NATHAN FALKENBORG '97

ABSALOM

WOODCUT PRINT
IN ITS NINTH year of publication, Spectrum presents some of the finest achievements of student writing across the curriculum at Saint Mary’s College. We congratulate the winner of the essay contest and the eleven students who receive honorable mention. Their essays demonstrate the commitment of Saint Mary’s College to “the liberation of the mind, which is the essence of the liberal arts tradition” and which “requires that students in all disciplines develop the habits of looking twice, of asking why, of seeking not only facts but fundamental principles.”

We thank Professors Barry Eckhouse of the School of Economics and Business Administration, Laura Green of the School of Liberal Arts, and J. D. Phillips of the School of Science for serving as judges of the contest. The support of Academic Vice President William Hynes and Dean of the School of Liberal Arts, Stephen Sloane, has been vital to our project.

Spectrum’s cover is “Absalom,” a woodblock print by Nathan Falkenborg made in Lee Altman’s Printmaking class. We thank Nathan, Art Department Professors Altman and Schmaltz, and other College staff who helped create our cover from Nathan’s stunning print.

We gratefully acknowledge the assistance of Academic Computing’s Br. Valery An and Karen Bachand in translating diskette formats. Special thanks to R. J. Beran, who most patiently set Spectrum 1995 in \TeX, Donald Knuth’s peerless language and computer program for typesetting mathematics.

Saint Mary’s College
Moraga, CA 94575

Carol Beran
Faculty Moderator
<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prize-winning Essay</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE CHALLENGE PRESENTED BY FREEDOM OF INQUIRY</td>
<td>Padraic McGovern</td>
<td>1</td>
</tr>
<tr>
<td>written for Idea of a Catholic University (Wayne Harter)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honorable Mention</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SO, HOW CATHOLIC ARE YOU?</td>
<td>Anna Adams</td>
<td>5</td>
</tr>
<tr>
<td>written for Advanced Composition (Rosemary Graham)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A CATHOLIC UNIVERSITY</td>
<td>Diane E. Brown</td>
<td>11</td>
</tr>
<tr>
<td>written for Idea of a Catholic University (Wayne Harter)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE REAL STORY OF VIRGIL'S AENEID</td>
<td>Maria Cruz</td>
<td>17</td>
</tr>
<tr>
<td>written for Roman/Christian/Medieval Thought (Armando Rendon)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MATCHMAKING: THE DANCE OF DECEPTION</td>
<td>Dana Herrera</td>
<td>21</td>
</tr>
<tr>
<td>written for Introduction to Literary Analysis (Alden Reimonenq)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TO BE A MAN</td>
<td>Chris Honeck</td>
<td>25</td>
</tr>
<tr>
<td>written for Advanced Composition (Ed Biglin)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LOVE: CAGE OR COMPASS</td>
<td>Jennifer Louie</td>
<td>29</td>
</tr>
<tr>
<td>written for Major British Writers I (Alden Reimonenq)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STALKED BY LOVE</td>
<td>Meghan Lynch</td>
<td>35</td>
</tr>
<tr>
<td>written for Margaret Atwood (Carol Beran)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOXERS OR BRIEFS?</td>
<td>Erin McKenna</td>
<td>39</td>
</tr>
<tr>
<td>written for Better Writing II (Denise Witzig)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TRICKY DICK AND AMORAL MACHIAVELLI</td>
<td>T. J. O'Connor</td>
<td>49</td>
</tr>
<tr>
<td>written for Renaissance Seminar (Fr. David Deibel)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LAWS OF STATE VERSUS LAWS OF CONSCIENCE</td>
<td>Susan Reeder</td>
<td>53</td>
</tr>
<tr>
<td>written for Greek Thought (Br. Brendan Madden)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHINESE MEDICINE</td>
<td>Keri Rose</td>
<td>57</td>
</tr>
<tr>
<td>written for Better Writing II (Ben Xu)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
IN 1991 at Georgetown University a group known as “GU Choice” was approved by the Dean of Student Affairs and President Leo J. O’Donovan, S.J. The group was given official recognition by the university which allowed it a mailbox, access to vans, facilities, space, and funding. To those opposed to the recognition of the group, these benefits were not seen as important as the issue of the “official recognition” by the president of the university. The purpose of the group, “according to its constitution, is to offer all students opportunities to learn about the issues involved in the "choice" debate, including women’s rights, fetus rights and the role of government” (America 284).

I first heard of the chartering of this group from my parents, when I was a junior in high school. The issue was important to them, since they are both alumni of Georgetown University, and they are both faithful Catholics. At the time, I understood their annoyance with their alma mater in simple terms. I understood the tenuous position held by the University on account of the Church’s opposition to abortion; however, I did not realize how difficult a situation it was for all involved. I did not comprehend the responsibility of the University to both intellectual inquiry and Catholic ideals.

On the first day of the course, “The Idea of a Catholic University,” here at Saint Mary’s College, I was reminded of this matter. It took on new meaning through the reading of John Henry Cardinal Newman’s “The Idea of a University” and Jacques Maritain’s “The Education of Man” and lengthy classroom discussions. In this paper, I plan to examine the motives of Georgetown University in allowing the group official recognition, and those of the Archdiocese of Washington, D.C., in opposing the decision, in light of passages from Newman and Maritain.

To begin, I believe it is necessary to clarify the group itself. According to an editorial in America magazine, Georgetown has mandated that “the group may not advocate abortion, cooperate in the practice of abortion, provide abortion services,
fund abortions, or provide referrals or escorts to abortion clinics." The group exists solely for the discussion of the "choice" side in the issue of abortion. It exists in accordance with the "free speech tradition of the university" (America 284). Georgetown has committed itself to preserving the ideal that a university is a place for diversity of opinions and ideas.

The Cardinal Archbishop of Washington, D.C., James A. Hickey, called the decision to recognize the group "inconsistent with the aims of an institution of higher learning that has a Catholic identity" (America 284). He bases his comment on a passage from the Apostolic Constitution Ex Corde Ecclesiae: "Catholic teaching and discipline are to influence all university activities . . . Any official action or commitment of the University is to be in accord with its Catholic identity" (Article 2, par. 2 and 4).

William E. May, Professor of Moral Theology at the Pope John Paul II Institute for Studies on Marriage and Family and the highest ranking lay authority of the Church in Moral Theology, further states the position taken by Hickey and the Church in maintaining that the group

... lends support to those who seek to justify and cloak with a mantle of respectability the "choice" to abort human life. A Catholic University has the obligation to do all in its power to help its students and other members of the university community, come to see for themselves the truth that it is always gravely immoral and unjust to kill innocent human beings. Yet this is precisely what the "choice" for abortion entails: for nothing can conceal the truth that abortion is an act of killing . . . . (The Academy 7)

"GU Choice" is in dissension with the aims of the Catholic Church, the reason being that it is in defiance of the accepted first principle that abortion is always a sin. Therefore, it is not to be discussed as a moral option; debate and deliberation on the issue of its immorality is banned. The application of this principle means that it is not to be discussed by forums or groups. Accordingly, the group is essentially in discord with the Catholic Church on these grounds. The decision of the University President O'Donovan to recognize this group puts into question, as Cardinal Hickey has pointed out, its Catholic identity.

A university exists, according to Jacques Maritain, for the development of a thinking human being. Its purpose is to teach the young how to think. It would seem natural, then, to conclude that the university as an institute of higher learning has a duty to foster both intellectual inquiry and free speech and debate. The frame of the debate therefore is clear. The question is: Are Catholic attributes in conflict with or more important for a Catholic university than the attributes of a "university"? By making a value judgement in this case, I hope to answer this question.

I start with an examination of the decision of President Leo J. O'Donovan, S.J., to emphasize the word "university" rather than the word "Catholic" in defining the aims of the institution. It is to the intellect which "GU Choice" appeals, rather than morality, according to the position of Georgetown as outlined in May's article and the editorial in America. There is more value found, for O'Donovan, in the freedom of inquiry than in the preservation of Catholic morality.
THE CHALLENGE PRESENTED BY FREEDOM OF INQUIRY

This is the argument that since the university is an institution dedicated to higher learning, including free speech and thought and diversity of opinion, there is a place for those with dissenting views. There is a need to see the other side of the issue. Maritain himself makes the point that the university teaching is subordinated to the concerns of the political community (113). This implies that, especially in this democratic and pluralist society, the opposition should have the opportunity to be represented at an institute of higher learning.

Maritain would argue that the position put forward by "GU Choice" is "false knowledge," but should nevertheless be part of the education of man:

All errors which make fun of goodness, all those practical sophistries which keep moving in our atmosphere, and avail themselves of cheap Darwinism, cheap Machiavellianism or so called realism to make youth despair of the power of truth and love, should be thoroughly discussed and accurately criticized. The existence and power of evil should be frankly faced: and faced also the existence and power of God, which are greater. (121)

However, the way Maritain treats false knowledge (in this case, the pro-choice movement) is not the way Georgetown University treats it. Had Georgetown treated the issue according to the guidelines suggested by Maritain, the pro-choice position would be discussed and analyzed in its curriculum, but thoroughly criticized, exposing the position for what it truly is: the "false deification of man," in thinking he can take the life of a human person. Catholic Doctrine would be postulated and strengthened through this examination of the error. But, the group as it existed, seems to be dedicated not to the criticism of the immoral position of pro-choice, aimed at the fortification of Catholic consciences, but to the promotion and acceptance of a clearly anti-Catholic precept.

Maritain believes that the aim of the university is to teach the young how to think. And of course, morality is an integral part of this process: "is it not the job of school and college education to develop such a vision of the world and such firm convictions about moral and spiritual values ... ? " He emphatically affirms the duty of the university. to develop morally strong adults: "we would forget that there can be no society of freemen without the ferment of personal consciences which do not adjust to the environment, but resist environment and prefer to obey the law of God rather than the law of men" (104).

Maritain thus gives the university the responsibility for fostering moral development. He believes that the university exists for the developing of the minds and characters of the young. To enable this development to occur, it is reasonable to assume that an environment must be created, by an authority, to nourish this growth into morally strong adults. This environment would not, especially on the campus of a university with a Catholic identity, include a group dedicated to promulgating the Pro-Choice position of the abortion issue.

However, in light of this discussion of Maritain's treatment of "false knowledge," the position of the Catholic Church still prohibits the discussion of abortion as a moral issue by any Catholic body. In the sense that the university has an obligation to refute error, especially errors in moral issues, it would be important to address
the strongest proponent of the error. Nevertheless, it is reasonable to believe that
the students attending any university have not developed their moral “capacity” to
handle discussion of intricate issues such as abortion. Thus, the potential dangers
of the moral corruption of the young lies even in the criticism of the “Pro-Choice”
movement.

In “The Idea of a University,” Cardinal Newman clearly states the hierarchy of
values among the sciences. All sciences are subservient to religion, which is the highest
of sciences. Newman calls it the “Commander-in-Chief” of all the sciences (even
medicine) to demonstrate its value (385–86). Thus, the responsibility to Catholic
Doctrine would have supremacy over the freedom of inquiry found in the lower science
of academics. Georgetown University, then, has primary responsibility to its Catholic
identity. Furthermore, the Bishop is the appropriate authority in these matters, for
“Ecclesiastical authority, not argument, is the supreme rule and appropriate guide
for Catholics in matters of religion” (Newman 8).

Fr. O’Donovan’s decision to recognize “GU Choice” is, in light of these passages,
not only inconsistent with Catholic Doctrine, but disobedient to the will of the See. I
would favor the position of Maritain, who advocates the teaching of “false knowledge”
in a limited capacity. This position does not presuppose the recognition of clearly
anti-Catholic values as respectable or viable. It is a position that allows for different
ideas to be taught, but in the proper context of Catholic values, fostering the growth
of the intellect in a Catholic context. But furthermore, and practically speaking,
according to its charter, the group adds nothing to campus life that could not be better
represented through the curriculum, where the careful analysis and criticism of the
issue would aid in the aforementioned development of the Catholic moral conscience.

WORKS CITED

Dame Press, 1962.


Pope John Paul II. *Ex Corde Ecclesiae*.

So, How Catholic Are You?

Anna K. Adams '96

I was on the phone with a friend of mine a few weeks ago when the issue of capital punishment came up. Interesting how conversations evolve from "how are you" to something like this. I didn't go into any great depth to elaborate why I am opposed to capital punishment, but let him give his view and cite specific examples of every heinous, unworthy-to-live character he could think of. This is the usual response and I've grown so tired of vainly trying to explain my ethical position on the subject; I don't have the strength any more. Some people just won't get it, just as I don't empathize with a passion for professional sports or computers, for example. So that night, laziness won out over integrity.

My apathetic feelings didn't improve when the talk turned from politics to religion. You can not question me about my activities very far without getting the hint that I'm Catholic—a practicing one, even. Whether it be my Religious Studies major, work with Campus Ministry or the Berkeley Catholic worker program, my religion is not hard to guess. When the truth does emerge, I find myself becoming defensive.

After an evidently uncomfortable pause for a careful way to ask, my friend inquired, "So, how Catholic are you?"

How Catholic am I? That is not a simple question. I hate those surveys where you're given some convoluted statement like "I think the meaning of life can be found in our own history" and then have to answer "strongly agree," "disagree," or "does not apply to my situation." I can never answer those questions because the thimble-sized categories they give you to stick a national-debt-sized answer into don't work. The same principle was at work here.

Before answering a question like "How Catholic are you?" I feel I first have to understand what the asker means by the question, what preconceptions I must dismantle for my answer to be completely understood. I wasn't sure of my friend's position in the matter; I know he's a real estate broker, not a Catholic. Did he think of Catholics as guilt-plagued prudes from huge families of plaid-clothed children who say
SPECTRUM

a hundred Hail Marys for every impure thought? Perhaps he admired the scholarly
and sacramental traditions of the church. He could also have the imaginative notion,
like the radical Protestant paper that is sometimes delivered to my house, that the
Pope is the antichrist and Catholics eat the bodies of dead infants at our midnight
black masses. With these options, my answer could have ranged from "strongly agree"
to "strongly disagree." (I'll let you guess which statement I'd most disassociate myself
from.)

But his next set of questions slyly revealed what he thought being as Catholic as
the Pope, or as Catholic as Madonna, meant. I was grilled, with about three seconds
to respond to each, on a list of loaded moral issues—quick, what's your opinion on
birth control, abortion, celibacy, blah, blah, blah.

The problem is, from my perspective, agreeing or disagreeing with these issues
is not the sum of Catholicism. They are the extras that come after the acceptance
of something much greater. Yet, these are the things that get all the press, the
controversy causers. Priest were on T.V., in the newspapers, on the radio, right
and left, during the recent world conference on population when the church's firm
opposition to a proposal that didn't forbid abortion was well known. The high profile
issues—like the activity of Vatican representatives at the population conference—are
used to criticize not only the institution of the church, but the willingness of any
open, modern-minded individual to be a part of that community. But I don't believe
they form the whole picture of Catholicism. If they are not the sum, then what is,
particularly in my own experience? Maybe that's something I need to understand
before answering how Catholic I am.

"Stop and casually ask a Catholic, 'What does it mean to be Catholic?' Will
they be able to answer you? How much do those of us who call ourselves members of
some religion think about those things?"

