in an Artistic Movement

Jessica Young

Architecture is far more than built forms. The products of architectural design do more than merely please aesthetically. Architecture is often based on rational ideas and theories and can represent certain philosophies of life or religion. Ideas, theories, and philosophies are the foundation upon which great built forms develop. Although the theorists and philosophers behind the buildings are often not architects themselves, their ideas can successfully develop into an architectural product.

Baruch Spinoza, the late seventeenth-century Dutch philosopher, never witnessed his ideas manifested in built form. Actually, he probably never dreamed of his philosophies becoming an influence in architecture. However, Spinoza was fond of the notion that philosophy is the foundation for all studies, so he probably would not be surprised that his ideas became influential in a study other than philosophy. His studies and ideas were founded in rationalism. He believed that the world and universe could be intelligible to humans if examined rationally. It is through human reason that everything is best understood.

Spinoza's rational foundation for his theories appealed to many in the architectural world. The roots of De Stijl, an artistic movement which manifested itself two hundred years after Spinoza's work, show an undeniable connection to the ideas of the Dutch philosopher. De Stijl, or "The Style," first began as a theory in the early years of the twentieth century. As it developed, the ideas formulated would come to have a major impact on progress towards a modern language of art and architecture. It is not a style with static principles nor tenets, but instead a dynamic style that evolved and changed with the years (1). Characteristic De Stijl elements can be related formally to their Dutch origins. For instance, Holland is considered a more or less flat country. Because of the land's horizontalness, the horizon line is usually a straight, level line. Verticals, such as trees, buildings, and even people, are even more noticeable, and they punctuate the flat landscape (2). This type of scene influenced the De Stijl artists and architects.

A Dutch artist, Theo van Doesburg, considered these aspects of the landscape when he began the formulation of De Stijl theory around 1912. He saw the need for the reintroduction of the straight line and of the rectangle into the language of art and architecture (3). This new language of art and architecture could be used in many areas of design. As van Doesburg said, "various spiritual means of expression (architecture, sculpture, painting, music and literature) will be univer-

sally realized—*i.e.* each will be enhanced by collaboration with the others" (4). The style called for a new architecture that was anti-cubist, anti-symmetrical, anti-gravitational, and anti-decorative (5).

Van Doesburg's new ideas, and those of others working on similar problems,were published in a magazine appropriately named "De Stijl." Van Doesburg's dedication to the success of the magazine contributed to the cohesiveness of the style. As his friend and colleague, Piet Mondrian, said, "I pay homage to the ability and admirable courage of van Doesburg, who, in addition to his own work in painting, architecture, and literature, advanced the cause of abstract art, and for years was able to keep the journal 'De Stijl' going" (6). The Style's chief characteristics developed from older, more theoretical origins, but led to modern designs.

Spinoza's philosophy contains several ideas in particular that became essential to the ideas behind De Stijl. The new ideas behind De Stijl led to innovative architecture such as the Schroeder House—designed by Gerrit Rietveld, a De Stijl architect. The connection between Spinoza's philosophy, the principles of De Stijl, and the ideas behind Rietveld's Schroeder House come from three common themes. These themes include the importance of the whole to all three, the emphasis on relationships, and the significance of reason and rationality.

The Whole

In Spinoza's philosophy there is an evident emphasis on the importance of the whole, or entity. It seems to be an abstract concept, but it very clearly relates to the universe in general, and to architecture specifically. He discusses the notion of a "substance," or something that "the conception of which can be formed independently of the conception of another thing" (7). Only one such substance can exist, for a plurality of substances would cause a contradiction within the definition (8). The one and only substance is nature, an infinite concept, which is "conceived as a whole or totality of things" (9). Spinoza sees God as a part of this infinite, all-inclusive Nature, and therefore as part of the one and only substance. His reference to God as part of Nature causes the two to be indistinguishable and unable to be separated (10). The entire world, therefore, is part of this whole, united and in harmony. All individual souls and objects are no longer viewed as separate things, but as parts which constitute the divine whole of Nature and God (11). The concept of the whole implies both synthesis and oneness, which are ideas often presented in architecture. De Stijl displayed a similar sensitivity to the whole, but, in this case, to the wholeness of a design. One of the most important ideas inherent in De Stijl was "the integral relationship of the parts to the whole and of the whole to the parts" (12). One should not attempt to separate the function of a part individually, for often it only functions successfully when viewed in the context of the whole. At the same time, if a part of a design is removed, the whole does not function in the same manner. An architect or artist of De Stijl would

design with regard only for the reading of the entire composition—not for the individual pieces of the design. H.P. Berlage once described De Stijl as "Unity in Plurality" (13). This idea reflects Spinoza's ideas about the existence of the whole. Both De Stijl elements and Spinoza's philosophy imply an importance of each part to the whole, whether the whole be an architectural structure, a piece of artwork, or the world.

Gerrit Rietveld illustrated a concern for the importance of the whole in his design for the Schroeder House. The house is a complete composition or "total work of art" (14). A "visual independence of parts" exists, but these parts work closely together to compose the whole (15). All parts of the house, including the facilities, furniture, and special equipment, are important to the whole, and all were designed in relation to the whole. Moveable partitions in the upper floor function either to connect space or to separate it. These are essential to relate parts to the whole.

