

Fall 1992

The Constantin Review, Volume III, Fall 1992

Kirk Besmer
University of Dallas

Melinda Dang
University of Dallas

Mary Pflum
University of Dallas

Kristina Weisbruch
University of Dallas

Carla Clark
University of Dallas

See next page for additional authors

Follow this and additional works at: http://digitalcommons.udallas.edu/const_review

 Part of the [Rhetoric and Composition Commons](#)

Recommended Citation

Besmer, Kirk; Dang, Melinda; Pflum, Mary; Weisbruch, Kristina; Clark, Carla; Harmon, Christine J.; Shonce, Mark Stephen; and Curtright, Travis, "The Constantin Review, Volume III, Fall 1992" (1992). *Constantin Review*. Paper 6.
http://digitalcommons.udallas.edu/const_review/6

This Book is brought to you for free and open access by the Joe Staler Student Publications Collection at UDigital Commons. It has been accepted for inclusion in Constantin Review by an authorized administrator of UDigital Commons.

Authors

Kirk Besmer, Melinda Dang, Mary Pflum, Kristina Weisbruch, Carla Clark, Christine J. Harmon, Mark Stephen Shonce, and Travis Curtright

The Constantin Review

Volume III

Fall 1992

Mercy and Cosmological Justice in <u>Prometheus Bound</u>	3
Kirk Besmer	
The Power of Logos	6
Melinda Dang	
Socrates' Musical Considerations	9
Mary Pflum	
The Fortunate Fall	12
Kristina Weisbruch	
The Love of Adam and Eve	16
Carla Clark	
The Great Spirit of Mount Tahoma	20
Christine J. Harmon, Winner--Clodecott Award, 1992	
Augustinian Sexuality: A Great Sinner become a Great Saint	22
Mark Stephen Shonce	
The Whole of Satan	26
Travis Curtright	

THE CONSTANTIN REVIEW is a publication of the Constantin College of Liberal Arts at the University of Dallas. The College and this review are named in honor of Eugene Constantin, Jr., who served as chairman of the Board of Trustees and was a founder and generous benefactor of the College.

The Constantin Review is published each September under the auspices of the Phi Beta Kappa chapter of the University of Dallas. Its purpose is to promote student writing and to recognize students who have achieved a high degree of literary skill. Students are encouraged to submit papers to the editorial board, which includes but is not limited to Junior Phi Beta Kappa members. (Send papers to Dr. Mark Lowery, c/o the Theology Department, by March 1.)

After the *Review* comes out each Fall, a panel of Phi Beta Kappa alumni from the University judge the essays that are included in the *Review*, and a monetary award is given, toward the end of the academic year, to the two top pieces. Winners from 1991: David Banchs and Theresa Lang.

The 1992 editorial board is: Dr. Mark Lowery (faculty advisor), Julia Bowen, Melinda Dang, Donna Kundert, Alexander Tessnow, Kirk Besmer, Kristina Weisbruch and Joseph Meaney.

CONTRIBUTORS TO THIS ISSUE:

KIRK BESMER is a junior Philosophy major. CARLA CLARK is a junior French major with a concentration in Business Management. TRAVIS CURTRIGHT is a sophomore Politics major. MELINDA DANG graduated as a Politics major with an International Studies Concentration. She now attends UD's Graduate School of Management, pursuing a Masters degree in Business Administration. CHRISTINE HARMON graduated as an English major and is now pursuing a second degree at UD in Elementary Education. MARY PFLUM is a sophomore Politics major with a Journalism concentration. MARK SHONCE is a senior Politics major with a concentration in International Studies. KRISTINA WEISBRUCH is a senior English major with a concentration in Spanish.

SPECIAL THANKS to Jeri Guadagnoli, Department of History/Theology and Ms. Joyce Dempsey of the University Relations office for their help in publishing the Review. Also, thanks to all faculty who recommended essays.