That question was not posed by my own overactive conscience, but the instructor
of the World Religions course I'm taking. Throughout the semester, it's been a
recurring topic for class discussion. I can not give a scientific tally, but there is an
overwhelming sense that the followers of Western religions are most severely in the
dark about their own beliefs. A Hindu or a Buddhist would apparently have a better
shot at correctly answering the "What does it mean to be..." question and taking
home the grand prize while the Catholic would be left with Rice-A-Roni and the
home video version of "Sister Act." As much as I think about the question, as often
as I've had to memorize an answer to it for a quiz, I haven't come to a concise answer
that satisfies me. But do I need one? When I come to an answer, maybe my faith
will have become flat, stagnated to the point of disbelief. It would certainly save a
lot of time spent ruminating on the matter—I could plant a cactus garden and learn
Russian in that time—but I think there would be something missing. What would
be left except to die and find out how close I've come to the truth?

In the meantime, I will be completely honest with anyone who asks my religious
affiliation. But I still find myself acting like a subversive—sneaking out to daily mass,
hoping I won't be caught going into the chapel, even more mortified if I'm going to
reconciliation. I always state that I'm an English major first, and then slip in the double major with Religious Studies. You would think I was asked some gravely personal question. But the fact is, as devout as I am, I don't want to appear to be a fanatic, or associated with the religious right that has unfortunately played a large role in the American perception of Christianity in the past few years. It is surprising how many people think studying religion at a Catholic college is vocational training for conservative nuns, with a course load primarily comprised of a narrow, uncritical view of Christianity, more preaching than teaching. Those widely held images have created my unfortunate embarrassment. Will they think I am a prude, judgmental, and worse, Republican? I have always thought that if I ever did decide to join a religious order, I'd first get a tattoo on a frequently displayed part of my body. The action would be my attempt to throw a wrench into the workings of some of these suppositions about the religious—and about people with tattoos for that matter.

There was a time when I was fairly unaware of Catholic stereotyping. As a kid I would have said that I was "very Catholic" without giving much thought to how someone would understand that statement. I had some deal of pride in being Catholic. "Roman Catholic." It sounds official, yet a little exotic. I was drawn to Catholicism because I thought of it as opposing the rigidity and narrow mindedness, the use of fear tactics, of fundamentalism. The Latin that I heard only on very formal occasions lent both an intellectual and mysterious quality to the church. The incense and statues provided the aesthetics. Spanish masses and charismatic ones offered diversity. Catholic in the small "c" sense means "universal." "Universal" I interpreted as almost pluralistic, yet still with a sense of orthodoxy to be above all the emotion and simple mindedness I perceived other churches as having. The more formal aspects of Catholicism separated it even more from the notion of religion as mental baby food.

My own family background is probably to thank for my warm view of Catholicism. Amongst my family, religion was never used as a strict, guilt-producing weapon. No Sunday morning mandates to go to church, no threats of an eternity in hell if I didn't comply. Religion was something come to by choice and understanding—out of love rather than fear. I looked to my mother for the most spiritual direction and two phrases I've heard frequently from her are, "You have to make your faith your own," and "The most truly devout people are those who question the most." There was no intellectual fence; it was an open field of ideas, but one with the security of solid example and tradition.

My initial exposure to that tradition was not a conscious choice, however. I was a baptized baby, my infant brain probably lacking the neural development to be contemplating the mystery of the death and resurrection of Christ. Confirmation was at thirteen and, although miles beyond my infant self, I was still spiritually short of where I am today, which I hope is short of where I'll be in another seven years. I think faith is something that should evolve—always integrating new experiences and insights.

One constant in my faith has been an attraction to the mystical traditions of the church. That's the element of Catholicism I personally have wanted to identify with—
that kind of wacky, counter-cultural characteristic of the truly religious. It seems so human, more vibrant than dry doctrines. Saints, from what I understand, were often on the fringe of society. Stripping off one's clothes to jump into a thorn bush, as St. Benedict is reported to have done, is not typical behavior. Why those types of images are not as widespread as ruler-wielding nuns, I don't know. The writings of the mystical saints seem far away from the picture of an austere and hierarchical church frozen in a glacier of tradition. St. Francis of Assisi was apparently not fearing accusations of pantheism when he wrote "The Canticle of Brother Sun":

Be praised, my God, for Sister Moon and the stars  
Formed by you so bright, precious and beautiful.  
Be praised, my Lord for Brother Wind  
And the airy skies so cloudy and serene;  
For every weather, be praised, for it is life it gives.

The Catholic Church has fostered religious statements as personal as the one by St. Francis, and as structured as a mass where the priest didn't face the congregation. I've sought a balance between these qualities, between the formal and ritualistic, and the personal. But sometimes it has been difficult. Whereas when I was younger the formal aspects attracted me as a sign of Catholicism's separateness from fundamentalism, now they've become so associated with a reactionary element in the church that at times my appreciation has been tainted.

"People, especially younger people, don't like institutions," said Bishop John Cummins, a man whose title would seem to indicate a guardian of institutional status quo. The bishop was on campus recently for a discussion with students and faculty about pertinent issues in the church. He was amiable and casual, no funky hats or robes. When asked what was drawing young adults to the church he said—not without some degree of admiration—that it was the personal aspects that most kept them with the church.

"What I see amongst the young people is a very relational type of religion. They're not concerned about structures," he said.

Am I Catholic enough (and catholic enough) to appreciate the structural tradition as much as the mystical one? I know that just as I've blamed fundamentalists for giving Christianity a bad reputation, I've had similar feelings about conservative Catholics.

I was surrounded by old school Catholics at a mass and celebration for the Sisters of Perpetual Adoration, an order known to be ostensibly about as traditional as Catholics get in these post Vatican II days. They wear the traditional nun clothes, head to foot white habits that recall medieval convents and "The Flying Nun." A cloistered order, they don't talk to outsiders. They pray. They make rosaries and scapulars. They pray. They receive the Eucharist. Then they pray.

My uncle Jim and Aunt Carol are in practice about as conservative as Catholics get. I found copies of the "Baltimore Catechism" still hanging around their house. My aunt covers her head with a veil at mass. If the Pope says something, that's the final word for them. And they've donated a beautiful piece of land near Mt. Lassen
SO, HOW CATHOLIC ARE YOU?

to be the site of a daughter house for the Sisters of Perpetual Adoration. "You can't put the chapel too near the recreation room," Sister Gail told my mother, who has been involved with designing the daughter house. "We're not Trappist monks; we like to have fun, you know."

Spunky nuns are adorable, but that mass was one of the few times I've had a strong feeling that maybe I didn't want to be Catholic at all. My own annoyance at Catholics who have refused to accept the changes of Vatican II wouldn't let me relax when I saw about half the women put lace cloths on their head as mass began. They had more altar servers at that mass than I think I've ever seen at one time. I felt alienated, like a bare-headed heathen.

Self-righteous. That was my on sight impression of the people there. Purists who spend so much time worrying about the details they don't even think about what the Eucharist is about. I overheard a piece of conversation that fulfilled my broadest conservative Catholic caricature: "And then, the next week, they had girls as altar servers," a woman said in a scandalized whisper. Her friend looked fittingly disgusted. During communion, my biggest thought was "What are they going to think when I take communion in the hand? Kick me out for being a heretic? Start an inquisition?"

It was after mass that I realized how, ironically, I had fallen into the same trap of focusing on externals that I had blamed them for. I had allowed my own judgements of the people there to distract me from the experience. So some older folks found some sort of spiritual fulfillment from incense and bells. Beyond that we were all there for the same thing. For whatever opposing views we may have about wearing veils, or even politics and moral issues, the bottom line is a shared belief in Christ. How we interpret the demands of that belief is part of the evolving process of faith. We can always come to a deeper understanding. In the church we can share in the process as a community—not as totally isolated individuals nor as limited souls being dictated to by a tyrannical church, but somewhere in between.

That sense of community is not dissimilar from what I've seen at more than a few concerts—not quiet string quartet concerts, but loud, crowded and mosh-pitted concerts. I'm generally a fairly reserved person; I like my personal space. But there's something very sacramental about being moved around by a wave of people, all jostling and moving not out of malice, but shared excitement. I have seen remarkable examples of generosity inspired by that excitement. I was standing next to a man who caught a bouquet of flowers Natalie Merchant threw from the stage at a 10,000 Maniacs concert. He was thrilled. Everyone around him was thrilled. I think that's what prompted him to begin handing the individual flowers out to the people around him. It was a sort of concert version of the breaking of bread. It may be dangerous, but there's faith involved with letting yourself be passed over a crowd and dropped wherever the hands take you. So that too is sacramental. Experiencing God in the most random places is part of the beauty and the challenge of religion. Maybe being Catholic has more to do with that spirit than it does debating the ethics of how much the Pope's robes cost, or worrying about following the new Catechism. It may be an ideal that we often fall short of. But that's part of being human.
On the first Sunday of Advent, the liturgical season leading up to Christmas, I was, as Catholic as I am, at mass with my family. One word to describe the church decor—blue. Until a few years ago purple would have been the in season color of choice for any stylish and liturgically correct Catholic church.

“It’s funny how they use blue now,” my cousin remarked, perhaps not without a little nostalgia for the old purple candle days of advent.

“Purple is actually a traditionally penitential color, associated with lent,” I offered. That was the color change explanation given to me by a priest who I trust should be up on such things. From purple to blue, downplay the penance and play up the joy. Maybe American Bishops are also concerned about changing the Catholic disciplinarian image.

A little change. One that may scare some people but make sense to the rest. I liked to think of it as a growth in understanding—there’s even room for growth amongst the church leaders. If they can be moving, then so can I, and still be as Catholic as I am.
A CATHOLIC UNIVERSITY

Diana Brown '96

In our January class looking at the Idea of a Catholic University, we delved into the problem of how to define a Catholic University in terms of its Catholicity. Newman proposes that in determining the aim of a Catholic University, it is important to first define the aim of any University, regardless of its relation to (or non-relation to) the Church. Newman declares in his opening words of The Idea of a University that a University "is a place of teaching universal knowledge. This implies that its object is ... intellectual, not moral" (ix). At first reading, it may be perplexing as to how this idea might be translated in regards to a Catholic University. How can an institution proclaim to be Catholic and not see fostering morality as one of its main objects? What Newman goes on to say in his opening paragraph sets a parameter for the rest of his Discourses and how Catholicism may fit into the idea of a University. He says regarding its intellectual object:

Such is a University in its essence, and independently of its relation to the Church.
But ... the Church is necessary for its integrity. Not that its main characters are changed by this incorporation: it still has the office of intellectual education; but the Church steadies it in the performance of that office. (ix)

Newman places the aim of a University above all on intellectual fostering. The Church's job, according to Newman, is to give the institution integrity. One would suspect that in using this term he does not mean an adherence to moral principles or sound moral character, since he has already declared that the University's object is not moral. Thus, it can be inferred that in claiming that the Church gives a University integrity, he uses this term to mean honesty and wholeness in its pursuit of universal knowledge through Truth, as shall be stressed later on.

In his Education of Man, Jacques Maritain similarly states that
the direct and primary responsibility of the school is not moral, but intellectual in nature—namely, responsibility for the normal growth of the intellect of the students, the acquisition by them of articulate and sufficiently universal knowledge and the development of their own inner intellectual capacities. The school has primarily to
Maritain, like Newman, believes that the primary responsibility of the University is to pass on universal knowledge. However, after declaring that the primary aim of education must be "to help a child of man attain his full formation or his completeness as a man" (50), he goes on to say that "formation in moral life and virtues is an essential part, indeed the most important part, of the primary aim of education" (75). It would seem, then, that morality must go hand in hand with universal knowledge if a University is to call itself an institution of learning. Maritain argues that in forming an intellectual individual, a moral formation is of integral importance. He says,

... by the very fact that school and college education must teach students how to think truly and comprehensively—is it not the job of school and college education to develop such a vision of the world and such firm convictions about moral and spiritual values—in other words, such an integrated knowledge destined to grow into real wisdom? (105)

According to Maritain, "real wisdom," being the perfection of knowledge, can only be attained through a knowledge integrated with "firm convictions about moral and spiritual values." A University cannot teach its students how to think without developing their moral formation. Developing these "firm convictions," moreover, would seem to be the result of teaching students to "think truly and comprehensively," which explains Maritain's position regarding the importance of incorporating a certain moral foundation within the University. And since to be moral, one must live the Truth, directing their students toward understanding the Truth must be of primary concern to the University.

In order to do this, it is perhaps necessary to determine what we mean by the term Catholic. The Catholic Encyclopedia states that the word Catholic, as it is most commonly used today, "applies to ... institutions, clergy and hierarchy who follow the same teachings of Christ as given to the Apostles" (184). If being Catholic rests in following the teachings of Christ, then it would seem right that morality must be a primary aim of any institution claiming Catholicism. As Pope Pius XI in his "Christian Education of Youth" stated:

The proper and immediate end of Christian education is to co-operate with divine grace in forming the true and perfect Christian.... For precisely this reason, Christian education takes in the whole aggregate of human life, physical and spiritual, intellectual and moral, individual, domestic and social, not with a view of reducing it in any way, but in order to elevate, regulate and perfect it, in accordance with the example and teaching of Christ. (64-65)

Christian Education, as defined here by Pope Pius, is in accord with the definition of Catholic. A Christian liberal education must follow Christ's teaching and example. Is it not right to say that Christ's life was an example of moral and spiritual virtue? If a University is going to proclaim that it follows in His footsteps, then it, too, must present an example of moral and spiritual virtue.

It is true that the University, being established primarily for education, must be concerned mainly with upholding Truth, and Newman agrees that any University,
A CATHOLIC UNIVERSITY

regardless of denomination, must educate by way of Truth:

I say, a University, taken in its bare idea, and before we view it as an instrument of the Church, has this object and this mission; it contemplates neither moral impression nor mechanical production; ... its function is intellectual culture .... It educates the intellect to reason well in all matters, to reach out towards truth, and to grasp it. (125-26)

Yet, if in considering the University “in its bare idea” we are led to conclude, as he says here, that “moral impression” need not be considered as part of its object and mission to pursue Truth, then certainly we must go beyond its bare idea, for the whole Truth. Morality must be considered before one can truly “grasp” the Truth. Maritain points out that:

There is no other foundation for the educational task than the eternal saying “it is truth which sets man free.” It appears, by the same token, that education is fully human education only when it is liberal education, ... when it equips him for truth and makes him capable of judging according to the worth of evidence, of enjoying truth and beauty for their own sake, and of advancing, when he has become a man, toward wisdom and some understanding of those things which bring to him intimations of immortality. (47-48)

Maritain agrees with Newman that a liberal education must be concerned with equipping students for truth in order that they may be “capable of judging according to the worth of evidence.” But, it would seem to me, that Maritain is stating that this capability of judging must lie in the moral formation of the student. Maritain goes so far as to say that morality must be a significant part of the curriculum of any school proclaiming the education of man:

As Father Gerald B. Phelan has remarked, “Human conduct is of its very nature reasonable and enlightened conduct, else it is not truly human.” Thus the moral sciences are at the core of any true humanism. The education of man, therefore, necessarily involves a careful and extensive moral teaching. And since teaching is the proper job of the school and the college, obviously moral teaching concerning both personal and civic morals must be an essential part of the curriculum. (122)

In contrast to Newman, then, Maritain argues that universal knowledge must be imparted through liberal education, and that liberal education is human education which can only be truly human when morality is at the center; therefore, morality must be taught, and whose job is that but the school’s? How they may accomplish this makes up a good portion of his argument.