In order to show the whole in harmony and to reinforce this concept of a total design, Rietveld developed a special relationship between the exterior and interior of the house. On the exterior of the house, seemingly unconnected planes give a clue to the underlying, interior sliding partitions (16). Other connections to the outside, such as the corner windows and balconies, which allow space to flow from the outside to the inside, further emphasize the completeness and wholeness of the design. The house obviously contains a "unity in plurality."

In addition to these structural aspects which contribute to the wholeness of the house, a deeper, more humanistic element exists. This is a different interpretation of wholeness. Rietveld designed the house for a specific client, Mrs. Truus Schroeder-Schrader, yet he did not create it to be entirely personal. A concern for human life and functions is evident, but not for one individual's taste in particular (17). In this sense, Rietveld created a structure that is universally humanistic. Its wholeness comes from the connection it extends to all people. Anyone, regardless of age, race, or nationality, should be able to use and to enjoy the Schroeder House. This human quality was of major concern to Rietveld. Again, all parts are relative to the whole.

Relationships

The concept of wholeness has implications concerning the relationships between parts, an issue that Spinoza addressed in his philosophy. He believed that the relationships between things in the universe were more important than the characteristic qualities of the actual things. All things in the universe necessarily fall into one single system and therefore must have interactions (18). Things interact and converse at their boundaries, where they change to another thing (19). These interactions, or dialogues, are what is important about the things—their being is not.

Spinoza contemplated the important relationship between extension and thought, one which affects all of humanity. He defined "extension" as physical objects, or other things with spatial properties, and "thought" as mental capacity, or things without spatial properties (20). These two systems are the two principal features of the universe, according to Spinoza. They are not two distinct systems, but they operate together in a cooperative relationship where "there can be no ideas which are not ideas of extended things, or extended things of which there is no idea" (21). This cooperative idea of relationships is important in art and architecture, where ideas produce forms and forms interact with each other.

Directly correlating to Spinoza's ideas about relationships is the De Stijl attitude of "relations rather than things" in art and architecture (22). The De Stijl artist or architect was most concerned with relationships between positive and negative elements. This type of relationship produces the most dynamic interactions. For example, the De Stijl painter observed how primary colors and the "non-colors" (black, white, and greys) related to each other by often combining them, side by side, in the same composition. The De Stijl architect dealt with the dialogue created between mass and space in built forms. Both the artist and the architect were more concerned with how these opposing elements behaved together and the effect their relationship achieved. The aesthetic of the elements alone was not as important. In dealing with these relationships between parts, De Stijl followers continued to show interest in the wholeness of the design, thereby demonstrating Spinoza's principle of parts relating to the whole.

De Stijl architects displayed the importance of relationships in a design through several methods. Rietveld's Schroeder House demonstrates the De Stijl emphasis on relationships that was derived from Spinoza's philosophy. One important relationship established is the one between a human and a house. First, the house is scaled to human dimensions. All parts are easily accessible to allow the human to function efficiently within the house. Second, moveable partitions within the house give the human a freedom to alter space in order to fulfill her needs or wishes (23). This relationship allows the human to adapt herself to the surroundings.

Rietveld also dealt with the relationship between the space inside the house and the space outside. The house was constructed as "a system of elements that determine space." The space dividers, such as walls, the roof, and the floor, interacted with the transitional elements, such as the balconies, pillars, and eaves, to relate the interior to the exterior (24). These interior-exterior relationships were further enhanced by certain features of the house that connected it to nature in some way. One way that this relationship with nature was created was through windows that opened out into a garden. Another dialogue occurred between the flat, planar walls of the house and the organic shapes of the surrounding trees and deliberately placed vases of flowers throughout the interior.

Other relationships in the Schroeder House focused more on the interior parts of the house. A strong alliance exists between the central, immovable core and the

moveable partitions around it. The fixed central area acts as the only source of obstruction in the free space of the upper floor. The house, as a whole, retains within it a relationship between the public domain and the private domain (25). These two distinct spaces create areas to accommodate different functional needs. At the same time, the spaces provide a change in mood from the border of one space to the other to reflect the function.

Another important relationship existed within the house that could be traced back to be the cause for all other relationships that occurred. The Schroeder House "was essentially a dialogue" because of the excellent client-architect connection that Rietveld established with Mrs. Truus Schroeder-Schrader (26). The two had an extremely open and equal relationship that produced the most successful result. Because the dialogue between Rietveld and Schroeder-Schrader became more important than their respective ideas alone, the relationship still embodied the De Stijl and Spinoza idea of relationship. The dialogue between the two was the reason for the appeal of the house to both the architect and the client.

Reason

Spinoza's regard for reason and the affinity he showed toward rationalism were behind both the importance of wholeness and the importance of relationships. Spinoza said that passions and emotions distract man's view of the whole (27). Feelings cause humans to favor one part over another, which does not embody Spinoza's emphasis on the whole. The whole must be evaluated and studied on a purely rational level. According to Spinoza, only reason can solve problems effectively. Other things, such as emotions, faith, and the supernatural, cause humans to misjudge and to become less analytical when formulating solutions. Reason always produces the truth. Subjects having a purely rational foundation, such as mathematics, can be used to solve most problems and will produce correct solutions. Imagination, on the other hand, "is the prime source of confusion in thought and error" (28). By allowing the imagination to enter into one's thinking, emotion becomes a factor, and consequently distracts the mind from finding the best solution.

Abstract thinking appealed to Spinoza. He believed that figurative associations of images that one does not know in a real sense only exist to confuse. Words and symbols must stand for clearly defined concepts, not for figurative illustrations (29). Spinoza favored the destruction of all figurative associations (30). Simplicity and purity in thought, with a disregard for emotions, seems to characterize the basics of Spinoza's philosophy.