Constantin College, University of Dallas, Irving, TX 75062

MERCY AND COSMOLOGICAL JUSTICE

IN PROMETHEUS BOUND

by Kirk Besmer

Prometheus Bound demonstrates the difficulty of weighing conflicting claims, a process necessary in order to judge the justice of any punishment. It is indeed difficult to determine whether Zeus' punishment of Prometheus is just. There is no doubt that Prometheus is guilty, but there remains the question of his motive. Was Prometheus acting out of compassion for man, as he himself states, or was the gift of fire an act of subterfuge, a plot by the cleverest Titan to unseat Zeus? Was it an act of philanthropy or antipathy? While the text intimates that his motive could have been the latter, evidence for the former motive is greater. If Prometheus' act is philanthropic, then Zeus' punishment of him is grossly unjust. Moreover, Prometheus' gift was an act of mercy necessary to initiate a re-ordering of the universe, which entailed man's participation.

The universe of Prometheus Bound is dominated by power, violence, and, subsequently, chaos. Zeus is the third supreme god in the universe, and there seems to be no end to the cyclical violent overthrow of each successive sovereign by his son. In a chaotic universe, the sovereign must be a tyrant, and Zeus is a tyrant of the worst sort. He is "hard of heart" (160), he has "a mind that bends not" (165-66), and he has a "haughtiness of temper" (404-5). Indeed, the new tyrant is most passionate and most harsh:

and new are the customs by which Zeus rules,
customs that have no law to them
but what was great before he brings to nothingness.
(149-151)

To legitimize and strengthen his own rule, the tyrant who gains power by violent overthrow must destroy and bring discredit upon previous rulers, especially if they are tyrannical also.

Consequently, Zeus is most violent to the gods of old. The cosmological action in Prometheus Bound takes place shortly after the war between Titans and Olympians. Antipathy between the old gods, the Titans, and the new gods, the Olympians, is most evident. The old gods show respect for Zeus only out of fear of his power, while the new gods are haughty toward the vanquished. Despite Prometheus' altered allegiance during the war, he is hated by Zeus as a god of old, ostensibly because of his transgression. In the opening scene for example, Might is dismayed at Hephaestus' pity for Prometheus, "why are you pitying in vain?" (35) Such harshness prompts Hephaestus to reply, "you are always pitiless, always full of ruthlessness" (42). Further, Hephaestus admits that he is only executing his task because he fears Zeus. The same hatred between old enemies is noticed in the final scene between Hermes, the messenger of Zeus, and Prometheus. The two gods cannot even behave in a civil manner toward each other. Constantly, Hermes' demands are rooted in threats of further retribution by Zeus if the commands are not followed, and Prometheus responds to these threats with insults and obstinacy.

In contrast to such hatred between gods, the relationship between Titans is much more sanguine. Oceanos, a fellow Titan, claims he came to see Prometheus at the edge of the world because his "heart is sore for your [Prometheus] misfortunes" (289-90). Why does Oceanos pity Prometheus? He answers, "I think that it is kinship makes me feel" (290-91). By prefacing his answer with "I think," Oceanos seems unsure of the power of kinship. Hephaestus also finds pity for Prometheus strange: "our kinship has strange power" (39). These answers suggest that pity is a newly felt emotion for Titans. Moreover, pity is felt out of kinship.

Such capacity for pity among the Titans denotes mature gods. Having been subdued and having suffered, the Titans now feel a kinship: kinship which gives rise to compassion and pity. Indeed, the fall from preeminence has humbled the Titans, and humility is necessary for maturity. It is a humble, and, consequently, mature Prometheus who gives man fire. Not only has he felt a kinship for man because they are creatures of the old gods, but also because Prometheus' race of gods, like man, has suffered. The wisest of the Titans knows that the destruction of man is thoroughly unjust. Prometheus' "excessive love for Man" (123) prompted him to intercede and to prevent injustice. The mature god knew that such an act of mercy demanded self-sacrifice.

Consequently, Prometheus' is suffering both for his transgression and for his initial act of mercy. Prometheus gave man fire and all subsequent craft, but, more importantly, he introduced mercy and pity into the universe. The violent universe must be altered in order to accommodate pity and mercy. Thus, the action in Prometheus Bound takes place after Prometheus' initial act of mercy; it is a moment in a developing universe. Violence and chaos give way to order. Justice is impossible in the chaotic universe, but in the new cosmos justice is possible because it can be executed with mercy. Prometheus was aware of the significance of his action, but he was unaware of the suffering that such a re-alignment of the universe demanded:

I knew when I transgressed nor will deny it.
In helping man I brought my troubles on me;
but yet I did not think that with such tortures
I should be wasted on these airy cliffs.