In Newman’s view, morality is not what makes a University Catholic or non-Catholic, for he holds that the business of the University is in training the intellect. Nor in his Discourses, does he make central the consideration of “the characteristics of a University which is Catholic” (213-14):

... these Discourses have only professed to be preliminary, being directed to the investigation of the object and nature of the Education which a University professes to impart, at the same time I do not like to conclude without making some remarks upon the duties of the Church towards it, or rather on the ground of those duties. If the Catholic Faith is true, a University cannot exist externally to the Catholic
pale, for it cannot teach Universal Knowledge if it does not teach Catholic theology.

(214)

From this passage, however, we can infer that for Newman, a University is Catholic if it teaches Universal Knowledge, and it cannot teach Universal Knowledge without teaching Catholic Theology. According to Newman, a University deserving of the name is always Catholic, and yet, still it is an institution concerned only with intellectual formation and not moral. I think Maritain disagrees, as do I. Morality must be included as an important aim of education along with intellectual virtue. If for no other reason, for a teacher not to be concerned with how his students will use this power of the intellect that he is instilling in them is preposterous. Moral virtue must be a main issue.

Although I disagree with Newman regarding the place of morality in the University, what he points out regarding theology is, in fact, very important. Maritain agrees: "If the conception of man, of human life, human culture, and human destiny is the basis of all education, we must insist that there is no really complete science of education ... except such as is correlated with and subordinate to the science of theology" (41). The Catholic Encyclopedia says, "Theology has a rightful place among other disciplined intellectual inquiries, in that it turns its attention to the body of knowledge generated by Divine Revelation" (928). Theology does hold an important place in the University, and if it be left out of the curriculum, one runs the risk of not teaching universal knowledge. "By Theology," says Newman, "I simply mean the Science of God, or the truths we know about God put into system; just as we have a science of the stars, and call it astronomy, or of the crust of the earth, and call it geology" (Newman 61). "For theology means knowledge in the state of science—a knowledge which is both rooted in revealed data and rationally developed, logically and systematically articulated" (Maritain 78). Theology is its own science and to leave it out of the curriculum is to deprive students of an important area of knowledge. As Newman observes, "Religious doctrine is knowledge, in as full a sense as Newton’s doctrine is knowledge. University Teaching without Theology is simply unphilosophical. Theology has at least as good a right to claim a place there as Astronomy" (42). Maritain states the same point:

I do not see how we can pretend that God has less right to have his place in the school than Euclid or Professor John Dewey. And it is the right of the child to be allowed to acquire through his formal education religious knowledge as well as any knowledge which plays an essential part in the life of man. (125)

Both authors agree that since a liberal education is ultimately concerned with conveying the Truth, and a universal knowledge is necessary to this liberal education, Theology cannot be left out lest universal knowledge not exist there.

Newman proclaims that "Liberal Education, viewed in itself, is simply the cultivation of the intellect, as such, and its object is nothing more or less than intellectual excellence" (121). Maritain says, "Education directed toward wisdom, and centered on the humanities, aiming to develop in people the capacity to think correctly and to enjoy truth and beauty, is education for freedom, or liberal education" (69). So, then, how is a Catholic University set apart from a secular University if the job of
any University is to provide a liberal education? Newman proclaims that a University cannot exist outside of Catholicism, while Maritain asserts that in order for a University to uphold a Christian approach it must possess a Christian perspective. There remains their discrepancy between the intellectual and moral objects of the University. Newman finds no place for it in any university. He says,

For why do we educate, except to prepare for the world? Why do we cultivate the intellect of the many beyond the first elements of knowledge, except for this world? ... If then a University is a direct preparation for this world, let it be what it professes. It is not a Convent, it is not a Seminary; it is a place to fit men of the world for the world. (232)

It is true that a University's primary goal is to prepare men for the world, but does that not include a strong basis in morality? Maritain maintains that a "Christian education, insofar as it is precisely Christian, has a number of specific requirements, dependent on the fact that the young person with whom it is concerned is a Christian and must be prepared to lead his adult life as a Christian" (133).

Maritain's statement brings me back to the definition of Catholic. In professing to be Catholic, an individual or institution must follow the teachings of Christ. To me, this means that the whole outlook and philosophy of the institution, as well as that of the faculty, must revolve around this idea. A person or thing cannot be Catholic in name only. To be Catholic is a lifestyle, or in the case of a University, a perspective. This would seem to assert that a Catholic University deserving of the name often must train men and women of the world to take their place in the world and over and against the world.

Maritain says, "The significant thing, and what causes our approach to be Christian, is the perspective and inspiration, the light in which all this is viewed" (135). Perhaps, here at last is set forth the prime difference between a University which is Catholic and one which is not. According to Newman, the two are as one: a University cannot help but be Catholic if it is what it claims to be, and if it does what it claims to do. But, as Maritain professes, a significant difference exists. How does this relate to what we have already established? A University's primary aim is in dispensing universal knowledge through Truth.

But what about all these matters in which no metaphysical or moral value is involved? Has the notion of Christian inspiration or the idea of Christian education the slightest significance when it comes to the teaching of mathematics, astronomy, or engineering? The answer, I think, is that there are of course no Christian mathematics or Christian astronomy or engineering; but if the teacher has Christian wisdom, and if his teaching overflows from a soul dedicated to contemplation, the mode or manner in which his teaching is given—in other words, the mode or manner in which his own soul and mind perform a living and illuminating action on the soul and mind of another human being—will convey to the student and awaken in him something beyond mathematics, astronomy, or engineering: first, a sense of the proper place of these disciplines in the universe of knowledge and human thought; second, an unspoken intimation of the immortal value of truth, and of those rational laws and harmony which are at play in things and whose primary roots are in the divine intellect. (137)
In all areas of study, all areas of the intellect, moral value is involved and important. This is why it is imperative that the faculty be moral examples for the students of Christian education. Newman sets up a firm foundation for the basis of a University. I think that Maritain, however, takes those ideas the needed extra step to allow for the distinction between what is simply a University and what is truly a Catholic University. The primary object of any University is intellectual and is carried out through a liberal education founded on the Truth. But as Maritain explained, a formation in moral life is imperative to this aim, and is, I believe, the distinction between simply a University and what we call a Catholic University.

WORKS CITED


NOTE: This essay will also appear in the Fall issue of Educational Perspectives.
Omer's Greek *Odyssey* and Virgil's Roman *Aeneid* seem to share a single theme, that of a tragic war hero finding his way from a world of chaos to a haven he creates for himself, with the help of the heavenly gods, as he struggles against men and beasts. However, a closer look at the *Aeneid* will show that it is more than merely the story of the hero, Aeneas. Virgil uses Aeneas, the Roman gods, and Aeneas's enemies to explain the significance of the founding of the Latin race that “will be past men, even past gods in piety,” a race set apart from all others (XII, 1115-16).

The *Odyssey* and the *Aeneid* supposedly describe the aftermath of the Trojan war described in Homer's *Iliad*. Homer sings of Odysseus's adventures involving Greek gods, mythical creatures, foreign lands, and mortal enemies. He uses nine of twenty-four books to tell Odysseus's recount of his past adventures away from home and eleven books to tell about his plot to kill his wife's suitors who want to take over his kingdom. The first four books describe how Odysseus's son, Telemakhos, makes a transition from boyhood to manhood in order to prepare him for the battle against the suitors. Basically, Homer's whole story revolves around either adventure or the preparation for an adventure, the main elements of a story about a hero. On the other hand, Virgil sings of the fated foundation of Rome throughout his epic song. He tells of Aeneas's similar adventures with Roman gods, with some of the same mythical creatures as in the *Odyssey* (i.e. Cyclops, Scylla, and Charybdis), and with human enemies in several foreign lands.

However, clearly by his constant references to the role of Aeneas's son, Ascanius, as the forefather of the Latin race, Virgil's point was to show Romans their “great history.” From the beginning of the book, Virgil asks the muse of song to help him successfully relate the origin of “the Latin race, the lords / of Alba, and the ramparts of high Rome” (I, 11-12).
Virgil continues to refer to this foundation throughout the story. For example, in Book IV, the messenger god, Mercury, reminds Aeneas that he must leave Carthage in order to make way towards Italy for Ascanius’s sake, “to whom are owed the realm of Italy / and the land of Rome” (368–69). Also in Book VI when Aeneas’s dead father, Anchises, reveals the identities of the shades Aeneas was then looking at, he says that “the fame that is to come from Dardan sons / bright souls that are about to take your name / shall unfold your fates” (1000–4). Many similar references to the promise of Rome and fame are used throughout the epic as a foreshadowing of events that actually occur after the *Aeneid* ends. The foreshadowing done for the *Odyssey* mainly concerns the demise of the suitors as Odysseus reclaims his kingdom, as when the goddess Athena proclaims to him, “I foresee your vast floor stained with blood, / spattered with the brains of this or that tall suitor” (XII, 486–87).

Odysseus’s story basically ends when he has killed all the suitors and is fated to live out his life in peace. Like many other heroes, he had his adventures, good and bad, but his story ended. Aeneas’s battle for the founding of Rome surely ends with the defeat of his enemies. Yet the foreshadowing that Virgil creates suggests that more events will take place involving Aeneas, or as a result of him, beyond the end of the *Aeneid*. He suggests a continuity that connects Aeneas and his victory in Italy with Roman readers of his time.

What does Virgil want to accomplish through the *Aeneid*? He does not merely want to tell a story. He does not simply want to entertain. He has a message to convey that is not told by the events alone that take place in the story. The descriptions of characters that take part in the drama of this story have to be considered in order to get a fuller view of Virgil’s message.

Take, for instance, the role of Aeneas. The second book describes the incredible loss that he suffered even before he knew of his fate to conquer Italy. We, as readers, can easily empathize with Aeneas when he declares, “fate tears from me / my wife Creusa in my misery” (994–95) when he discovers his wife’s death. Again, readers can identify with his loss when his “spirit is held by horror everywhere; / even the silence terrifies” that overwhelmed what once was Troy, freshly demolished by Greek warriors (1017–18). During his journey, he suffers even more loss. The death of his father Anchises “left / [him] to [his] weariness, alone” (III, 919–20). Yet, despite all his losses, he continues on his journey.

“Pious Aeneas,” as he is often referred to, obediently followed all the gods’ orders to continue heading for Italy. When Apollo tells Aeneas to “seek out [his] ancient mother,” meaning Italy, Aeneas immediately makes preparations to set out to sea, even though he heads in the wrong direction at first (III, 128). When, in a dream, he discovers that he must leave Crete, which he mistakenly believed was his fated city, he again makes immediate preparations to leave (III, 250–53). When Mercury tells him in another dream to leave Carthage at once, “he tears his body free / from sleep” and hastily proceeds to set his ships to sail (IV, 790–91). His losses do not deter him from moving forward. No other man could have been more appropriate than Aeneas to fulfill the prophecy of Rome’s foundation.
The gods and goddesses themselves play an integral part in Virgil's message. Unless Jupiter, the king of the gods himself, had opposed fate, no greater test could have challenged the founding of Rome than the one described by Virgil. Juno, queen of the gods, challenges fate herself at every point she can. In the first book,

Juno, holding fast within her heart
the everlasting insult, asked herself:
"Am I, defeated, simply to stop trying,
unable to turn back the Trojan king
from Italy? No doubt the Fates won't have it." (54-58)

From this point on Juno does as much as possible to deter Aeneas from fulfilling fate. She tries to lure him into marriage with Queen Dido to prevent him from reaching Italy; she tricks Trojan women into burning Aeneas's ships at one point; she even helps Turnus, Aeneas's main enemy, kill many Trojans in battle. If Jupiter did not have the final say in everything and if he did not side with Aeneas in his encounters, Juno surely would have defeated him. Yet, she could not do this because the fate of the foundation of Rome was too strong, even for her. Besides that, the will of Jupiter worked in favor of Rome's victorious inception.

The heritage of the Romans, according to Virgil, is also very directly influenced by the gods. The goddess, Venus, in particular, gave birth to Aeneas. Following that notion, all descendants of Aeneas have divine blood coursing through their veins, including, perhaps, some of the readers of Virgil's time. Virgil surely feels that the Roman race is one brought forth by divine will and unstoppable by divine sentiment.

A look at Aeneas's enemies also fortifies Virgil's message. Although Turnus and his allies battle Aeneas, they are not depicted in the most horrible way. As the defeated enemies with whom the Trojans were to form the Roman race, Aeneas's enemies are as admirable as he is. For instance, King Latinus of the Latins is a reluctant figurehead in the battle against Aeneas. He knows that Turnus's declaration of war against Aeneas will result in the payment of "profaning blood / for this unholy act / will venerate the gods" (VII, 785-88). He knows from a visit to an oracle that the fate of Rome's foundation was not to be contended with and he tries in vain to warn his people of this. Despite his powerlessness, Latinus's wisdom is evident throughout his participation in the story.

Another enemy of Aeneas and his men is the beloved virgin warrior Camilla. Her fight is to defend her allies against what seemed to be a threat to their well-being. She is beloved by Diana, virgin goddess of the woods and hunting. Upon finding out that Camilla joined the battle, Diana proclaims revenge towards anyone who dares kill the woman "who is / more dear to me than any other" (XI, 703-4). Turnus himself, although portrayed as a savage warrior in the beginning, shows an admirable passion when in a speech he says,

To you, the Latin elders and Latinus,
the father of my bride, I, Turnus, second
to no one of our ancestors in courage,
have dedicated this my life. (XI, 583-86)
And when finally realizing his defeat, he admits to his sister that “fate has won / both god and cruel fortune call,” then he sets forth and faces Aeneas in battle for the last time (XII, 900-2).

Virgil’s intent throughout the whole epic is to show that the building of the Roman race was destined to take place. Despite the obstacles set by Juno, the hardships that could only be endured by pious Aeneas, and the great enemies that he faced, Rome was founded. With a persevering forefather who was half-god and half-man, the Roman race was depicted as one that was above other races, even gods in some ways, and its foundation was no simple story.

WORKS CITED


MATCHMAKING: THE DANCE OF DECEPTION

Dana D. Herrera '97

"Single Male. 35. Looking for sensitive woman 30-40 yrs. interested in reading and walking on the beach. Let's get to know each other."

"Love Answers. Will he come back? Is he seeing someone? Will it work out? Call the Live Gifted Psychic Love Advisor at 1-900-LUV-4SEE now!"

While some people are content to wait and meet their soul mate through chance, others conduct searches as thoroughly as one would look for a long lost treasure on an island. The attempt to find true love and companionship ranges from personal ads in the local papers to psychic advisors. While people consider the alternatives in their quest for love, there are those who would capitalize on these searches; they are euphemistically called matchmakers. "[The] function of the marriage broker was ancient and honorable, highly approved [of] ... because it made practical the necessary without hindering joy" (Malamud 254). Despite this rather positive description, there are darker aspects of the matchmaking process which author Bernard Malamud examines in "The Magic Barrel." As the short story progresses, Leo Finkle and matchmaker Pinye Salzman are traveling separate roads, driven by two different purposes. However, once these paths converge, Malamud's message, which he skillfully hides in the guise of figurative language, becomes painfully clear: matchmaking exploits women and manipulates the hopes and dreams of human beings.