Spinoza's respect for reason and rationality, and his disregard for emotion, plays a major role in the De Stijl attitude. Artists and architects involved in De Stijl recognized that "passions distract us and obscure our intellectual view of the whole" (31). One of the most easily discernible characteristics of De Stijl is the abstract nature of most of the work that came from the movement. Designers

achieved this abstract quality mainly through the continuous simplification and reduction of designs. Ornament and decoration were the first aspects that were eliminated. Interestingly, Adolf Loos predicted this practice in 1908 in his essay "Ornament and Crime," "I have evolved the following maxim and pronounce it to the world: the evolution of culture marches with the elimination of ornament from useful objects" (32). De Stijl artists and architects felt similarly, seeing ornament as something that disguised the true structure and function.

The individuals involved in the De Stijl movement attempted to design with regard to truth. The search for an element of truth in design is the main reason behind the introduction of the straight line. Undulating lines are not as direct (33). In their rational design process, individuals sought to "construct without any illusion, without any decoration, [which] is one of the principal aims of the De Stijl movement" (34). Many of the artists and architects achieved this truth through a process of stripping down their forms to the basics. They attempted to display the inner structures and construction of designs. Truth in design was these inner-lying structures. Just as Spinoza believed that reason produced the best solutions, the De Stijl movement emphasized that a rational process would produce the best design. Both also were concerned with the search for truth. Also, just as Spinoza considered emotions valueless, so the De Stijl designers moved away from the synthesis of design with feelings, faith, and emotion.

In his design for the Schroeder House Rietveld did not allow emotion to influence his design but rather dealt extensively with practical concerns. For example, Rietveld understood that he needed to find a rational solution for the problem of the flexible use of space. He knew that he needed to design a functional building that would also provide a sense of wholeness. Most important to his design, perhaps, was his recognition of the dynamism of function in the house. Rietveld understood that function, especially in a house, is not constant. In the Schroeder House, "Function was an accidental, casual need that would change with the time and indeed always change in the course of time" (35). In response to this observation, Rietveld designed a plan that could adapt to changes in function. This was the reason behind the moveable wall partitions.

The entire house has a certain elegance through its simplicity. Walls throughout the house are stark, having no decoration or ornament. When observed through photographs the unluxurious, plain interior gives the house an almost clinical or sterile feeling. Rietveld stripped the house to its bare elements in order to achieve the simplicity, purity, and sense of truth that both he and Spinoza found appealing. Similar opinions about beauty and function seem to travel through time.

Spinoza's philosophy contained three important themes or ideas that influenced people working in a different field from him, two hundred years later. His ideas about the importance of the whole, the importance of relationships rather than things, and the importance of rationalism were carried from their purely theoretical, philosophical, original state into a physical state. Architects and artists

involved in De Stijl were the avant-garde of their time. However, their ideas show references to the past. This allusion to the past in formulating a new style may not be a conscious effort by De Stijl artists and architects, but rather a display of continuity in Dutch ideas and thinking over time. Instead of reordering past architectural methods, they allowed a past philosophical viewpoint to create, either knowingly or intuitively, the foundation of ideas they needed to develop a new style.

The evolution of the De Stijl movement from a seventeenth century philosophy is but one example of how architecture penetrates a variety of fields and areas of study. In this case, philosophy influenced an entire artistic movement. Basic ideas about beauty and aesthetics may be more easily interpreted through literature. As Peter Collins writes, "Certain fundamental ideas connected with modern literature, such as a feeling for the artistic virtues of ugliness and a hypersensitivity to the importance of sincerity, were to have a drastic influence on architecture, and indeed affected all the visual arts" (36). Allowing other fields to influence artistic design is practically unavoidable, and probably beneficial. De Stijl, with its roots in philosophy, broke ground for the entire modern art movement.

Endnotes

1 Paul Overy, *De Stijl* (New York: E.P. Dutton and Co., 1969) 14.

2 Overy, 36.

3 Overy, 63.

4 Sergio Polano, "De Stijl Architecture = Nieuwe Beelding," *De Stijl: Visions of Utopia* (New York: Abbeville Press, 1982) 89.

5 Polano, 90.

6 Piet Mondrian, *The New Art - The New Life*, eds. Harry Holtzman and Martin S. James (Boston: G.K. Hall & Co., 1986) 183.

7 Stuart Hampshire, *Spinoza* (Baltimore: Penguin Books, 1951) 37.

8 Hampshire, 37.

9 Hampshire, 38.

10 Hampshire, 39.

11 Overy, 37.

12 Overy, 7.

13 Overy, 7.

14 William J. R. Curtis, *Modern Architecture Since 1900* (Englewood Cliffs, N.J.: Prentice-Hall, 1987) 100.

15 "The Rietveld/Schroeder House," ed. Mildred Friedman, *De Stijl: Visions of Utopia* (New York: Abbeville Press, 1982) 136.

16 Lenneke Buller, Bertus Mulder, Frank den Oudsten, Paul Overy, *The Rietveld Schroeder House* (MIT Press, 1988) 92.

17 Buller, 123.

18 Hampshire, 44.

19 Overy, 37.

20 Hampshire, 59.

21 Hampshire, 65.

22 Overy, 37.

23 Buller, 13.

24 Buller, 120.

25 Buller, 31.

26 Buller, 17.

27 Overy, 37.

28 Hampshire, 16.

29 Hampshire, 20.

30 Hampshire, 20.

31 Overy, 37.

32 Overy, 22.

33 Theo van Doesburg, "Futurism Between Whim and Revelation," *On European Architecture*, trans. Charlotte I. Loeb and Arthur L. Loeb (Basel, Germany: Birkhauser Verlag, 1990) 229.