(268-71)

Prometheus has learned the difference between the knowledge that one must suffer and the actual suffering.

Man is intimately involved in this suffering, and, consequently, intimately involved in the re-ordering of the universe. Io, representative of mortals, asks:

Son of Kronos, what fault, what fault
did you find in me that you should yoke me
to a harness of misery like this
that you should torture me so to madness...

(577-81)

Io's question is one that every mortal asks: why do the innocent suffer? Prometheus knows why he is suffering. He is guilty. However, this knowledge does not ameliorate his suffering. Mankind's suffering is much more difficult. Does necessity demand that in something so great as the re-ordering of the cosmos the innocent must suffer along with the guilty? Is mankind, like Prometheus, draining the cup of Zeus' anger? In either case, mankind will benefit when Zeus ceases from his wrath. Mankind will contribute more to the re-ordering of the universe than mere suffering; an active role will be taken. Subsequent to Io's reconciliation with Zeus, one of her progeny, Heracles, will slay Prometheus' tormentor. Further Thetis, the potential goddess consort of Zeus who would have borne the prophesied usurper, will marry a mortal.

However, before Zeus can learn with whom his ill-fated marriage will be, he must reconcile himself with Prometheus. Indeed, Prometheus' prophecy will come true:

That will of his shall melt to softness yet
when he is broken in the way I know
and though his temper now is oakened hard
it shall soften...

(190-93)

Zeus' maturation from a harsh tyrant to a supreme god capable of compassion and pity can only happen in the new order of things. Whereas the Titans learned compassion and pity by falling victim to violence, Zeus learns them while still reigning. The universe is changing; the supreme god matures while still omnipotent. Indeed, it is an act of granting Prometheus freedom that saves Zeus from falling victim to Uranos' curse. Once the cycle is broken, the Olympians, with Zeus reigning, are not threatened by violent overthrow. Chaos has been eliminated from the governance of the universe.

In the ordered cosmos, just punishment is suffused with compassion. Without it, punishment is merely executed power. However, the foundation of redemptive punishment is mercy. Thus, Prometheus' own case becomes a paradigm of man's inhumanity to man by showing that there can be no justice without mercy. Prometheus is "a God, [who] suffers at the hands of Gods" (91-92). His case, when analyzed, shows an ulterior motive to which Zeus is blind. Prometheus was altruistic, putting man, and ultimately the entire universe, before himself. However, his altruism was not weighed when his punishment was determined. Thus, Zeus' punishment is even more unjust than it seems on the surface. None is more worthy of pity than Prometheus, and none more unjust than Zeus.

THE POWER OF LOGOS

Melinda Dang

For each nation, there is one main governing principle from which it derives other customs and habits that either allow for its prosperity or pave the way for its destruction. This central principle is key to forging a group of people into a nation. In The History, Herodotus teaches his reader to recognize the controlling ideal of a people in order to understand why that people acts as it does. For Herodotus, wars, the reshaping of nations, and power plays cannot simply be concluded as results of surface differences, changes, or tensions. On the contrary, one must delve deep into that people's subconscious to reveal the one motivating principle. In so doing, all events in history will be seen as interactions between different nations' governing ideals. Conflicts result from conflicting principles. The case of the Persians' conflict with the Babylonians illustrates this point. On the one hand, human reason, the rational intellect of mind over body, controls the Persian way of life. On the other hand, man's respect and need for nature figures heavily in the Babylonian life. The Persians' struggle against the Babylonians is a manifestation of the struggle between man as the dominating central figure in the universe and nature's re-assertion of itself.