Leo Finkle, a rabbinical student, spurred by the thought of more easily winning himself "a congregation if he were married," contacts marriage broker Pinye Salzman for the purpose of meeting prospective brides (Malamud 253). Because Finkle has "strict standards and specifications," he declines to meet, for various reasons, almost every suitable client that Salzman presents to him (Malamud 255). Through the dismissal of these women, Malamud demonstrates Finkle's rejection of the ideal woman. The symbolism in the names of the women is clear: Sophie is "wisdom," Lily is "purity," and Ruth is "compassion" (Arthur 64-70). Leo does not desire a wise,
pure, and compassionate woman and through structural irony and more symbolism, Malamud implies what Leo truly believes in and desires.

Leo claims that “I want to be in love with the one I marry” and even rejects Salzman’s offer to look at pictures “of such beautiful clients [who Finkle] ... will love the minute [his] eyes will see them” (Malamud 263). Yet ironically, when Finkle does find a woman he is attracted to, it is through a photograph. “Feature for feature, even some of the ladies of the photographs could do better; but she leaped forth to his heart .... Her he desired” (Malamud 264). Leo falls in love with a woman he has never met, which clearly contradicts his concept of premarital love and indicates Leo’s real feelings on the idea; true premarital love is not a requirement. Malamud also implies that while Finkle may have his “strict standards and specifications,” what he truly dreams for is sex (Malamud 255).

“Leo saw a profusion of loaves of bread go flying like ducks high over his head, not unlike the winged loaves by which he had counted himself to sleep last night” (Malamud 261). Historically, a loaf of bread has “a sexual connotation due to the shape of the loaf” (Olden 16), and Malamud uses this symbolism to demonstrate Leo’s true sexual desires. Leo imagines Stella in a red dress (the color of which is characteristic of lust) and he brings her a bouquet of violets and roses—roses, which symbolize something being closed but soon will open and violets which are already completely open. These signs are written by Malamud to indicate that while Leo believes his intention is to find a wholesome bride, his true purpose is to find someone to satisfy his sexual desires. These desires compel him to pick Stella, a choice which causes the convergence of his path with Salzman’s.

Salzman, whose name ironically means “one who sells” (Smith 55), is a fungus which preys on people. The fish he is constantly consuming is “symbolic of [the] greed” which motivates his life and is also an “emblem of women” (Olden 49)—a sign that Salzman feeds from the lives of women. Salzman’s only redeeming quality is his concern to find someone to rescue his daughter Stella; yet even that is tainted because of his manipulation of Finkle and his disregard for any emotions Stella might be experiencing.

Despite the fact that Leo means lion, Salzman can sense that Leo is better characterized by his last name Finkle, which means “little bird” (Smith 40). Salzman realizes that Finkle is like a little bird—gentle and easily captured. He “heartily approv[es] of Finkle” and it is soon apparent that everything that Salzman does is geared towards capturing Finkle’s heart with Stella (Malamud 254). Salzman performs the dance of deception, beginning with the magic barrel.

“The drawers are already filled to the top, so I keep [the cards] in a barrel” remarks Salzman (Malamud 255). Yet later, Finkle himself sees that “there was no sign of Salzman or his magic barrel, probably also a figment of the imagination” (Malamud 265). Obviously, there is no magic barrel, a fact which Salzman had to have known since he has no office: “‘You mean he has no office?’ Leo asked” (Malamud 265). The existence of the barrel implied to Finkle that there would be a wide variety of women to choose from, but since there is no barrel, it is obvious that Salzman
MATCHMAKING: THE DANCE OF DECEPTION

wanted Finkle to have a limited selection. Malamud also uses the barrel as a symbol of Finkle's narrow choices since the phrase "never a barrel [of] the better herring" means "nothing to choose between them" (Partridge 35). The women of this story, who are symbolized as fish, are the herring in the barrel. Since Finkle is not going to be manipulated to choose one of those women in the barrel, there is no choice for him between the fish/women.

Salzman further performs the dance of deception by misrepresenting Lily to Finkle and vice versa. "Why did you lie to me, Salzman? ... Did you not state that [Lily] was twenty-nine? ... Never mind. The worst of it was that you lied to her .... You told her things about me that weren't true" (Malamud 262). Salzman lies about Lily's age and Finkle's religious position in order to insure that Salzman will be caught in a lie. This discourages Finkle from taking any interest in the girls Salzman shows him. Also, in another instance of reverse psychology, Salzman tells Finkle the truth about Stella: she is "a wild one ... without shame ... not a bride for a rabbi ... she is dead now ... she should burn in hell" (Malamud 266). Salzman gambles that his characterization will not alienate Finkle. This description of Stella, which is at odds with the image Finkle has of her from the photograph Salzman planted, entices him. Finkle becomes determined "to convert her to goodness," thus playing into the trap which Salzman has set for him (Malamud 266). Salzman has successfully manipulated Finkle into loving Stella, which completes Salzman's mission to save her. "Around the corner, Salzman, leaning against a wall, chanted prayers for the dead" (Malamud 266). This, the last line of the story, indicates Salzman's hope that his daughter will be saved.

Moreover, to pray for the dead is not an unjustifiable corollary of the belief in God's boundless mercy. Unless we are prepared to maintain that at his death the fate of man is fixed irretrievable and forever, that therefore the sinner who rejected much of God's love during a brief lifetime has lost all of it eternally, prayer for the peace and salvation of the departed soul commends itself as of the highest religious obligations. (Klein 140)

According to A Guide to Jewish Religious Practice, prayers for the dead indicate a belief that a person can be saved through the mercy of God. Therefore, Salzman's scheme and his final prayer are indicators of his desire to see his daughter saved.

Salzman's desire for matchmaking success and Finkle's desire for sex come together in the ultimate expression of Malamud's theme. Salzman provides Finkle with an outlet for his sexual desire while simultaneously providing Stella with a chance for salvation. Salzman and Finkle are both satisfied men, but it is this success which strengthens Malamud's criticism of the entire business of matchmaking. The price to pay for this success is the complete disregard for Stella's feelings, as well as the manipulation of Finkle's hope for a bride. Despite the fact that Finkle's motivation is physical, Salzman has no right to twist Finkle's needs to his own purposes. Although Salzman is also attempting to save his daughter (which is the most positive aspect of his actions), he disregards Stella's thoughts on the situation. Salzman is simply a slave to his role as a salesman of human beings, a fact that even his wife acknowledges: "My wife says to me I shouldn't be a salesman ..." (Malamud 262). He sees
women as objects to show and sell and even when attempting to find salvation for his daughter, he loses sight of the fact that she has emotions as well. Stella's agreement to meet Finkle in no way excuses Salzman's actions and in fact reinforces the notion that her father has simply sold her to Finkle.

"Next on Micki Wake: 'Parents who arrange marriages for their children through matchmakers.'"

"Tomorrow on Rick Thomas: 'People who make their living as marriage brokers.'"

"All right son, this girl's family has offered a large dowry. She'll make you a good wife. I want you to marry her and I'll hear no arguments about it."

"It doesn't matter that you two don't know each other now. Love will come later. Right now what you need is someone to take care of you."

Is this a sound bite from a television documentary on the Medieval era? Perhaps these are excerpts from an 1880's novel. Unfortunately, these samples are from the present. Indicative of the static attitudes of some cultures, matchmaking still occurs in present day society. Women continue to be bought and sold like dolls in a store and marriage brokers still feed upon the desires of their fellow man. Matchmaking, in fact, is so prevalent that daytime's leading talk show recently featured parents who used marriage brokers to find spouses for their children. Malamud's excellent short story "The Magic Barrel" strives to expose matchmaking for the manipulative process it is; yet, despite the efforts of feminists, special interest groups, and writers, the evil continues.

WORKS CITED


To Be a Man

Chris Honeck '94

The car was moving ponderously up the mountain, coaxed now and then by Andrzej’s Polish-born mother, “Come on my little one. You a new car. Be strong my little one.” As I listened to Ivana Rogalski’s litany, I began to wonder why I had agreed to hike up the mountain in the first place. I don’t particularly like the outdoors—especially when viewed dangerously from a car. Please Ivana, please don’t undershoot the next turn, I kept saying in my head. The drop just outside my door seemed to go on forever, and my terror grew in proportion to our slow ascent. “You are quiet,” Mrs. Rogalski said. It was both a statement of fact and a question. “I’m kinda tired,” I lied. The hills were now covered with more rock than grass; the valley was out of sight far below.

By the time we met Andrzej at the summit, I really was tired. The twisting, turning, and climbing of Mrs. Rogalski’s tightly-sealed Accord caused such an insidious combination of claustrophobia and vertigo that my stomach began to protest. Andrzej left his beat-up, tan Toyota Landcruiser—the “safari-beast of ’71”—at the summit museum parking lot and climbed in to join us for the ride back down. Our trek to the summit of Mt. Diablo was to begin at a gate into the park, somewhere in Clayton. My interest in this adventure was rapidly waning. My stomach was already in knots, and the ride down was only tightening it. The windows remained closed.

I voiced my anxieties in the guise of a question, “How long do you think it’ll take to make it back up?” Andrzej was naturally defensive since we were already an hour behind schedule. His answer: “Be a man.” Where does he get off telling me to be a man, I thought. If manliness were determined by dedication, intelligence and integrity, I am more of a man than Andrzej has ever been. Yet men are obsessed with participating in physical trials in order to determine their masculinity. This puts someone like me—someone who would rather finish his analysis of Lawrence’s “Song of a Man Who is Not Loved” than climb a large rock—in a defensive position. I wanted to attack all Andrzej’s weaknesses with some bold phrase of my own: but I could think of none as powerful as “Be a man.” Fortunately for all of us, the whine...
of the engine, the squeak of the brakes and the rolling collage of greens, browns, and yellows forced me put aside this discussion until a more appropriate time.

Andrzej, though shorter by a couple inches, and lighter by forty pounds, fits the Hollywood image of a “man” more than I ever have or will. I have an extra chin. He has a chiselled jaw. I have, at different times, either a spare tire, or a pot belly. He has a washboard. I am a dusty white. He is a light brown. All of this was revealed to me with great clarity upon removing my shirt from overheating. Andrzej stopped, made a comment about needing sunglasses for my ivory glare, and continued on with only a slight sweat.

But then I thought—considering my two-hundred and thirty pounds and six foot frame—a “real man” carries himself proudly wherever he goes, regardless of his appearance. And my next few steps were taken with more authority. I stood taller, or as tall as I could on the increasing slope.

A half hour into the hike, I was more comfortable with the dark oaks and shrubbery that surrounded us. I began to relax. I was no longer mad at Andrzej for dragging me along on yet another of his manly adventures (of which there have been too many to recall, and most of which have ended in near disaster). Andrzej displayed his own increasing comfort by singing his favorite Elvis tune, “All Shook Up.” His Elvis is catchy, and I joined in. Elvis was a “man” in his prime. Women revered him; men envied him. He was a master wielder of sexuality and confidence, and he showed no fear. Later, he died the worst death for any aging “man”—on the toilet and fat.

Elvis’ story provides an excellent window into the world of manliness and the beliefs which form its borders. Foremost among these beliefs is that all men must be masculine. A man must be able to demonstrate his manhood through physical exhibition and conquest in competition. If he cannot act according to these guidelines, he is considered weak or feminine, and is ridiculed by masculine men. In his early years, Elvis was merely a “lady’s man.” He was not taken seriously by true men who ridiculed his boyish looks and feminine appeal. He was considered weak. When he joined the army, however, he became a “true” or “real man.” He had proved himself masculine in the most masculine of all organizations: the military.

Yet somewhere along the line—between obscurity and mega-fame—Elvis adopted a facade that was acceptable to the public. It was a facade because, in truth, he could not live with himself; otherwise, he would not have suffered such a humiliating and sad death. He built his facade for the same reason any effeminate or awkward intellectual male builds a facade of masculinity—to find acceptance. To be a “man,” therefore, is to be accepted into an almost boundless community.

How could I back down from Andrzej’s challenge, when it would cost me my membership to such a large community? I couldn’t.

I began telling myself I might, after all, learn something—not from the scenery—but from the solitary struggle of the climb itself. Perhaps, this was what appealed to Andrzej. Not the journey up the mountain (he has made that before), but the journey through the mind. He has always been an introvert expressing himself more through actions than words, a Jean-Claude Van Damme/Arnold Schwarzeneggar type
of man. I am closer to Curly of Three Stooges fame. Though both types possess a ruggedness, the former is more manly.

When we reached the mid-point, we sat down for lunch. Andrzej sat down in the moist dirt showing little interest in the ants and other critters crawling under and over him. I was more careful. I chose a flat grey rock to place carefully on the ground, so as not to mess up my sweatpants and to avoid any unfriendly bug encounters. Andrzej just stared at me and shook his head.

I thought, is it my fault that I possess the same dislike for insects and dirt that many women do? Am I less of man because of this supposed defect in my masculinity? Since I realized this argument within me was not going to be silenced, I resigned myself to ponder it until we reached summit.

After zipping the remains of our lunches into Andrzej's backpack and resuming the steepening ascent, we began a conversation of the most lurid locker-room variety. Though it developed slowly—beginning with the recollection of my latest romantic blunder—the conversation cascaded into a celebration of our most raucous exploits. Did she do this? No. Did you do that? Yes. How long did it take? Not long enough.

Only the most masculine men can participate in this bonding ritual. Only the stereotypical "true man" discusses the myriad pleasures of sex with little or no regard for the privacy of past partners. Am I more manly in Andrzej's eyes because of this conversation? I probably am. Yet, I realized later, had I not been so concerned with creating an impression, with succumbing to my desire for acceptance, I might have been reluctant to reveal the details of my most intimate relationships.

I would have been more of a man in the sense of taking a stand had I stopped the conversation before it became degrading to my past partners. I wanted to, I meant to, I would have been true to myself if I had—but I couldn't. Whether I like to admit it or not, I am sometimes as interested in maintaining my membership in the community of "real men" as Andrzej. Therefore, I boast of sexual exploits now, and face repulsion and guilt later.

All conversation stopped during the final third of our ascent. I lacked the breath to vocalize the numerous complaints I had about Andrzej's choice of trails, while he was too busy trying to find the shortest one. As we slipped and scraped up slope after slope, and I was left to reconsider my manhood once more, I stumbled across a new perception of manliness. To be a "man," to be a "true" or "real" man, can be achieved both internally and externally. Andrzej is a "real man" in the external sense: he displays his masculinity and confidence outwardly through physical competition. Could I be a "real man" in the internal sense? I tend to display my masculinity and confidence inwardly through intellectual expression.

Is one form of manliness better than the other? I don't know. Both forms of manliness, however, share one essential determining factor: the recognition of one's limits. Accordingly, in the concluding scene of Magnum Force, Clint Eastwood—playing the archetypical "tough guy," Dirty Harry—grunts in the direction of the recently-incinerated police commissioner, "A man's got to know his limits." Harry's statement holds more truth and insight than one might credit to him. A man who
knows his limits will either accept or refuse a challenge wisely. A man who does not 
know his limits will eventually destroy his body, mind, or both, out of ignorance. 
Yet it is not in the acceptance or refusal of a challenge that manliness is determined; 
rather, it is in the wisdom, the self-knowledge, that enables one to successfully adhere 
to a final decision.