34 Overy, 90.

35 Buller, 37.

36 Peter Collins, *Changing Ideals in Modern Architecture* (London: Faber and Faber, 1965) 244.

Bibliography

Baroni, Daniele. *The Furniture of Gerrit Thomas Rietveld*. Woodbury, N.Y.: Barron's Educational Series, 1978.

Buller, Lenneke, Bertus Mulder, Frank den Oudsten, and Paul Overy. *The Rietveld Schroeder House*. MIT Press, 1988.

Collins, Peter. *Changing Ideals in Modern Architecture*. London: Faber and Faber, 1965.

Curtis, William J.R. *Modern Architecture Since 1900*. Englewood Cliffs, N.J.: Prentice-Hall, 1987.

Donagan, Alan. *Spinoza*. Chicago: University of Chicago Press, 1988.

Frampton, Kenneth. "Neoplasticism and Architecture: Formation and Transformation." Rpt. in *De Stijl: Visions of Utopia*. Ed. Mildred Friedman. New York:Abbeville Press, 1982. 99-124.

Hampshire, Stuart. *Spinoza*. New York: Penguin Books 1951.

Jaffe, Hans. "Introduction. " Rpt. in *De Stijl: Visions of Utopia*. Ed. Mildred Friedman. New York: Abbeville Press, 1982. 11-16.

Joosten, Joop. "Painting and Sculpture in the Context of De Stijl. " Rpt. in *De Stijl: Visions of Utopia*. Ed. Mildred Friedman. New York: Abbeville Press, 1982. 51-68.

Mondrian, Piet. *The New Art - The New Life*. Ed. and trans. Harry Holtzman and Martin James. Boston: G.K. Hall and Co., 1986.

Overy, Paul. *De Stijl*. New York: E.P. Dutton, 1969.

Polano, Sergio. "De Stijl Architecture -- Nieuwe Beelding. " Rpt. in *De Stijl: Visions of Utopia*. Ed. Mildred Friedman. New York: Abbeville Press, 1982. 88-98.

van Doesburg, Theo. *On European Architecture*. Trans. Charlotte I. Loeb and Arthur L. Loeb. Basel, Germany:Birkhauser Verlag, 1990.

"Mondrian's Paris Atelier. " Rpt. in *De Stijl: Visions of Utopia*. Ed. Mildred Friedman. New York: Abbeville Press, 1982. 80-86.

"The Rietveld/Schroeder House. " Rpt. in *De Stijl: Visions of Utopia*. Ed. Mildred Friedman. New York: Abbeville Press. 1982. 136-146.

New Clothes for Lehigh | *Marvin Sidney '29*

Reprinted from *The Lehigh Review* vol. 2 (2), January 1928

On page thirty-five of the Lehigh University catalogue (May, 1, 1927) it is announced that, "The College of Arts and Sciences of Lehigh University offers the traditional curriculum, modified to meet the needs of modern life and thought. Such a curriculum in its purpose, is primarily informing and cultural, not vocational, it seeks to gratify intellectual curiosity, to cultivate a love of learning, to impart the knowledge and discipline that are essential to intelligent and forceful living." When a university possesses an arts college, advertises its "high aims" in its register, and solicits those students who desire the best of what we call an education, that university assumes a two-fold burden. First, it promises that the immediate necessities for an education—professors, classrooms, and a library—will be supplied; and, in addition, it implies that the intellectual and aesthetic background, essential to a genuine education, will be afforded.

That Lehigh presents the first requisite, the physical basis, is evident; how adequately she supplies them is a matter of opinion. Here it must be stated that any deficiencies are due largely to a lack of sufficient funds. President Richards, in an excellent summary of Lehigh's physical conditions and needs ("The Greater Lehigh—A Study of the Needs of Lehigh University") plainly stated the inadequacies of our faculty and equipment, and made a plea for the money needed for improvement. But in the pamphlet, and elsewhere, little or no attention has been paid to the fact that, in so far as the student is concerned, Lehigh is an intellectual and aesthetic desert, and no amount of money will do much to alter this fact, unless other missing elements are supplied. In the recent discussion concerning college lectures this subject was brought up, and it was asserted, with ostrich-like optimism, that Lehigh has intellectual and aesthetic interests; the matter was then dropped. Avoiding the issue in this fashion will not alter it, and a brief survey of Lehigh and Bethlehem will soon establish the truth of these statements.

To mention the City of Bethlehem, as an intellectual center, is to be absurd; even its Rotary Club would scarcely be able to point to its aesthetic resources. In the city are four moving-picture theaters, and one vaudeville theater, where mediocre cinemas and rank variety find their last resting place. (The criticisms in the "Brown and White" notwithstanding.) Occasionally, under the auspices of the local high-school or some community group, a play or concert is held. These occurrences, however, are infrequent and, as a rule, their caliber is low. It might be

added that, with the exception of the quaint Moravian section and the small wealthy residential localities, the city is a gray, drab desolation. Up to a short while ago, there existed within three blocks of the campus, a series of brothels, the addresses of which were openly posted in public garages, under "Places of Amusement." The unusually large number of churches in Bethlehem may possible offset this. It is a strange fact, and one which sociologists may be able to explain, that the homes of vice and virtue exist in such profusion, practically side by side in Bethlehem. Deviating slightly from the subject, some explanation of the student's low social standing may be found in the fact that there is a very small middle-class in this city. Two types predominate—the steel workers, the silk mill group, and the very wealthy residents—the laborers and the "upper-class." The "white-collar" worker, into whose class the student would naturally fit is insignificant in numbers, and consequently, the majority of students, who cannot fit into the "upper-class," are deprived of adequate social opportunities.