Persia will eventually rule over most of Asia as others succumb to its driving and ambitious need for reason to conquer over all other matters. The Persian customs, as well as stories, strongly illustrate how reason or intellect ("logos") is the ruling principle among these people. For example, whereas most other nations worship anthropomorphic gods or gods with animalistic characteristics, the Persian rational mind cannot accept reverence to something that is either on an equal plane or baser than the human intellect. The rational mind chooses only to worship objects that supersede or transcend the rational principle. Therefore, the Persians worship the essences of the world: earth, fire, water, the sun, and the moon. Furthermore, the rational person is the best person to be, so the Persians see themselves as the best and incorporate the most valuable things to themselves. They are able to see the virtues of other cultures because their minds are reasonable. Moreover, the Persians are truth-tellers and condemn lies strongly. Lies go against the human intellect and what it means to be reasonable. As a result, the Persian "nomos" is equated to truth. Their mind goes so far as to reshape facts if these facts do not correlate with their laws (I.137). Because of the great emphasis on the power of reason over all else, the Persians are never satisfied with remaining status quo. Their intellect is an active one that hungers for comprehension. Not surprisingly then, the Persians desire to conquer other nations to understand their ways and also to reveal to those nations the greater power of the intellect. Due to this position, their insatiable rational mind seeks out and defeats the Medes (Astyages' superstition--his dream), the Lydians (Croesus' misinterpretations--the oracles), and the Egyptians (the religion--the importance of the body). The Persian belief of the omnipotent human reason is so strong that even nature must succumb to its power. For example, Cyrus punishes the river Gyndes for overpowering his sacred white horse. Through his intellect and manpower, he devises a way to enfeeble this great river and he succeeds. The Persian mind succeeds in eliminating its hindrances. In this way, the Persian character is a masculine one--one in which man's powerful faculties (his reason and intellect) are used solely to enhance his position in the universe by conquering all obstacles.

One of the obstacles that the Persians overcame is the Babylonians, who live, learn, and progress through nature's help. The Babylonian's outstanding feature is their close establishment to self-sufficiency. They are highly efficient in all that they do and are extremely clever. They work with and reshape nature by no artificial

implements alone but with the help of nature itself. Therefore, the Babylonians do not destroy nature nor do they hold it in contempt. For example, in the story of Nitocris' reshaping of the river, she does it only for defense and irrigational purposes. Nitocris reshapes the Euphrates by digging new paths for it to flow into and with the dug-up dirt, she builds banks and a bridge to cross the river. Nothing was laid to waste or left unused. In their cleverness, the Babylonians are much like the Persians, but while the Persians learn from other men, the Babylonians learn from nature. Whereas the Persians place man first in the scheme of things, the Babylonians see the harmony in the coexistence between man and nature. This latter idea is evident in the Babylonian customs. For example, out of one product, the palm tree, they make bread, wine and honey. In another case, in order for the fruits of the date-bearing palm not to fall overripened and useless, they treat it so that it remains ripened on the stalk. Also, the boats they use reveal their complete efficiency. These boats are made of only two materials: skin and ribs of the willow. Since it is impossible to travel upstream, the boat must be "portable" so that it can be carried on a donkey traveling back upwards. So when the Babylonians reach their destination, they disassemble the boats to sell the willow and the skins they carry back on the donkey to make new boats. Helping to illustrate the point that they do not take from nature more than they need, some subsist only on fish, baking it into a cake or bread. The Babylonian's harmony with nature can also be seen in death. Like the Egyptians, they embalm the bodies and preserve them as a cleansing or purification purpose. Moreover, as nature "learns" through experience, so do the Persians who have no doctors (I.197). In contrast with the Persians who are a masculine society, the Babylonians are feminine in that they are bound to nature and are nurturing; they push man forward (by way of efficiency) without needless destruction to others.

Why did the Babylonians and the Persians come into conflict? Ultimately, they came into conflict because the Persians place man (his intellect) above all others while the Babylonians insist on nature's rightful place next to man. The Babylonians were conquered by the Persians twice, once by Cyrus and a second time by Darius with the aid of Zopyrus. In the first conquest, Cyrus (the rational mind) was able to defeat the Babylonians because he was able to figure out how to manipulate nature for his own ends. He demonstrates this first by the Gyndes and secondly by discovering Nitocris' "trick". The Babylonians' failure is due to their false sense of security in their self-sufficiency and in their reliance on nature. Both of these blind them to the possibility of the Persian intellect overcoming these obstacles. Furthermore, the Babylonian efficiency makes them independent and in their independence, they isolate both themselves and others. Thus, they are wrapped up within themselves and not attuned to others. The Persians, on the other hand, are attuned to themselves and others because they hold the common ground of human intellect; therefore, they can figure out the ways of men--at least most men (cf. Saythians or Ethirpians). The Babylonian isolation is emphasized when a part of the city continued to feast and dance not knowing that they had already been defeated and captured by Cyrus (I.191). The Babylonians had a chance to defeat the Persians, to change the conceited power of man and his intellect, but they were not attuned to them. The Persian "logos" overpowers the Babylonian's force of nature.