So, during the course of my trek, I have both failed and succeeded in being a 
“man.” In standing by my decision to accompany Andrzej up the mountain—despite 
my propensity towards a more internal masculinity—I have succeeded. By exclaiming 
my sexual exploits aloud, in complete disregard for the inner-voice which counseled 
me otherwise, I have failed. In both cases, I knew my limits and made a decision 
accordingly. In the earlier case, I stuck by my decision to complete the hike, not 
capitulating to personal weaknesses and was, therefore, a man in the deepest sense. In 
the latter case, I failed to abide by my decision to keep the details of my relationships 
private and was overcome by my weaknesses instead; I was not a “man,” but a “boy.”

As I took the final steps of our journey, up the staircase to the roof of the summit 
museum, almost into the clouds. I experienced a revelation. In the end a “true 
man” seeks neither glory nor recognition for his accomplishments—whether physical 
or mental: he seeks only the satisfaction of adhering to a decision despite the personal 
weaknesses which might keep him from doing so. He rests assured that as long as 
he struggles, he will be one of the countless unacknowledged members of the group 
called men.

In answer to Andrzej’s initial challenge, “Be a man,” I might have answered 
proudly, “I already am.”
LOVE: CAGE OR COMPASS

Jennifer Louie '96

The beginning of the Seventeenth Century brought the age of Humanism to an end, ushering in new types of poetry, one of which the Nineteenth Century critics called "Metaphysical." The Metaphysical poets used many of the traditional and classical images and conventions of the Humanists, but parodied them, creating deeper and radically different meanings. John Donne is a good example of a Metaphysical poet: he criticizes and parodies Elizabethan poetry and ideas, like Spenser's, through his style and use of metaphor and figurative language. The Elizabethan notion of love is just one idea that Donne scrutinizes, commenting on it again and again in such poems as "The Canonization," "The Good Morrow," and "The Undertaking." This paper will attempt to show Donne's parody and criticism of the Elizabethan notion of love by comparing Spenser's Sonnet 65 from Amoretti and Donne's poem "Valediction: Forbidding Mourning."

Before one can recognize and understand Donne's comment on Spenser's poem and idea of love, the historical contexts of the Elizabethan Age and early Seventeenth Century must be explored. The Elizabethans subscribed to Humanism as did the Metaphysical poets, though the Metaphysical poets shifted away from some of the Humanist ideals of their predecessors (Abrams 1073). Humanism called for a return to classical ideas and images. Sixteenth Century society remained strongly patriarchal even though a woman sat on the throne. The strata of social classes and social roles ruled society which kept a strangle hold on conduct, especially at royal court (Abrams 1073). Spenser and other lyricists, like Sidney, lived and moved in this world; their poetry reflects this way of life. Donne's world was one where old traditions were challenged. People could disagree and debate over issues of the monarchy, morality, and conventions without threatening political anarchy and suffering major repercussions by the throne. This ability to debate issues and to exercise free thought in relative political safety was one of the reasons for the shift from Humanism. People could now question the Classical ideals and make up their own world views (Abrams 1073). Donne and other Metaphysical poets took advantage of this time, taking the old tra-
ditions and conventions of poetry and stretching them to show other alternative and gray shadings of topics like love, sex, friendship, and love of God (Abrams 1079).

Spenser's sonnet 65 from Amoretti expresses many traditional ideas of the Elizabethan age in its treatment of love and women. First, looking at what the poem actually says, one notices the amount of freedom a person in love has. Spenser first says that his love should not be afraid of losing her liberty because by loving him she will gain both their freedoms: "That fondly feare to loose your liberty / When loosing one, two liberties ye gayne" (2–3). However, through the rest of the poem, Spenser does not deny that love binds lovers together. The constraints of love are not horrible or painful, but do not affect the male as much as the female. She is the one who is caged: "The gentle bird feels no captivity / Within her cage, but singes and feeds her fill" (7–8). Her love does not control or inhabit a large part of their relationship. They share two things, "Simple truth and mutuall good will" (11), with which the two lovers support each other, but in the end she is the one living on a pedestal like a possession: "There fayth doth fearlesse dwell in brasen tower / And spotless pleasure builds her sacred bower" (13–14). Love binds the lovers together, but the references to his love being "fayre," the Elizabethan blond, light-skinned image of a perfect woman, and the ideas of captivity applying to the woman show the man is getting the better deal. A man’s love possesses a woman and a woman’s love reaps the benefits of being cared for.

In contrast, Donne’s “Valediction: Forbidding Mourning” looks at love, women, and freedom quite differently. This poem shows a loss of freedom when in love, but both parties lose liberty. The speaker’s love is compared to a compass, the two feet of the compass being the lovers. They will always be connected and move if the other does so: "Thy soul, the fixed foot, makes no show / To move, but doth, if th’ other do" (26–27). The lover’s souls are described as being one and the love of his lady, "Makes me end where I begun" (36). The physical appearance of a person does not make as much of a difference, an absence not decreasing love to any degree: "Inter-assured of the mind, / Care less, eyes, lips, and hands to miss" (18–19). Donne’s idea of love’s bonds is a more equal one, expressing it as a dependence on the other person rather than a comfortable cage or tower inhabited by his woman. He also criticizes the idea of a love based on looks only, a love that can change on a whim. Nowhere in the poem is there a reference to what his love looks like or a reference to what the ideal woman would look like as seen in Spenser’s poem. Donne also uses the words "us" and "we" while Spenser uses "she," setting up immediately that he is referring to his love separate from himself. Donne also says that his love for her and his tie to her will make his love more perfect, just as the stationary foot of a compass will make a circle perfect: "Thy firmness makes my circle just, / And makes me end where I begun" (35–36). His lady is not a possession but someone on whom he depends and to whom he is tied.

The structure of Spenser’s poem is very tightly orchestrated. The poem is a sonnet with a rhyme scheme (ababcdeddef). The sonnet was one of the poetic forms that the Elizabethan lyricist used in abundance, although Spenser was creative, making up new rhyme schemes. Image and language conventions of the time rule the poem.
LOVE: CAGE OR COMPASS

Spenser describes the love between them in flowery terms like, “Sweet be the bands, the which true love doth tye” (5), or “Seeks with sweet peace to salve each others wound” (12). Love is pictured as ideal, called “true love” (5) or “loyal love” (10). Spenser softens the whole idea of love so much that the reader goes along with his argument and hardly minds the “bondage” that the poet suggests love creates. The Elizabethan convention of thinking of women as objects can be found throughout the poem as the reader sees his lady as a captive bird, or as living in a tower of love. Love is not described as passionate, deep, or spiritual. The speaker’s love for her can be compared to the love of an object, something that can be held in a cage or box and shown off or looked at whenever he wishes. The lovers rely on “simple truth and mutuall good will” (11) to see them through.

Donne structures his “Valediction: Forbidding Mourning” in nine quatrains, a form that was not a traditional style. The quatrains do have a rhyme scheme, but sometimes the rhyme is more visual than auditory, whatever fits his point at that moment in the poem. Donne breaks the conventions of Spenser’s time in more ways than just his structure, though. He uses flowery language: “So let us melt, and make no noise, / No tear-floods, nor sigh-tempests move” (5–6). But he also stretches and exaggerates images like the movements of the earth compared to the movement of the heavens. Nor does Donne stay with one type of image as Spenser did in his sonnet. The first six quatrains deal with how their love is not based on the physical but fits in with the world around them:

Our two souls therefore, which are one,
Though I must go, endure not yet
A breach, but an expansion,
Like gold to airy thinness beat. (21–24)

However, the last three quatrains deal with an extended metaphor, a conceit, that shows a change from the language used in the first quatrains. Donne uses the metaphor of a compass to represent his love; this more practical, everyday image is not traditionally used when referring to love. Spenser chose to use manifestations of nature like the bird in the cage. The use of a more commonplace object like a compass draws the reader into the poem by giving him/her something he/she can relate to immediately. He also appeals to the reader on a more intellectual plane, forcing one to think about the relationship between the object and an abstract concept. Even when he speaks of the circle, a convention signifying perfection, Donne does not use the poetic “O” as Spenser or Sidney might, but says that her love makes his love perfect: “Thy firmness makes my circle just, / And makes me end where I begun” (35–36). The poet uses conventions he knows his readers would recognize but breaks them apart or skew them to show another possible meaning and a new way of thinking about love.

The superficial differences in the basic meaning and the structure of the poem are important, but even more interesting is the authors’ use of metaphor and figurative language. Throughout Sonnet 65, Spenser uses the ideas of captivity and bondage in his comparisons and metaphors. His love is said to be a “gentle birde” that doesn’t feel like a prisoner in her cage, but enjoys being kept. Faith in love lives in a tower
and pleasure is personified as a woman building "her sacred bowre" (13-14). Love itself binds them together in "sweet" bands, bands that can not be broken by pride or disagreements. The bands seem to be good things that do not restrain but merely express their love, "Sweet be the bands, the which true love doth tye" (5). However, all the images of bondage or captivity are attributed to "her," the woman. The use of this language and comparison sets the woman up as being the lesser of the pair and the most held in bondage by their love. Only in the beginning of the poem, when the speaker describes what will happen when she submits, does the reader see the male share in the bondage: "When loosing one, two liberties ye gayne, / And make him bond that bondage earst did fly" (4-5). His woman captured him; he will not love another.

Throughout Spenser's sonnet are images of his love being physically imprisoned, this incarceration suggesting the objectification of women. In contrast, Donne's metaphor of the compass shows equality of the sexes, for one part of the compass can not function without the other. Donne uses the metaphor of the compass to describe how the lovers exist if they must be considered two different entities, "If they be two, they are two so / As stiff twin compasses are two" (25-26). A compass used to draw circles consists of two feet, one that stays stationary in the center, the other sweeping around the center drawing the circle. Their persons are like that compass in that no matter how far away the speaker is, his love will always be his anchor, will be with him, and will cause him to come back to where he began. This relationship is based more on mutual need. Furthermore, the lovers' souls are described as being one so when they are apart from each other, the tie that binds them together still exists but is expanded, "Like gold to airy thinness beat" (21-22). The image of the compass and of the thin airy bond shows that the male is just as tied to the female as she is to him. The other powerful image in the poem is the one about the movement of the spheres:

Moving of th' earth brings harms and fears,
Men reckon what it did and meant;
But trepidation of the spheres,
Though greater far, is innocent. (9-12)

Donne says that people worry about the damage caused by earthquakes while movements in the universe, which are greater in degree, go unnoticed. He compares his absence to an earthquake, a crisis on a small scale that should not be worried about because there are much greater things to consider like the depth of their love. Donne uses this exaggeration to press his main point which is the deep, spiritual nature of his love. He does not set out to hold captive his love but to love for its sake. By his metaphors and figurative language he expresses an inherent equality of the sexes in love. This idea is much different from the Spenser poem which advocates holding a woman in love, treating her as an object on a pedestal. Through their different views on woman's place in relationships, one can see the difference in their ideas about the nature of love. Spenser only sees the outer appearance of his love. He is less interested in her soul than in her presence in the "cage" or "tower." Donne's poem describes a love connected to the very soul, a bond unaffected by appearances.
LOVE: CAGE OR COMPASS

It is just as important that she love his inner self as he love hers.

Spenser uses the conventions and ideals of his time in his poetry, capitalizing on order, sweet images, and patriarchy. Donne takes these conventions and turns them around or expands them to create new meanings. He comments on his life and the world around him in his own unique way. I am impressed by Spenser’s talent in remaining true to his chosen poetic form and his use of different images to express a single thought. Likewise, I admire Donne’s new metaphorical images and his expression of spiritual love. The main point to understand while studying Metaphysical poetry juxtaposed to Elizabethan verse is that the Metaphysical poet is concerned with commenting on his/her predecessors, and criticizing the old, traditional way of expression which could stifle new creative impulses. However, the Metaphysical poet does not disregard his/her predecessors, but builds on previous works and ideas, using past poet’s images and conventions. The Metaphysical poet’s criticisms stem from the differences in world view and political climate. Spenser and the other Sixteenth Century poets concerned themselves with praising the Queen to further their position in court (Abrams 401). Donne was more concerned with himself, his own ideas, and intellectual pursuits. The tension between Elizabethan decorative language for political and financial favor versus Metaphysical intellectual exercises for individual growth and statement exists between Spenser and Donne.

WORKS CITED

ONE OF the seemingly anomalous configurations in *Lady Oracle* is Margaret Atwood's juxtaposition of scenes of love with those of death. While this atypical coupling is slightly disconcerting at first, the connection between the two strengthens as the novel develops, eventually revealing Atwood's view of the deadly trap created by romance in a society in which women are instructed that Prince Charming is their ultimate goal, their savior. As we look to the man in the cape for rescue, our confidence in our own abilities is undermined, and we become dependent on an ideal of love that is at best a fleeting dream and at worst a fatal nightmare.

"I first met Arthur in Hyde Park," Joan relates. "I collided with him between an anti-vivisectionist speaker and a man who was predicting the end of the world" (150). Animal mutilation and the apocalypse are not the usual sources of romance, though this is how Joan encounters the man she eventually marries. This bleak theme of death continues throughout Joan's relationship with Arthur, as she explains, "we spent the first night [of our honeymoon] watching the funeral of Robert Kennedy" (232). These first two examples of the relationship between love and death in this novel are curious, and still a little vague. The connection becomes clearer when Joan begins to see that she has yet to be rescued by the man in the cape and asks, wistfully, "Why had I been closed out from that impossible white paradise where love was as final as death ... ?" (316). If Joan has learned anything, it is that the gleaming ideal of romance for which she yearns is in no way compatible with the often tarnished realities of life. The perfect relationship must therefore be connected with the alternative. This is more than a fairy tale wish; Joan is trying to entomb herself in love.

Joan's love/death wish grows from the social backdrop of her childhood. As a little girl, our heroine is introduced to a world in which the happy ending is all a girl could dream of, all she can dream of, though such enviable bliss comes with a hefty price. Even as she dances with the freedom and true expressiveness that could only be achieved by a mothball, as a happy audience applauds her, two thoughts are racing
through her brain. The first, carefully placed by her mother, is the question, “who would think of marrying a mothball?” (52). The second is the image of the other ballerinas: “The finished and costumed girls were standing against the wall so as not to damage themselves, inert as the temple sacrifices” (48). The power and success are meaningless; all that is supposed to matter is the ability to be delicate, to be in peril, to be rescued. Later, during Joan’s involvement in Brownies, when she is repeatedly tricked into being stranded in the terrifying ravine, she thinks to herself about the pervert rumored to reside therein: “He would be frightening but at least he would be an end to this misery that went on and seemed as if it would go on forever. I would be taken away by him, no trace of me would ever be found” (62). The man means danger, possibly even death, but yet a man seems to her to be the only possible route of escape. As Joan watches The Red Shoes with Aunt Lou, she snorts in despair as the red-haired heroine throws herself upon the railroad tracks, faced with the awful discovery that one cannot dance with the abandon of a mothball and still float away like a butterfly with the prince.

Years later, as Joan sits before a mirror, studying the reflection of the flickering candlelight, she writes a single word: “bow.” And bow she does, beneath the weight of crushed dreams that slowly kill the vibrant dancer she longs to be. “I could stand the disappointment of a cheap cotton wedding a lot better than I could stand the thought of no wedding at all” (222), she tells the reader. The butterfly bride is stamped out, traded for a piece of legal paper that is supposed to provide a ticket to escape into the fairy tale world of romance. But in Italy, with the sounds of the dancing South American neighbors upstairs, she says, “I wanted to go up and wail and stomp my feet too, but Arthur thought it would be pushy to introduce ourselves” (22). The paradox is that the dancer is beaten down by the very prince who, in her dreams, is always the one who finally allows her to dance under his loving gaze.