(It is of significance that in the "Brown and White" of December second, an article appeared describing the meeting which took place to discuss the subject of vice in Bethlehem. Since the article appeared too late to be discussed here, it will merely be said that the fact that there was a meeting for this purpose is important, and the Dean's views and plain statements make one almost believe that something will yet be done.)

Now it is true that the university can hardly be held accountable for the town in which it is situated, and for the purposes of a technical institute, the location is excellent. Yet if the intellectual and aesthetic opportunities of the town are insufficient, it is evident that the students who desire them must either find them in other cities, or on the campus. But they cannot be supplied by the not-distant cities of New York and Philadelphia, because Saturday morning classes and our present "cut-system" have combined to prevent many expeditions to any place more distant than Easton.

What does the student find on the campus? First, there is the Mustard and Cheese Club, a dramatic organization whose chief aim, and sole one until this year, has been the production of a musical comedy. This year financial reasons have forced them to resort to a benefit-performance of one-act plays; this, is but a temporary expedient. To be sure, the preference for drama over musical comedy is purely a personal prejudice, yet it seems fairly evident that the scope for original aesthetic and intellectual activity is extremely limited in these imitations of Broadway. Secondly, there are the student publications—"The Burr," "The Brown and White," "The Epitome" and "The Lehigh Review." They are all commendable as examples of student handicraft, but as organs of aesthetic and intellectual interest, the first three are worthless. "The Lehigh Review" is attempting to grow fruit in Lehigh's aesthetic desert, how effectively, it is too early to say. Thirdly, there are the student organizations. Of these, the social and athletic honorary societies; which make no pretense to intellectual predilections, may be set aside

with one comment. There remain the scholastic societies, and they, except for rare blooms, are withered and lifeless. The honorary societies have members chiefly because they *are honorary*, and the non-honorary type are struggling to survive.

The Beaux Arts Society is an excellent example of this lassitude. Here, an organization which should be a vital part of the extra-curricular activities of the arts group of students, is completely sterile of creative work. The meetings usually consist of a lecture, followed by a vigorous debate by the faculty members. With few exceptions, the students sit back, feign a deep interest, and hope the while, that the faculty will improve their marks because of this interest in the things of the mind. Or, possibly they belong because it will be nice to have the family back home read "Beaux Arts Society" beneath their picture in the "Epitome." After the discussion, a truce is declared; refreshments are served and, at last, the students come into their own. It cannot even be said, in defense of the students, that this organization lacks leaders or interesting subjects. There always have been, and probably will continue to be, both faculty members and a few students who are actually interested in the society and its aims. The meetings are widely announced and vital topics are chosen, yet the lack of interest continues. To judge from this, whenever some ferocious conservative denounces our universities as hot-beds of radicalism, Lehigh may plead not guilty; and it may equally plead not guilty when the Upton Sinclairs assert that college students are being brought up to aid the plutocracy of industrial lords, Lehigh students are neither radical, conservative nor liberal—they are nothing.

Some hope may be founded in the statistics of the college librarian which show that there has been a large increase of reading among the students. It is difficult, however, to estimate how much is due to increased intellectual and aesthetic interests, and how much is the result of larger assignments of "outside reading" by the professors.

In President Richard's report, in the budget one hundred dollars is set aside for music for fifteen hundred students, and one thousand dollars for college lectures. In addition to this, there are the benefits resulting from a better-paid, and slightly larger arts department. But these improvements are not nearly enough, and they are not directed upon a line which will better the conditions, for they are proposed to aid the welfare of our present student body, and *our present student body is not one which can ever have intellectual aesthetic interests.* It is high time that we recognize this fact, and realize that Lehigh in its present state will never attract any other type of students. What few have been so deluded as to believe the opposite of this are now paying for their earlier illusions.

But all the pretty speeches made at this institution are addressed to this mythical group of intellectually inclined students; and, if the words of administrative officers are to be taken seriously, it is this group which is desired at Lehigh. It is necessary, then, to build up a student body in the arts department, in whose lives these interests will have some place.

Taking other colleges and universities as examples, there are two ways of building up the desired student body. Either there must be a very large arts department, or it must remain small, and all the forces of the university must be concentrated to make it preeminent. Universities with large arts departments, whatever other failings they may have, at least possess a group of students with intellectual aesthetic interest. Along with their glaring imperfections, we must grant them that; and Lehigh, which does not have these imperfections, has nothing.

A second method is to emulate the smaller colleges which have made the arts departments the center of their endeavors, have expended all their money and labor in gaining for it the status and students of a fine college. But Lehigh cannot do this, it can neither allow the arts college to expand, nor concentrate on it because *the arts department must always be subsidiary to the technical departments.*

The technical departments, as long as they remain technical, will never be the residence of intellectual and aesthetic inclination, apart from the purely scientific ones. Individuals in those groups may and do harbor them, but the mass of students cannot be interested in them. Moreover, it is hardly fair to draw their attention from their specialized subjects; they are to be congratulated on the interest which they have, in the work they do. If our present college group were as much interested in their own subjects as the engineers are in technical studies, this discussion would be unnecessary. But, until the arts department is made attractive enough to gain an arts group which is seriously interested in the work, this will not be the case.