In the second defeat, the Babylonians fell due to a Persian lie. They were beguiled by the appearance and the words of Zopyrus. Knowing what they do about the Persian intellect, the Babylonians failed to examine more closely the misshapened Zopyrus. First of all, they failed because believing in the goodness of nature as they do, they could not possibly see how there can be such a violent act done to man by nature (other men). Secondly, because nature allows them to be independent of others and as a result, they isolate themselves, they are not familiar (as the Persians are) with the ways of men. The Babylonians are gullible since they have so concentrated on nature that they lose track of their fellow men. The Persians, on their side, take advantage of this reasoning, for they understand others and use this understanding to subdue the Babylonians. This is not to say that the Babylonians are totally ignorant, for they are very similar to the Persians. Being quick and cunning themselves, they were not defeated a second time by Darius' use of Cyrus' old trick. Again this illustrates how the Babylonians learn through experience. Instead, it takes the Persians to break one of their main "nomoi" in order to defeat the Babylonians. Zopyrus must live a lie, and the only way he can do so is to mutilate himself to make his lie true. Thus, in a way, Zopyrus has done a violence to nature and has manipulated it (like Cyrus) by disfiguring himself. In both cases, the Babylonians were defeated by the Persians' human understanding and manipulation of nature for man's own advancement.

The Persians were a powerful nation that regarded "logos" as the most important feature of man through which they were able to conquer other nations. However, they will have a downfall because reason is only good when it is rightly applied. Moreover, the Persian "nomoi" is based on their logic, but being a tyrant-ruled nation, how much logic can there be if only one man can decide anything and everything? The Persians believe in the advancement of the best and since they see "logos" as the best and since only man has it (especially present in themselves--the Persians), they seek to advance the position of man. This causes a conflict with the Babylonians who have a sort of symbiotic relationship with nature. But this relationship isolates them from their fellow man. As a result, they are conquered by Persian "logos" which is more powerful and important because it enables man to know himself and his fellow man before he can know nature.

SOCRATES' MUSICAL CONSIDERATIONS

Mary Pflum

Throughout the course of history, music has distinguished itself as more than simply an ear-pleasing (or not-so-ear-pleasing!) form of art. Many, in fact, have come to recognize it as a gift. Ashley Pettes, in her introduction to Music: Now and Then, referred to the subject in this gift-bearing fashion:

Music, by its nature, and long before the discovery and development of the idea of ethos by the ancient Greeks, is, potentially more universal in function, irrespective of time, place, people and occasion, than any other of God's gifts to man (8).

Centuries before Pettis, Plato recognized such timeless qualities the gift of music possesses in one of his major philosophic works. In Plato's Republic, Socrates examined how music should be used in his ideal city. Socrates' concerns for the kinds of music to be used in his state were based on three primary considerations: his recognition that music and music education are powerful things in and of themselves; his belief that man is extremely impressionable and molded by his environment; and his desire to maintain control over the city.

To understand Socrates' concern for the uses of music, one must first recognize the significant role the art played in his ideal state. According to Socrates, music was to serve not only as a pillar of education, but also as a source of insight and a molder of spirit. Upon establishing a system of schooling for the guardians of the state, Socrates and his listeners selected music as one of the two main parts of education. While gymnastics was to be used for the enrichment of the body, music was to be used for the enrichment of the soul (376e). The latter was to be taught first (376e), and was to be viewed as a sovereign field of study (401e). Socrates expressed this sentiment of reverence for music and the education of it in Book III of the Republic:

And is it not for this reason [that music guides man to likeness, friendship, etc.], Glaucon, said I, that education in music is most sovereign, because more than anything else rhythm and harmony find their way to the inmost soul and take strongest hold upon it, bringing with them and imparting grace, if one is rightly trained, and otherwise the contrary? (401e; 402a).