How can our creative, passionate heroine fall for this lie? She succumbs because it never occurs to her that there is any alternative; she has never been taught to trust herself. She explains her situation, “Neither [Moira Shearer nor the Little Mermaid] had been able to please the handsome prince; both of them had died. I was doing fairly well by comparison. Their mistake had been to go public, whereas I did my dancing behind closed doors. It was safer, but …” (242). The newspaper clippings interpret Joan’s death this way: “you could sing and dance or you could be happy” (346). What they fail to realize is that the two are inextricably intertwined. You must sing and dance in order to be happy.

The truth is that she doesn’t need rescuing at all, and if she does, she is entirely capable of rescuing herself. Hiding in Italy alone, Joan manages quite well in the face of all sorts of calamities. “If Arthur had been there I would have screamed,” she confesses. “As it was I dropped the washcloth on the floor and crushed the scorpion” (23). Without a man around to act as her valiant protector, Joan begins to see that she can fill the role very well herself. In the end, Joan is the only one who proves able to take herself away from it all—she fakes her own death.

At one point Joan voices her fear that “in any labyrinth I would have let go of the thread in order to follow a wandering light, a fleeting voice” (170). So the thread
of her passions and her self is abandoned. The solution? Joan must do as her own fictional heroine does: she must enter the maze. At the center, she finds the selves she has been forced to bury, from the fat ballerina longing to dance with tiny butterfly wings to the free-spirited part of herself fashioned after Aunt Lou. Redmond, the quintessential masculine hero, the man who would take her away from all of this, the Prince Charming, stands at her door: "'Let me take you away,' he whispered. 'Let me rescue you. We will dance together forever, always'" (377). This is a lie. As each Mrs. Redmond enters the maze, the many twists and turns cause her to doubt her own trusted string marking the way back. When the hero offers his promise of rescue, the Mrs. Redmonds, fearing they can never escape without him, lose sight of their own completely trustworthy thread. When the image disappears, they are trapped, they are buried, they are dead.

The connection between love and death, odd as it may seem at first, is, in fact, quite clear. Joan is willing, because she is convinced it is necessary, to die for love. At the end of the novel, as she hears a knock on the door, she seems to triumph, as she greets this new Redmond not with an open heart but with a swift bash to the head with an empty bottle. She does this of her own strength. But as she sits with him in the hospital, we are left to wonder whether she will open the door once again. and if so, will it be possible to do so without cutting her own thread?

WORKS CITED

HE TIMES they are a-changing.” When Bob Dylan first sang these words on the eve of the sixties revolution, he was singing about the new generation sprouting up in America. This was a generation filled with kids who were, or at least wanted to be, everything their parents weren’t. The “Baby Boomers” as they are referred to, continued to dominate society as a “new and improved” generation that was rebellious in every act, but especially in the area of political involvement. The Baby Boomers were the most politically active generation to come about in several decades. Mainly due to the ongoing Vietnam War, protesters forced the government to take notice of their demands and brought about political changes present today. One significant change was the lowering of the voting age from 21 to 18. This provided for thousands of young and active citizens to use their voting privilege as a vehicle for their social demands.

But something happened to these ideals as the Baby Boomers grew up. They established their voting behavior and entered the workplace, but they forgot to pass on the voting spirit to the next generation of young people. Subsequently, the percentage of young people exercising their right to vote decreased rapidly and continued to spiral with each major election. Two decades of apathetic youth passed up their opportunity to vote. The attempts of politicians to stimulate the youth vote were weak and ineffectual. However, the new generation of young people, dubbed “Generation X” by Douglas Coupland in his 1991 novel of the same title, has seen an increase in voting behavior. What brought about this change was the result of a mixture of organizations who have finally awakened to the importance of the youth vote.

Government and, especially, politics have usually been perceived as a world controlled by the old name families of our country. Our Presidents are usually past retirement age, and our senators and representatives are near it. Our Constitution, the foundation for our government, is over 200 years old. Most of the government
buildings, including the White House, have been restored to their historic beauty. What does all of this add up to? Old, old, old. From the policies to the people, every aspect of our government seems to have some historical significance. But things are beginning to turn around. Increasingly, more young people, motivated by the injustices they see, are becoming involved in all areas of government. There are younger faces appearing in local government as well as Congress and even in the Presidency. Beginning with the Clinton/Bush election campaign in 1992, the crucial function of young people involved in government increased due to persuasion by several Generation X role models.

In order to discuss the political and voting behavior of “Generation X” effectively, it is important first to understand to whom this label applies and how it represents them. Also known as the “MTV Generation,” “Baby Busters,” the “Show Me” Generation, “twentysomethings,” and “Slackers,” this group includes young people aged 18–29. For those who are unsure of what a member of Generation X looks like in person, many are stereotypically dressed in ripped jeans and flannels, and have the “I-just-rolled-out-of-bed” hairstyles which took them an hour to do. But this is only a small minority of who makes up this generation. Generation X is a vast mixture of different personalities. One thing all members of Generation X do have in common is their attitude. This is best described by the summary given by Terrence Rafferty in The New Yorker of the Generation X movie, “Reality Bites.” He describes Generation X as “kids born after the baby boom, who now, as they enter adulthood, feel cheated by history” (qtd. in Kinsley 6). Because many Xers feel this way, they come across to adults in a negative way.

Many older adults see Generation X as a group of kids with a bad attitude. This is evident in not only the aforementioned names given to the generation, but also the way older society excludes young people, believing they are uneducated and overly rebellious. “It’s hard enough to be young today without wearing the Scarlet Letter X or being dismissed as ‘slackers’” (Wenner 34). Youth are all too often blamed for not fully appreciating what they have been given, but adults fail to consider the fact that these young people have been raised in different times, with diverse experiences, and in a society with changing values. “Generation X is harder to please than previous groups . . . because they were raised with more choices, not because they have short attention spans” (qtd. in Donaton 17). Yet, most adults repeatedly refuse to consider that young people’s attitudes are shaped by the society in which they presently live.

The communication gap between parents and children often arises when parents insist on trying to compare their childhood to their own children’s. But the issues important in their day are far less severe than those that youth are dealing with today. “In the age of AIDS and economic paralysis, the young men and women who watch MTV are likely to have far different concerns than their parents about such issues as sex, jobs, the environment and racism” (Miller 33). The young people of today have to deal with many negative aspects of society which cause resentment and cynicism toward the older members of society they see causing some of these problems. “Twentysomethings must contend with an environment that is eroding before their eyes and an economy that is throwing people out of work in sweeping
waves, layoffs that seem to come ever more relentlessly" (Wenner 34). Essentially, young people blame their parents for creating problems and leaving it up to their kids to deal with them, while adults see their children as self-centered and inconsiderate towards their elders.

While today's youth have inherited several problems created by their parents, the "twentysomethings have been able to turn the negatives they've inherited into a system of positive values" (Wenner 34). This is evident in the comparison of the children of the sixties and their children of the nineties. The majority of people who look back at the sixties see a time of love, peace, and happiness for all. But this isn't exactly correct. "There is more cultural diversity and tolerance today than ... the sixties" (Wenner 34). This is partly due to the fact that society is hopefully moving further from the time of segregation and the fact that many more cultures and opportunities for minorities have emerged since the sixties. The Baby Boomers wanted to project the image that they were diverse, but the truth is they weren't near the point of harmony that we are at today. This is noted by Jon Katz, media critic for Rolling Stone, in reference to the false history of the Boomers. "Walter Cronkite projected an image of an industrious, harmonious America in which everyone was happy," says Katz. "But who was happy? Women weren't. Blacks weren't. Hispanics weren't. White middle-class men were happy. Walter Cronkite was happy" (qtd. in Miller 33). This false view of history and the progress America's youth has made gives credit to the idea that Generation X is an alert and aware group of young people who are simply lacking motivation and guidance.

Society is beginning to take notice of Generation X and for good reason. The Baby Boomers have dominated society because of their large size; however, they are about to be ousted: "By the year 2000, Generation X will have grown to 62 million strong" (Ritchie 21). Therefore, any group hoping to continue to succeed will have to cater to the demands of this new generation. Advertisers have been the forerunners in appealing to Generation X. "Today's young adults ... have proved so resistant to traditional marketing and advertising that companies have been forced to devise new marketing tools to reach them" (Schreiber S3). This is not to say that young people are stubborn or picky, but rather that they are beginning to demand more of a society that has begun to slack off. As in the case of advertisers, most have been recycling the same slogans and sales campaigns for years. Generation X is serving as a wake up call for them to reinvent advertising. "Generation X people, born and bred watching TV, are highly astute judges of media and [are] extremely sensitive to the authenticity of marketing messages" (S3). Noticing the benefits of befriending Generation X, more and more aspects of society are reaching out toward young people. "Ever since Time discovered the twentysomething generation in the summer of 1990, almost every major cultural institution—from Taco Bell to the Clinton Campaign—has tried to devise a twentysomething contraption of its own" (Star 22).

Knowing that with the right amount of motivation Generation X could become a strong electorate, government and politicians began to entice young voters. The most drastic change was made on July 1st, 1971 when the 26th Amendment to the Constitution was ratified to lower the voting age from 21 to 18 in all federal, state,
and local elections. This change came after years of protesting the drafting of young men who weren't even eligible to vote. "Nearly everyone at the time thought the lower voting age was fair; if a person was old enough to be drafted, the argument went, he was old enough to vote" (Cook, "Crosscurrents" 1802). Others felt that adding the young politically active rebels to the electorate would change the dreary scene of politics in America (Cook, "Crosscurrents" 1802).

Since the voting age was lowered, the percentage of youth actually exercising their right to vote has decreased. The highest peak of young voters came in 1972, only one year after the age was lowered and was the result of a campaign in which Presidential candidate George McGovern campaigned aggressively to young voters (Ginsburg A14). In that election year, 48 percent of eligible youth voted. This figure may not seem outstanding, but compared to the decreasing percentages in future elections, this was a landmark for the youth vote. The youth vote hit rock bottom in the 1988 Presidential election in which 9 out of 25 million potential 18–24 year old voters cast ballots; this converts to only 36 percent of the youth electorate (Ginsburg A14). Compared to the 50 percent of the entire voting age population who cast ballots, it was a severely dismal year for the youth vote (Cook, "Voters" 3211). This left serious doubts as to what the significance of the youth vote in the next election would be. With 27 million potential voters between the ages of 18 and 24, the problem of apathetic youth voters desperately needed to be addressed (Simpson 67).

The first question that arose in the investigation was why didn't this new generation feel the need to vote? "Whether the young don't vote because they are overlooked, or the youth are overlooked by campaigns because they don't vote is a source of constant debate" (Ginsburg A14). Generation X is politically active. In fact, "a UCLA study found that in 1990, 39.4 percent of incoming freshmen had participated in a political demonstration, more than double the proportion in 1966, when the anti-war movement was building" (Ginsburg A14). The problem is that youth don't see voting as a way of connecting with the issues they care about. But there are several other strong arguments as to what causes young people to avoid the polls. First, the outlook on voting has become less patriotic. In a 1989 poll of over 1,000 youths, only 12 percent said that voting was a basis for good citizenship (Simpson 66). The patriotic values of youth have dwindled to more of a chore. Even in small local elections, such as the Associated Student Body election at St. Mary's College of California, where the issues are closer at hand, only 300 of the 2,200 eligible students voted (Richford 4). Most of the students who were questioned about this replied that it didn't seem important to them.

Another obstacle is the difficulty some young people have in registering to vote because most students live in a college town during the school year and at home the rest of the time. One student interviewed said that he did not vote in the 1992 election because it required him to register as a resident in a particular state, and because he was looking into graduate schools, he wanted to pay in-state tuition to whatever institution he attended. But this argument adds to the stereotype of what a youth voter is. "Mention the term 'youth vote' and the immediate image is usually of a college student, yet the vast majority of 18–29 year olds are not students at all"
BOXERS OR BRIEFS?

(Cook, "Crosscurrents" 1802). Many young people have entered the workforce or still live with their parents. Some have married and started families of their own. Another argument lies in the fact that young people are just starting out as adults in society. "They're just out of college, they have no money . . . they're not rooted. They don't vote because they don't have a stake in society," argues Keating Holland, a specialist on youth marketing (qtd. in Ginsburg A14). Although this is another example of the stereotyped youth voter, the feeling that they don't really know what is best for society keeps some young people from voting.

But where does this belief come from? It comes from those same Baby Boomers who have continuously overshadowed Generation X. "For years the MTV generation was dismissed as the American electorate's most politically apathetic" (Hammer 93). Youth refuse to vote as an act of rebellion when in actuality it would be more rebellious if they did vote. A final and important reason young people don't vote is because of guidance. "People in the generation now coming of age have no memory of a time when politics was considered a noble endeavor and the men and women who practiced it were revered as pure heroes" (Simpson 66). Baby Boomers had John Kennedy and the time in the White House known as "Camelot." On the other hand, Generation X began with Richard Nixon and Watergate and continued through Ronald Reagan and the Iran Contra Affair. As one youth on an MTV broadcast explained, his generation grew up with "uninspiring, corrupt, ineffective [and] elderly leaders" (Ginsburg A14). With examples such as these, it is no wonder young people have been described as "the most cynical and disillusioned voters" (Ginsburg A14).

Noticing the lack of youth voters and anticipating the importance of every vote in a three way election, many organizations began to develop methods of attracting the youth vote in the 1992 Presidential election. One main reason for this is that "lifetime voting patterns tend to be established early" (Lewis 88). Therefore, an individual who learns the importance of voting early on will be more likely to continue voting throughout the rest of his life. But the success of getting youth to vote relies entirely in the presentation. "The hope is that by providing facts in [a] more appealing way, we will be seducing more people into this process" (Simpson 66), explained the vice president of programming at Comedy Central, an all comedy cable network that began its own coverage of the election using comedians. From calm and conservative to brash and bold, organizations of every type began to reach out for the youth vote.

One organization that began the crusade was People for the American Way, a political organization in Washington, D.C. It created "First Vote," a program "which enlists teachers nationwide to help students register. The idea was spawned from a program in Dade County, Florida, where an average of 11,000 high school students—nearly 100 percent—register each year" (Ginsburg A14). These results are astounding but are only achieved in areas where the program is strong. Thus the problem remains of reaching out to all young people and encouraging them to vote. Many conservative measures did not succeed and the need for more drastic measures became pertinent.

The 1992 election campaign saw the birth of youth oriented organizations, such as "Rock the Vote," whose main goal was to use any method necessary to increase the youth vote. "These unconventional calls to patriotic duty are part of a broadly
orchestrated campaign by celebrities, cable channels and record companies to get youth involved in the electoral process" (Simpson 66). "The current middle-aged retailing of youth empowerment is perhaps best illustrated by ‘Rock the Vote’, a record company-sponsored organization with a non-partisan mandate ‘to make voting hip’" (Star 23). The group recognized the complicated registration process as the main obstacle keeping youth from voting, and introduced the Motor Voter Bill, a legislative movement to allow people to register to vote at DMV’s when they get their license. “Rock the Vote” printed cards which supported the Motor Voter Bill that read, “We aren’t as apathetic as people think. It’s just that the laws make it hard for many of us to register” (Star 23). “Rock the Vote” had another purpose for the recording industry. Fearing increasing censorship laws, the coalition hoped that by encouraging more young music fans to vote, they could simultaneously create anti-censorship voters.