It is well and good, if the administrative body of Lehigh so desires, to keep the arts college a grown-up boy in short trousers, running along behind its more fortunate brethren, but it is hardly fair to do this under the guise of an intellectual institution. A little educational honesty, a few plain words, and a clear enunciation of academic policy will go a long way. Either Lehigh's arts department must be made pre-eminent, or it is time to say, "Lehigh is an engineering school, primarily; we have no place in the arts department for students with intellectual aspirations. Since we can't give you what you need, we won't cheat you into coming to a university where, aside from the classrooms and books you will find little that is beautiful and fine."

If there is anything else to question, any handicaps which the student does not know, it is only fair to state them; if there is any administrative policy in regard to this subject which is misrepresented, that also ought to be known. But let us not be able to say, "And the lords of the bed-chamber took greater pains than ever to appear holding up a train, although in reality, there was no train to hold."

An Answer to Marvin Sidney

Arthur A. Swallow

Reprinted from *The Lehigh Review* vol. 2 (3), Spring 1928

Properly speaking, I have no proclivity as a disputatious interrogator, but certain statements in the article headed "New Clothes for Lehigh" wherein Marvin Sidney sets forth what I assume to be sincere, as well as kindly criticism, demand that I question some evident inferences. If I do not err, the sum and substance of M.S.'s article is that, either Lehigh's Arts Department be made pre-eminent, or the university must be considered, *primarily*, an engineering college. At what stage of Lehigh's history, may I ask, was it not *primarily* considered a technical institution? And again, unless the arts department surpasses the technical departments, then, the serious-and the flippant student-pursuing cultural subjects must wallow in a backwash of intellectual apathy!

Admitting of course that there are students in every department at Lehigh (and I do not restrict the assertion to Lehigh alone) who are at college for whatever social distinction a college education may bring, are arts students really interested in the benefits to be accrued, distinct that is, from the material remuneration? For I am of the opinion that therein lies the worth of a cultural course in any college or university, and furthermore, I believe the majority of arts students here at Lehigh are seriously inclined in both purpose and intent.

Fundamentally speaking, buildings, books and classrooms are subsidiary; mere material necessities, so to speak. A statement, for example, by President Holt of Rollins College in a recent number of the "World's Work" interests me very much. President Holt says that there are three things which make a college great: "(a) the quality of those who t each, (b) the quality of those who are taught, (c) the quality of the grounds, equipment and buildings." Certainly, no college or university, or institution worthy of the name can claim distinction, past, or present, upon its physical attributes alone. To me, it is a pervading *spirit* which in itself constitutes a higher place of learning. Lehigh, I insist, has that spirit in *all* departments. A casual perusal of Lehigh's alumni should suffice to convince those who are skeptical. Equipment, then, and even immediate environment are properly relegated to the background, to their proper places of subordination, at the same time bearing in mind their necessity up to a certain point. Lehigh, fortunately, does have men in its arts department who are capable of awakening any aesthetic or intellectual inclinations latent within any member of the undergraduate body. To ignore, intentionally or unintentionally, the true scholars among our arts faculty, or

even the most callous instructor, for each has his contribution to make no matter how small,-is to commit a gross injustice. Undoubtedly there are weaknesses and imperfections within any institution. Happily many of the flaws prevalent here at Lehigh have been, and continue to be, slowly but surely eradicated; the progressive policy in vogue is ample evidence of the fact.

That "the arts department must always remain subsidiary to the technical departments" is not in itself an issue, and serves only a secondary consideration. Lehigh's reputation, it is safe to assume, has been built upon its attractions and endeavors within the engineering field, our administration can only strive to make the arts college equal of the technical colleges, for the moment that the arts department becomes "preeminent" (as M.S. advocates) we would have the paradoxical situation of the whole problem reversing itself.

It is trite, and emphasizing the obvious, to remind the students that Lehigh has no controlling force whereby certain localities may be restricted. Unfortunately, the founders of this university did not foresee the necessity of obtaining certain sectional monopolies. The situation as it stands has grown since 1865. However, each one of us has a happy and consoling thought in that we possess a beautiful campus, and its attractiveness is all the more enhanced by the dull contrasts in the immediate vicinity. Furthermore, "the places of amusement" should not be distorted out of all proportion to their intrinsic worth. The two movie houses in Bethlehem which I have right in mind, should meet the requirements of the greater part of the leisure time which the student may have, *for that particular kind of amusement*. First-class shows and attractions may only be anticipated in towns compatible with the expenditure which such offering involve. To expect such things in a town of the caliber and population of Bethlehem is absurd. I neither wish to expatiate upon nor offer platitudinous adjectives for what beauty Bethlehem may have. I only wish to emphasize the fact that there is beauty coterminous with the individual's desire to see it. The student body of Lehigh, moreover, is not here fundamentally speaking, to indulge in shows; it is here to study.

If Lehigh is an "aesthetic desert" what, pray, constitutes an aesthetic plenitude? The dictum "an aesthetic desert" is nothing more than a play on words, and is fallacious in fact and implication. In the last analysis the endeavors of this student body and all other college bodies are "aspirations over abysses of profoundest ignorance." Whether our students are aesthetically or intellectually inclined is only a question of relativity. The important thing to remember is that there is one characteristic that attunes every individual in a sense, to harmony and concord, each and every one is striving toward one goal, that of enlightenment. I care not an iota whether a man is imbued with admiration for concrete solid facts, or enwrapped in the splendors of Platonic mysticism, the ruling idea, in essence, at least, remains the same. There should be no disparagement in either instance.

Jeremy Doesn't Jump Out of Swings Anymore

John Craun

There was no way we could just walk on by. No, not on such a beautiful spring day. Matt and I realized this at the same time, and with a sideways glance at one another, we veered off the sidewalk and headed for the playground. Track practice had just ended, and we were on our way home. It was the type of day that draws the winter-wearied outdoors and fills its beholders, both young and old, with seemingly boundless energy. Matt and I climbed on the monkey bars, walked the balance beams, crawled through the tunnels, and slid down the slides. We spun round and round on the merry-go-rounds, slid down the poles like firemen, and rode the rocket ship and the horses. We got a few strange looks from mothers and children. This was to be expected, however. After all, it is not every day that you see two sixteen-year-old young men at a playground. Soon, we were drawn to the swings. As we settled ourselves into the seats, which were slightly too small, I said to Matt, "I'll have you know that I used to be the best swing jumper in the whole school." "What do you mean?" he said. "I could jump higher and further out of a swing than anyone else in my elementary school," I answered. "Here, watch this." I pushed off and began to pump my legs vigorously back and forth. I swung higher and higher until at the top of my path, I felt myself lift slightly off the swing —the perfect jumping height. I swung back again, and when I came forward I waited until I was almost at the top of my path then I let go . . .

Jeremy is my younger brother. He doesn't jump out of swings. Not many kids do these days. Childhood play is changing. In her essay, "The End of Play," Marie Winn says, ". . . a decade or two ago children were easily distinguished from the adult world by the very nature of their play, today children's occupations do not differ greatly from adult diversions." Although Jeremy and I are separated by only six years, the way he plays is very different from the way I played as a child.

I had a very traditional childhood. From what I know of how my father played as a child, I believe that I played in a similar manner to him, and probably to his father as well. My childhood days were spent romping and exploring in the woods with my dog, swimming and fishing in the creek, climbing trees, and making up games that generally involved chasing or being chased by something through the woods. I never liked being indoors very much. I always preferred to be outside. My mother tells me that I would always return from my outdoor excursions covered in dirt and grime with my knees and elbows scraped up. She says I gave her a lot of gray hair. I was always very active and had to be doing things constantly.

My parents realized that sports were a good outlet for my energies, and they encouraged my interest in athletics by getting me involved in several sports at an early age. I always enjoyed these athletic activities, although I was never particularly good at any besides running. One thing that was conspicuously absent from my childhood was a television. While most children squandered many hours in front of the TV, I read voraciously. My parents did not allow a TV in the house until I was twelve.

Jeremy is also interested in sports, but that is where our similarities end. In Jeremy's case, this interest borders on obsession. He is much more serious about and successful in athletics than I ever was. As a child, I played for fun. Jeremy plays to win. If he should happen to lose, he often goes into his room and mopes all day. Jeremy follows college, professional, and high school sports very closely. While most children would go straight for the comics in the daily paper, Jeremy always reads the sports section first. He never misses an important sporting event on TV. Even when he is just playing with a few friends in the back yard, he does not know how to relax and have fun. Last fall, he broke his friend's two front teeth playing football in the back yard. Jeremy also prefers watching TV or listening to music to frolicking and exploring outdoors as I used to do. In fact, Jeremy would probably call the made up games I played as a child "babyish." He generally behaves in a much more mature manner than I did at his age.

The lack of "childish" play in Jeremy's life concerns me, because my childhood play served to develop my imagination, creativity, and resourcefulness--qualities that Jeremy seems to lack. I hope that as Jeremy grows older, he will learn to approach life with a more "playful" attitude. For as one ages, many of the methods of childish play are forsaken; however, the person who truly understands play realizes that the activities of play are of secondary importance to the state of mind. People who are able to preserve this precious attitude seem to have several characteristics in common. They cannot pass a pretty flower without smelling it. They ride the bumper cars over and over at amusement parks. They always notice beautiful sunsets and stop whatever they are doing to admire them. They laugh a lot. They maintain a child-like fascination with simple things, for they realize that the many subtleties of life give it its wondrous beauty.

As I hung in the air for a single breathless moment, I felt the same thrill that I had for years: the same exhilaration that has motivated me to jump out of swings again and again. I came back to earth all too quickly. I landed on my feet, then flopped down on my back and just looked up at the sky and thought, "I hope that there never comes a time in my life when jumping out of a swing is no longer fun, because if that day ever comes, all the joy will have departed from my life." At the same time, I knew in my heart that day would never come, for I will forever be a swing jumper.

Bibliography

Winn, Marie, "The End of Play," in *The Little Brown Reader*, Little Brown, Boston, 1992, p.181.

Contributors

BUNDESEN, LIZA Q., from Chadds Ford, PA, is a senior molecular biology major and psychology minor. In the Fall of 1997, she will enter a Ph.D. program in Biomedical Sciences at Georgetown University.