The “Rock the Vote” campaign quickly grew and joined forces with a major youth medium, MTV. They produced commercial-like videos featuring well-known musicians and personalities encouraging young people to vote. One highly publicized video featured Madonna wrapped in an American flag telling youth to “vote, baby, vote.” These new and extreme measures were used to try to communicate a message about young people to all ages. “Rock the Vote’s message is that, contrary to appearances, young people do care about their world and are eager to vote (as long as it’s easy)” (Star 23). “Rock the Vote” used all its power to encourage youth to vote, but the results would not be known until the actual election.

One major blow to the “Rock the Vote” campaign occurred when the Senate failed to override President Bush’s veto of the Motor Voter Bill by a vote of 62 to 38 (Miller 34). This was one of the first indications that young people were in for a fight against older politicians. But were the young people actually listening to “Rock the Vote” and willing to perform? In the beginning of their campaign, things seemed hopeless for “Rock the Vote.” A television program sponsored by the group appeared on the Fox network and finished a disheartening 96th in the week’s ratings (Star 25), this despite the use of teen idols Jason Priestley and Lisa Bonet. It wasn’t until MTV picked up the “Rock the Vote” campaign that it began to succeed, and succeed it did. “Rock the Vote” registered 100,000 new voters for the 1992 election, 78 percent of whom actually voted (Rockers A25).

Music Television, better known as MTV, emerged as one of the biggest influences on youth voters in the 1992 election. The 24 hour channel is watched by over 15 million Generation X viewers each week (Ginsburg A14). MTV seems to be the only Baby Boomer-free organization available to Generation X. “MTV is the only place that really has as its mission to serve this audience all day, every day” (Donaton 17). With such a strong influence on the younger generation, the channel decided to take advantage of its youth power and use it to merge youth into politics. Senator Bill Bradley of New Jersey commented, “Young people are the key to the future, MTV is the way to reach them” (qtd. in Landler 62). Senior vice president of programming for MTV, Doug Herzog, added, “This generation of young people can make the difference. We don’t think they understand that. If we make it important, they’ll think it’s
important” (qtd. in Ginsburg A14). MTV turned its eye toward the campaign, and thus forced its audience to listen.

MTV's political campaign became known as “Choose or Lose,” and included celebrity promotions and forums with Presidential and Vice Presidential candidates. With its usual unique style, MTV changed the boring face of politics into entertainment for the younger generation. “MTV is rallying young electorate by packaging politics like music videos: hyperkinetic, noisy, with simple messages and frequent repetition” (Hammer 93). Behind the television screens, MTV set up phone lines staffed by celebrities to guide young voters through registration. They also published a book on how to register in every US city (Ginsburg A14). MTV became a leader and voice for millions of disillusioned youth. “MTV helped make politics hip again during the race for the White House” (Robins 1). The major triumph for MTV came with the success of its on air interviews between the actual candidates and an audience of Generation Xers.

On June 16th, 1992, Presidential candidate Bill Clinton first appeared on MTV to take part in the “Choose or Lose” campaign by engaging in a forum style question and answer time with an audience of young people. It was astonishing enough that a network so loathed by much of society could get a serious political candidate on their network, but what was even more astonishing was the reaction of the MTV audience. The first airing of MTV’s 90-minute special with Bill Clinton attracted 780,000 households, more than double its average audience (Landler 62). MTV had spoken and Generation X was listening, and those who were listening heard unbelievable statements from politicians. Al Gore impressed youngsters by stating, “I’m going to [appear] with R.E.M., and I was with the Lovemongers in Seattle” (qtd. in Hammer 93). The greatest amount of applause from young people came when Bill Clinton promised to come back on MTV as President. This simple promise meant the world to young voters who had finally found that they could be heard and their message did not fall on politician’s deaf ears.

“One word that would seem to describe the largely white, middle-class suburban MTV audience is libertarian” (Miller 40). But MTV wanted to shake that label during its campaign coverage. “MTV is under enormous pressure to remain nonpartisan in the Presidential election, a somewhat alien concept to a network whose news broadcasts and videos are often highly opinionated” (Miller 33). MTV did receive much criticism for the fact that “the ‘Choose or Lose’ campaign [was] working mostly to the Democrats’ advantage” (Hammer 93), but they fought back by pointing to their audience and saying, “Despite their ‘grungy’ appearance, they have their more conservative side and believe in free enterprise” (Schreiber M3). The network defended themselves by noting that they had invited all three Presidential contenders, George Bush, Ross Perot, and Bill Clinton, to appear on the network, yet only Clinton accepted. Bush declined to appear and insulted MTV and its audience by calling it a “teeny-bopper network” (qtd. in Miller 34). In saying this, he lost the respect of most of the 46 million Americans aged 18 to 29 (Zinn 74), and enabled Clinton and the Democrats to snatch them up.

MTV was not responsible for establishing Generation X’s party loyalties. “Their
party loyalties are not deeply held. It's a case of what have you done for me lately” (Cook, “Voters” 3208). Consequently, if one political candidate embraces the youth electorate and the other ignores it, there is bound to be a political shift. Historically, the newly founded youth vote trended Democratic for most of the 1970's, but tilted Republican in the Reagan/Bush years (Cook, “Voters” 1802). A recent poll by the Gallup Organization discovered that of 18 to 29 year olds, 34 percent were Republican, 26 percent were Democrat, and 40 percent were Independent (“The Twentysomethings” 94). This supports the claim that young voters are more concerned with the issues and the candidates than the political parties themselves. MTV presented Generation X with the candidates and the issues, not the political parties.

Although MTV has been commended for getting the voting message across to youth, it has also been criticized by skeptics. Part of the criticism lies within the reputation MTV has had in the past. “A serious discussion about anything on MTV is the political oxymoron of the century” (Borger 9). Because MTV has never before involved itself in political campaigns, many people don’t see why the network feels it can get involved now. Some news networks claimed that MTV would make a mockery of politics instead of showing youth the benefit of politics. Responding to CNN’s criticism of MTV’s coverage, Kurt Loder, a journalist for MTV, refuted: “They said we would trivialize politics! As if anything could trivialize politics” (qtd. in Miller 34). Critic David Rosenthal stated that MTV’s political coverage was “guilt programming” (qtd. in Miller 40). He believes that after years of showing “just” music videos, MTV wanted to gain the respect of the parents of its audience by providing something educational. Still other pessimists of MTV said that they had found a political voice only to capitalize on it (Hammer 93).

But the main concern among critics is whether young people voted because MTV made them aware or because MTV made it the “in” thing to do. The difference between the two reasons could mean the difference between Generation X continuing to vote in future elections or having the 1992 election be the highest peak of youth voters. “Can it really be considered progress if youths vote for a candidate solely because Michael Bolton says they should?” (Simpson 67). MTV hopes this is not the case, but voting behavior in the next election will determine whether or not it is. For now, many of those involved in politics have other suggestions on how to increase interest in politics for youth. In a personal interview, Curtis Gans, head of the Committee for the Study of the American Electorate, suggested that a good way to encourage more young people to vote is to wean children from television and engage in more group and family discussion. This is his ideal; however, he does not view MTV as a completely immoral role model. Instead, he believes that once MTV has captured Generation X’s attention, it needs to continue to encourage “civic values” (Gans). “If we used that star power quality to help kids figure out something they’d like to change in their community and showed them how to change it, then we’d have real politics” (qtd. in Simpson 67). Gans is quick to point out that the first step does lie in generating better politics and giving it an honest, appealing look (Gans).

The youth vote has been historically ineffectual. However, in the 1992 election, Generation X surprised society by proving to be a powerful and demanding electorate.
BOXERS OR BRIEFS?

Many groups organized themselves as role models for the younger generation, hoping to persuade them to become active voters. The immediate goal of all of these groups was to get more young people to vote in the 1992 election. Nevertheless, these groups also hoped that their efforts would not end there and that with each future election, more and more young people would vote. If young people are satisfied with the outcome of their first voting efforts, they will be more inclined to continue their voting behavior. GettingGeneration X to vote in the 1992 election was successful, but as to whether or not this was a one time success or a permanent shift toward youth in politics, only time and future elections will tell.

WORKS CITED


S OUR recently deceased former President Richard Milhous Nixon was an avid reader of the Italian political theorist Machiavelli, a dialogue between teacher and student is easily imaginable. With both men gone from this world, a fictional account of their conversation needs to be set in a fictional after-world. What better vision of Hades than that of Dante Alighieri?

This then is what I’ve set out to do: I have placed the two together in the appropriate Circle of Hell. Here they are free to debate Machiavelli’s theories and ways in which Nixon put them into practice, all captured for posterity in the poetry of Dante, or rather, in mine.

In making this addition to the Inferno, I have attempted to remain true to both the authors. I have quoted Machiavelli directly and present the lines as Machiavelli quoting his own book. I am reading a translation of Dante’s original Italian, so matching the metre would be near impossible. However, I have imitated the rhyme scheme and numbers of syllables per line to the best of my abilities.

The intention of this endeavor is not a tribute to Dante’s poetics but rather an example of understanding of Machiavelli’s political theories as described in The Prince. The meaning here is of more importance than the form.

CANTO XXXII

The Ninth Circle, Second Ring, called Antenora: the Traitors to their Homeland or Party. Dante meets two traitors, Nixon and his mentor Machiavelli; the former is gnawing at the head of the latter.

When we were down below in the dark well, beneath the giant’s feet and lower yet, with my eyes still upon the steep embankment,
I heard this said to me: “Watch how you pass; 
walk so that you not trample with your soles 
the heads of your exhausted, wretched brother.”

At this I turned and saw in front of me, 
beneath my feet, a lake that, frozen fast, 
had lost the look of water and seemed glass.

Then I saw two shades frozen in one hole, 
so that one’s head served as the other’s cap; 
and just as he who’s hungry chews his bread, 
one sinner dug his teeth into the other 
right at the place where the brain is joined at the nape.

“O you who show, with such a bestial sign, 
your hatred for the one on whom you feed, 
tell me the cause,” I said expectantly.

That sinner raised his mouth from his fierce meal, 
then used the head that he ripped apart 
in back: he wiped his head upon its hair.

Then he began: “Strange mortal out of your place 
know me as sole President of those once 
United States, who cheats but does not face 
imprisonment for many years and months.”

Instead I now rot for eternity 
with my dead teacher who calls me a dunce, 
whether I learned his lessons you may see.”

Here now the head of the eaten arose 
and spoke: “Above is a fool, that is he, 
one who studied and as my pupil pose. 
Yet look, see his failings as he sought to 
imitate my skill and avoid my woes.”

He with strange gastronomic tastes so 
as to defend himself, spit cerebrum 
and began: “I was the Prince and tried to 
do my best as such ad reign infinum.”

“But you failed and were nearly impeached. 
You might have avoided the conundrum 
had you heeded the policies I taught. 
List your achievements, each and every one. 
I’ll show you where you over reached. 
What you did was not what you should have done. 
My writing was minimalist and terse, 
follow every word and no problems, none. 
It has no hidden meaning like poesy verse.”

And the sick glutton to master,
as if from a speech he need not rehearse;
"I won respect abroad, ended a war,
abolished the draft and stopped making arms.
I kept promise of peace though vote afar."vii

 "For the end of your term these were alarms,
Here's what I said, and I'll keep it in rhyme,
know: 'no state, unless it have its own arms,
is secure.viii ... devote [yourself] to them in time
of peace even more than in time of war."ix
And of this promise you know of my theme:
all men are the same, and will not keep their
word, and deny a promise you claim is his.
Perhaps you recall what's in the book there:
'a wise Prince cannot and should not keep his
pledge when it is against his interest
to do so.x And this was not the promise
upon which your career was measured.'

 "Callow villain," the until now silent
other exclaimed: "plan for success was best . . ."

And here the other quit being silent:
"kept secret, but instead you had to fail.
You were almost imprisoned with the rest.
Forty of those involved, save you, to jail.
You must have bribed the new Prince vast amounts."xi

 "I am not a crook, that bribe's just a tale."

 "One thing you were right, on that snake to pounce.
It's good to hunt all those who would destroy
that which you have gained."xii The eater recounts
what he thought to be a successful ploy:
 "I was trying to get re-elected."

 "'Concerning Those Who Become Princes by
Evil Means' is something you should have read.
'By such methods one may win dominion
but not glory.'xiii You failed both and are dead."

 "Enough now, it was through emulation
of you that I am where I am." xiv boldness,
gravity, and strength will be observed in his actions.xivi
This is the man who will be a success.
Not you who were weak and helped others to
become allies against you.xv I impress
upon you that plan made them followers."

 "Yea, nay, bickering what the other say,"
I said, sick of hearing the two sinners.
Leaving, I began again my journey.

"You would have done better to read my book,"

I heard one of the damned start to say

"than sleep sound with it tucked under the nook
of your arm, trying to learn it by proximity."

NOTES


ii Dante, XXXII, 125–29.

iii Dante, XXXII, 133–35.

iv Dante, XXXIII, 1–4.

v Nixon is the only President ever to resign from office.

vi Despite the acclaim The Prince receives today, Machiavelli did not gain employment from Giuliano di Medici, for whom he wrote the book as a sort of resume.

vii Nixon promised to end the Vietnam War during his 1968 Presidential Campaign.


ix Machiavelli, 54.

x Machiavelli, 62.

xi President Ford pardoned Nixon for all federal crimes he may have committed during his presidency. He was facing charges of burglary, wiretapping, violations of campaign financing laws, sabotage, and the attempted use of government agencies to harm political opponents.

xii Machiavelli is referring to Nixon's support of the House Committee on Un-American Activities and complimenting his push for the prosecution of suspected communist Alger Hiss.

xiii Machiavelli, 36.

xiv Machiavelli, 64.

xv Machiavelli is referring to Nixon's program of "New Internationalism" under which other nations would take over from the United States more of the responsibility for preserving world peace and helping underdeveloped countries.
CONSIDERING the laws of moral conscience versus the laws of man, which must take precedence? In Plato's *Crito*, Socrates' view is clear regarding a citizen's obligation to the State: "You must do whatever your city and your country commands, or else persuade it in accordance with universal justice" (91). The reasons for his stance are manifold. According to Socrates, the State acts as parent and guardian to its citizens: "We [the State] have brought you into the world and reared you and educated you, and given you and all your fellow citizens a share in all the good things at our disposal" (91–92). Furthermore, choosing to live and work under the State's auspices constitutes an unwritten covenant—a contract to abide by its rules. Thus it follows, in Socrates' opinion, that citizens owe the State a lifelong commitment of respect, honor, and obedience.

Even during his last days, while living in the shadow of a state-imposed death sentence, Socrates stands by his conviction that the State's laws must take precedence over personal codes of conduct. He rejects the urgings of friends to flee the country. "If we leave this place without first persuading the State to let us go, are we ... abiding by our just agreements?" (89). Running away is unthinkable. If he tries to escape the legal penalty ordained by his judges, the State could rightfully say to him: "By this act which you are contemplating, you intend, so far as you have the power, to destroy us, the Laws and the whole State as well" (89–90). So convinced is Socrates of the inviolable authority of government that, failing to convince the State of his innocence, he dutifully fulfills its mandate to take his own life.