CHOUDRY, RABIA, is a first year medical student at Allegheny University of the Health Sciences (formerly known as the Medical College of Pennsylvania) through Lehigh's combined BA/MD program. She had an article published in the last *Lehigh Review* and also contributed to the *Cultural Reed* and *Foni'* while attending Lehigh. She will be graduating Phi Beta Kappa in the spring.

CRAUN, JOHN, is a sophomore Arts/Engineer pursuing degrees in Mechanical Engineering and English. He is a member of the Varsity Track and Field team. He spends all the time he can outdoors, and generally occupies himself with "immature" and "childish" activity. His antics continue to give his mother grey hair.

GOEPP, R. MAX Jr., was editor-in-chief of the *Lehigh Review* and graduated from Lehigh in 1928. He attended Oxford University as Lehigh's first Rhodes scholar. He earned his D.Phil. at Queen's College, Oxford. He was known nationally as an authority in the field of sugar and carbohydrate chemistry, and was Director of Organic Research for Atlas Powder Company at the time of his tragic death in an air disaster off Newfoundland in October 1946.

KNIFFIN, KEVIN M., graduated *summa cum laude* from Lehigh University in May 1995. A friend of the anti-McDonalds movement, Kevin is presently a first-year graduate student in Anthropology at SUNY-Binghamton. He feels unable to formulate any career plans because of multinational-sponsored Republicrat budgets and legislation.

MARSHALL, BRIDGET M., graduated Phi Beta Kappa and *summa cum laude* from Lehigh in January of 1996 with a double major in Classical Civilization and English. She writes prose fiction and non-fiction as well of her share of bad poetry under various pen names to maintain her mysterious and enigmatic persona.

ROOMI, ADIL, is a junior enrolled in the six-year BA/MD program. Though the concentration of his studies lie in the sciences, he maintains his avid interest in the field of literature. He has also been published in *Foni* for poetry and is a first place winner of the Williams Prize.

SEBASTIAN, MICHAEL "BEAR," graduated in May of 1996 with a degree in Journalism. He is currently living in his homeland of California.

SHAPIRO, ATHENA DAWN, is an Arts/Engineer majoring in Industrial Engineering and Religion Studies. She spends her time gallivanting to Australia, shul and just generally being around campus. Her hobbies include reading, emailing, engaging her professors and peers in debates, and just enjoying life.

(continued)

SIDNEY, MARVIN '29, If ever a boy out of the Codfish State had jazz in him, "Sid" is that boy. What he can't bring out of his ukelele, hasn't been discovered as yet. In fact, should he break his right index finger, he would seriously consider leaving college. His musical aspirations were spoiled, however, when he turned to singing. "Sid" is harmless enough to look at; but so is a bobcat.

SHOBLOCK, JAMES R., is a Biochemistry major and Philosophy minor expects to graduate from Lehigh University in the Spring of 1997. He currently resides in the PenDragon House, an on-campus interest house that studies Medieval and Renaissance culture. His hobbies include painting, rock climbing, and fencing.

SWALLOW, ARTHUR A. '28, The vicissitudinous life of this young man eventually led him to America, and then to Bethlehem. His gift of the eristic art, plus a slight London accent gives him an individuality all his own. Incredible as it may sound, and in spite of his physical limitations he saw and sailed the seven ocean while most young men were going to grammar school. On rare occasions he has divulged a few of his sea adventures, and they compare with any fiction written; however, even to his intimates, there still remains an impenetrability of mystery which has not yet been pierced. There are two pet hobbies of his which he has never been able to hide; he assiduously trips the light fantastic toe, and "feels" for the French language.

SIVARTSEN, SAMUEL, is a senior English major from Summit, New Jersey.

TAM, CHRISTOPHER, bound for medical school, is a Biology major with insatiable interest in social relations. A native of Toronto, he is on a pursuit of knowledge, but also enjoys taking on the roles of traveler, helper, teacher, and thinker.

WRIGHT, GABE, is presently a President's Scholar at Lehigh University working toward his Master of Arts degree in Political Science. He completed his undergraduate work at Lehigh, graduating in 1996 with High Honors, Departmental Honors, and a double major in History and Government.

YOUNG, JESSICA, is a senior Architecture major from Lancaster, Pennsylvania. Upon graduation she is planning on attending graduate school for Architecture — or getting a job in architecture. For now, she is allowing fate to dictate her future, but ultimately she would love to teach architectural design and/or theory on the college level.

Winner for the past five years of the *New York Tribune's* "Top Five of the Year Award!"

Praise for the 5th edition of the *Lehigh Review*:

Moses: "So far, the fifth book is definitely the best."

Jerry Fallwell: "Deliciously Sacrilegious!"

Siskel & Ebert: "The 'Moslem Woman' is incredibly intriguing and very passionate: Five thumbs up!"

Richard Nixon: "Take the Fifth - read this book!"

Abbie Hoffman: "Steal this book and four other copies."

Jacques Derrida: "'James Madison: Political Theorist' is one hymen of a work."

Howard Stern: "'Being and Feline' is an extraordinary journey into the epistemological foundations of modern-existentialist thought."

Sally Struthers: "Pleeeease reeead the *Lehigh Review*! Save the editors. We must save the editors!"

Michael Medved: "The *Lehigh Review* is one erotically charged thrill-ride!"

Yehoshuah ben Jehova: "I can't wait for the sequel . . . to 'Mars: Past, Present, and Future'."

William Safire: "The *Lehigh Review* is very, very, very, very, very good."

Salmon Rushdie: "The *Lehigh Review* should be banned: the material is simply too provocative."