Socrates' extreme self-sacrificial act proceeds from a deeply held belief that if all men are free to disregard commands of State, the consequence to society would be anarchy and the eventual fall of civilization. "Do you imagine that a city can continue to exist and not be turned upside down, if the legal judgments which are pronounced in it have no force, but are nullified and destroyed by private persons?" (90). His answer to this question, written within and between the lines of Plato's *Crito*, is an emphatic no. Socrates believes that one must never defy laws of State,
however unjust. He contends that change must come from within the system, through reason and persuasion.

If asked to comment, the heroine of Sophocles' play, Antigone, might well agree that civil disorder and chaos inevitably result when people are permitted to ignore or defy, with impunity, governmental ordinances and edicts. However, Antigone's personal philosophy is not focused, per se, on the duties and obligations of a citizen toward the State. Rather, her views and actions reflect a conviction that the laws of moral right override those of man: "You will remember / what things I suffer and at what men's hands, / because I would not transgress the laws of heaven" (222).

What brought about Antigone's suffering and tragic end? In her day, showing respect for the dead was considered a moral obligation. Cultural beliefs held that the unburied dead were condemned to wander the world forever as shades, neither of the world nor of the afterlife. No human being being deserved such an unhappy fate. By custom and long-standing tradition, all who died were entitled to a proper burial. Driven by familial love, Antigone insists on performing funeral rites for her traitorous brother, Polynoeices, despite the king's decree that the body be left to rot on the battlefield. Antigone's sister, Ismene, tries to dissuade her: "The law is strong, we must give in to the law / ... must yield to those in authority" (188).

King Creon deems any attempt to contravene his instructions as a direct threat to Thebian society: "The man who sets private friendship above public welfare ... [is] an enemy of the people .... We must remember that friends made at the risk of wrecking our Ship are not real friends at all" (192-93). The Chorus, torn between sympathy for Antigone and loyalty to their ruler, echoes Socratic questions and concerns: "When the laws are kept, how proudly [our] city stands! / When the laws are broken, what of [our] city then?" (199). Yet Antigone, compelled by a higher power, deliberately chooses to ignore the King's order. When confronted with her crime, she asserts to Creon, "[Your decree is] not God's proclamation. The final Justice that rules the world below makes no such laws .... All your strength is weakness itself against the immortal unrecorded laws of God" (203). In Antigone's view, commandments of conscience take precedence over demands of the State. Like Socrates, she dies for upholding her moral convictions.

Socrates and Antigone would likely agree that the laws of man should reflect and be harmonious with accepted social virtues. Yet both recognize that this ideal is not always achievable. Here, then, is the crux of the dilemma: What should one do when civic and moral duties fail to coincide? Socrates' approach is to attempt to convince the State of its mistakes and wrong-doings. Antigone, on the other hand, makes no attempt to argue or defend her case. She simply acts, following her heart and her principles. I empathize with Antigone's resolve to honor and champion the voice of her conscience. I admire her courage in defying Creon's unjust law.

Civic injunctions and statutes are, after all, intended to serve and protect society. King Creon's edict does not stem from any concern for public welfare. Rather, it is a personal and punitive act of contempt and revenge for the perceived disloyalty of Polynoeices. Creon usurps the higher authority of moral right upon which fair and
unbiased societal laws are founded. In his *hubris* and tyranny, he arbitrarily casts aside standards of virtue which, along with worthy man-made laws, form a web of social cohesiveness.

At their best, societies legislate with the greatest good for the greatest number in mind. Civic laws, when established and enforced in the interest of society, do tend to serve the public welfare and should be obeyed. Still, legal directives and statutes, being humanly derived, are subject to flaws, errors and corruption. Even under an optimal justice system, there are times when people feel obliged to violate laws of State in order to uphold moral values and principles. As Thoreau observes in *Civil Disobedience*, “The government itself, which is only the mode by which the people have chosen to execute their will, is equally liable to be abused and perverted before the people can act through it” (789). While I share Socrates’ concerns regarding the risk of anarchy, I must also give credence to Thoreau’s thought-provoking questions and opinions: “Must the citizen ever for a moment, or in the least degree, resign his conscience to the legislature? Why has every man a conscience then? I think we should be men first, and subjects afterward. It is not desirable to cultivate a respect for the law, so much as for the right” (790).

There will always be people of conscience—people who take risky stands, however unpopular or unlawful. While I acknowledge the necessity of codified laws, I cannot criticize or condemn those people whose sincerity, idealism and commitment to a higher cause brings them into conflict with the State. And, unless their behaviors are imminently dangerous and threatening to other individuals or society at large, I endorse every citizen’s right to engage in honorable acts of civil disobedience.

WORKS CITED


CLEARLY remember sitting in the hospital waiting room, listening to the
doctor explain that my grandmother had less than four months to live. My
family sat in shock as words such as “cancer”, “chemotherapy,” “widespread,“
and “terminal” floated through the air, completely beyond our comprehension. The
only sentence I remember clearly was, “I’m sorry, but Western medicine has its limita-
tions, and there is simply nothing we can do for this type of cancer.” After the initial
shock began to wear off, my family knew that we could not accept this grim prognosis
without looking into each and every alternative. The alternative that looked most
promising was found by looking outside the world of Western medicine into more al-
ternative schools of thought. The one that seemed to have the most to offer, not only
for my grandmother, but for medicine in general, was the amazing world of Chinese
medicine. This fascinating form of medicine has many benefits to offer the Western
world.

Before exploring the world of Chinese medicine and how it can be applied to
our own medical system, it is first important to have a basic understanding of the
principles and theories behind Western medicine. Western medicine uses scientifically
proven theories and therapies to diagnose and treat specific diseases and illness af-
tecting a particular organ or body part. The Western approach of treating diseases
is through allopathy. Allopathic medicine induces symptoms opposite of those char-
acteristic of the disease (Pilkington 22). For example, if a patient has a high fever,
a drug proven to reduce fever would be administered. In this way, Western medicine
uses proven techniques to treat specific conditions.

Western medicine is highly effective when it comes to the treatment of specific
dysfunctions, diseases, or injuries. However, it falls notably short when it comes to
treating conditions that are not well defined or which affect the body as a whole,
rather than at a specific location. For example, there is often little that can be done
for a patient who complains about "not feeling quite right," suffering from widespread pain and fatigue, or having a system-wide disease such as cancer or AIDS. In Western societies, patients suffering from these and similar ailments are often passed on from doctor to doctor, subjected to numerous tests, and ultimately told that nothing can be done. In order to gain new perspectives on dealing with non-specific, whole body diseases, we must be willing to move outside Western theories and practices. It is becoming more and more necessary to explore alternative methods, such as the world of Eastern medicine, specifically, that practiced in China.

Chinese medicine is holistic in theory, dealing with the body as a whole, rather than a sum of its parts. The main idea behind Chinese medicine is maintaining the proper balance of energy within the body. Rather than being allopathic and artificially canceling out the symptoms of a disease, Chinese medicine seeks to stimulate the body's immune system to use its powers to regain that balance that was lost (Pilkington 28). In order for an individual to remain in good health, the external energies of the yin and the yang must be in balance with the internal force of ch'i.

The Chinese believe that the energy existing in the universe consists of two forces, the yin and the yang. These are opposite elements that are complementary to each other, such as light and dark, male and female, and heaven and earth. These two components exist in a perfect balance, with the seed of its complement at its center. The components of the human body are also given yin and yang characteristics based on the belief that the human body is a microcosm of the universe. If the balance of yin and yang within the body is disrupted, illness, or as the Chinese would prefer to say, disharmony, results. For example, an excess of yin could result in dehydration, low blood pressure, and depression, while an excess yang could result in high blood pressure, fever, and convulsion (Porkert 70-71). In order for a person to return to good health, a balance between these energy forces must be restored.

Along with an energy imbalance, illness can be the result of an excess or a lack of ch'i, the life-giving energy flowing within the body. The ch'i flows through the body through twelve pathways known as meridians (Grossman 26). For the most part, these meridians are located deep within the tissues and organs of the body, although there are locations where they lie near the surface. When the meridians lie near the surface of the body, they can be manipulated in order to stimulate energy flow, or drain off excess ch'i.

Where Western medicine discusses diseases in terms of what organ is involved in the illness, Chinese medicine describes disorders in terms of the five elements governing the organs and the energy flow between them. These five elements are wood, earth, water, metal, and fire. Fire, for example, is associated with warmth, transformation, and change, and governs the blood, heart, and mind. Earth, the source of food, governs the stomach, intestines, and spleen (Adams 58). An excess or a lack of a certain element will disrupt the harmony and energy flow to its corresponding organ or system.

While at first glance, the ideas of yin and yang, ch'i, and the five elements seem foreign and strange, we can see parallel theories in Western medicine. For example,
the idea of complementary opposites can be seen in the Western ideas of the immune system. Western doctors believe that the immune system is governed by certain cells that cause reactions, and other cells that suppress the reactions—two opposites working together to strike the necessary balance. The idea of the five elements seems to parallel the organization of organs into systems; the Chinese concept of earth closely corresponds to the Western concept of a digestive system. Keeping these examples in mind, it appears that Chinese and Western medicine are not as opposite as they may appear. Rather, they are two different, but parallel paths leading to the same objective of good health. These two systems clash, however, in the methods they use to treat disorders and restore health to individual patients.

As previously discussed, Western medicine uses therapies proven to be effective for specific disorders. Once a therapy is accepted, the same therapy is used in each patient exhibiting that particular disease. A Western doctor would make a diagnosis based on the symptoms being displayed by a patient, and would then treat the patient using the specific therapy to combat the symptomology. Therefore, two patients with the same symptoms would most likely receive identical treatment despite possible differences in the causes behind the symptoms.

A Chinese doctor relies on four methods of diagnoses to determine where the imbalance lies in his patient. These four areas are visual observation, asking questions of the patient, touch, and evaluating the quality of the patient’s voice along with noticing his body odor (Weil 147). Of these, the most critical is touch. The Chinese doctor gets the majority of information he needs from taking a series of pulses from the patient. The pulse is taken at twelve different locations, one location for each meridian of the body. Through his touch at these pulse points, the doctor can detect energy imbalances and blockages along the meridians. This information, combined with the observations and information he gets through the other three methods of diagnosis allow him to pinpoint exactly what energy disturbance is responsible for the patient’s ailment.

Once a diagnosis is made, Chinese medicine utilizes a treatment plan designed specifically for the individual patient. The treatment is generally two-fold. First, acupuncture therapy is used to manipulate the amount of ch'i present and the actual energy flow through the meridians. Along with this therapy, a unique mixture of herbs is prescribed to reestablish the balance between yin and yang and to restore the proper amounts of each of the five elements. The particular course of treatment depends on the individual and the underlying cause of his ailment. Unlike Western medicine, two patients with the same symptoms may not receive the same treatment.

Acupuncture is a Chinese method of therapy in which needles of various lengths and diameters are inserted into the body at specific points along the meridians. Through a careful manipulation of these needles, often including twirling and/or heating, the doctor can control the amount of energy entering or leaving an organ. The effectiveness and exact results of acupuncture are determined by a variety of factors including the size, angle, number, and placement of the needles, how deeply they are inserted, the length of time they are left in place, and how they are manipulated once in the body.
The results obtainable through acupuncture are nothing short of amazing. In one case witnessed by an American medical student, a woman in China was stricken with severe leg pain rapidly leading to paralysis of her legs. She was taken to the nearest hospital emergency room where a doctor treated her with acupuncture. The student’s documentation of this case included the following passage:

Within thirty seconds, the young woman reported slight sensations in her feet. After a minute or so, she could wiggle her toes. In less than seven minutes, she regained full motor and sensory function. (Eisenberg 26)

In another instance, an American doctor was successfully treated for sinusitis, a condition for which Western medicine can offer no cure (Grossman 36-37). In hospitals and rehabilitation centers across the United States, acupuncture is used as a highly effective treatment for drug addiction. After completing a session of acupuncture therapy, one heroin addict commented, “I don’t get any cravings. I don’t think about getting high” (Adams 44).

Perhaps the greatest contribution of acupuncture, especially in Western society, is its use as a form of pain control and as an anesthetic. It has been well documented that operations ranging from oral surgery to appendectomies to brain surgery have been performed completely pain-free with acupuncture as the only form of anesthesia. In one case, an American doctor visited China and recorded the following observations of a procedure he witnessed in a hospital operating room:

A man had half of a lung removed while sedated by means of a single steel needle inserted and twirled at an acupoint on his left arm. Throughout the procedure, the patient’s chest was wide open. I could see his heart beating, and all this time the man continued to talk to us cheerfully with total coherence. (Adams 44)

A New York City doctor who uses acupuncture along with standard treatments maintains that for pain, “acupuncture is probably the safest treatment, with the fewest side effects and the greatest benefit. It should be the first line of defense, not the last” (Adams 50). These passages illustrate how the use of acupuncture can provide freedom from pain along with an elimination of the risks and side effects associated with traditional drug therapy.

Although acupuncture is probably the most well known treatment originating from Chinese medicine, it is not the only Chinese therapy. Herbs are often prescribed in various combinations to treat disorders ranging from hysteria to widespread cancer. If, upon examination, a doctor finds a patient to possess a lack of yin, he may prescribe a combination of herbs with an excess of yin to offset the condition. Likewise, different combinations of herbs can be used to treat a deficiency of one or more of the five elements. The key to this type of therapy is the combination of herbs mixed together and how they interact with each other. Although the exact mechanisms of how these drugs work are unknown, studies show herbal remedies to be quite effective. This is especially true in cancer treatments when herbal remedies are used in conjunction with Western practices. A typical long term trial showed that the five-year survival rate among patients receiving herbs along with standard radiation treatment was twice that of the group receiving radiation treatment alone (Emmett 52).
Despite studies demonstrating the effectiveness of traditionally prepared herbal remedies, Western medicine is hesitant to embrace this type of herbal therapy. This is largely due to the philosophy behind the Western medical system. As mentioned before, Western medicine likes specific, scientifically proven treatments. Researchers will not approve a drug until a specific chemical component can be isolated and proved to be effective for all those suffering a particular ailment. As one American researcher explained, "Unfortunately, Chinese medicine doesn't work with 'pure' ingredients; its claim to efficacy lies in a complex interaction between many substances . . . . Isolating the ingredients can actually deny researchers the knowledge they seek" (Emmett 53). Because these herbal preparations rely on unique mixtures of herbs varying according to the individual patient, this form of therapy cannot meet the stringent requirements needed to be accepted in the world of Western medicine.

It would serve the Western world well to learn a few lessons from the Chinese medical system. If we could combine Western medicine's expertise in treating specific diseases with the Chinese medicine's tradition of maintaining the proper balance of the body as a whole, we would truly be able to provide complete patient care. Treating specific ailments is fine as long as we don't fail to neglect the patient as a human being. Chinese medicine has the right idea of carefully examining each patient as an individual and developing a treatment plan to restore the delicate balance needed to maintain good health. Rather than focusing on what works in a laboratory, we need to focus on what works for the patients our medical system is designed to serve.

I can still hear my grandmother's doctor telling us that Western medicine could do nothing to help her with her fight against cancer. That very day, my family decided to explore the various alternatives available to us. My grandmother decided to try a combination of Western and Chinese therapies. Today, nineteen months later, her Western doctor is baffled by the fact that she is still alive. Scientifically speaking, we may never understand why Chinese medicine works, but for me, each conversation I share with my grandmother is proof enough that it does.

WORKS CITED