Not only did music impart grace, Socrates went on to say, but it had the power to allow students to distinguish between the beautiful and the ugly (402a) and to recognize "the forms of soberness, courage, liberality, and high-mindedness, and all their kindred and their opposites, too, in all the combinations that contain and convey them" (402c). Music, furthermore, was viewed by Socrates and his companions as a means of honing man's high spirit (his very essence of being):

Now when a man abandons himself to music, to play upon him and pour into his soul as it were through the funnel of his ears those sweet, soft, and dirgelike airs of which we were just now speaking, and gives his entire time to the warbling and blandishments of song, the first result is that the principle of high spirit, if he had it, is softened like iron and is made useful instead of useless and brittle (411a,b).

And just as the musician had the ability to mold his soul in a positive fashion, Socrates continued, so did he have--upon playing excessively--the power to diminish his spirit, making of himself a "feeble warrior" (411b). Thus, music's influence over the soul (as well as over man's ability to recognize forms and to be imparted with grace) provided Socrates with his first of three music-related concerns. Given music's direct effect on the warrior's soul, Socrates stressed that it must be used with moderation.

With the power of music in the city-state now established, one needs not wonder why Socrates spent so much time discussing man's impressionable nature. It was this human characteristic that provided Socrates with a second reason to examine the kinds of music to be used in his city. The renowned philosopher spoke at length about man's reactions to his environment--and, specifically, to the rhythms and harmonies of music. Because he recognized that man's habits were often products of his environment (395c), Socrates expressed concern for the kinds of harmony to be used in his ideal state. Modes were of particular interest to Socrates because he believed that the mode of music directly affected the behavior of man (399). He desired only those modes that would affect the men of his state in positive, heroic, peaceful ways:

I don't know the musical modes, I said, but leave us that mode that would fittingly imitate the utterances and the accents of a brave man who is engaged in warfare or in any enforced business...And another for such a man engaged in works of peace...Leave us these two modes--the enforced and the voluntary--that will best imitate the utterances of men failing or succeeding, the temperate, the brave--leave us these (399b,c).

Thus, only the Dorian and Phrygian modes were left to the city, for only these modes fit Socrates' above-mentioned criteria (399a).

Turning to another concern with music, Socrates feared the impressions rhythm would make upon his people. Believing rhythm to have a profound effect upon man, Socrates said to his listeners, "We must not pursue complexity nor great variety in the basic movements, but must observe what are the rhythms of a life that is orderly and brave" (400a). The revered philosopher maintained that there was a direct correlation between seemliness and good rhythm (400c). He further contended that there was a relationship between evil rhythm and evil temper (401a), ultimately reaching the conclusion that beautiful music would lead his men "to likeness, to friendship, to harmony with beautiful reason" (401d). And so, maintaining that the powers of rhythm and harmony made profound impressions upon man, Socrates established a second reason to be wary of the sorts of music allowed into his city.

The final reason Socrates was so careful with the kinds of music to be used in his state hinged on the very essence of the Republic: he wanted to maintain complete order and control in his ideal city so that justice could more easily be examined. One must keep in mind that Socrates' city-state was created with the sole intention of magnifying and clarifying the true nature of justice. Because he was dealing in ideal, enlarged terms, Socrates quickly established order as the basis of his entire state. There was order in the creation of his city's citizens, of which there were only three precise classes: rulers, soldiers, and workmen. There was an order in which these men's life-long vocations were designated and controlled by the state as well. Order, too, was found in the censorship of verses read in the city (377c). In later books of the Republic, one discovers that there was even an orderly system people followed when mating and breeding (459d)! The purpose of such organization was to create an ideal city, harmonious in nature, in which every man had his place and in which true justice could exist and thrive. The establishment and maintenance of such justice was left primarily in the hands of the guardians, who were closely monitored and controlled by the state. After being carefully selected by the city, the guardians were to be educated in a specific, orderly fashion (376e). Socrates expected these individuals--perhaps more than any others of the state--to work with singleness of mind and purity of intention. True justice, after all, required a man to do that which was his rightful job, regardless of outside influences. Socrates expressed this belief when he declared to his companions:

If then, we are to maintain our original principle, that our guardians, released from all other crafts, are to be expert craftsmen of civic liberty, and pursue nothing else that does not conduce to this, it would not be fitting for these to do nor yet to imitate anything else (395c).

The creation of such a strong sense of order among Socrates' men (and his guardians, in particular) required the removal of outside influences that could cause dissension in the group. More specifically, man was expected to respond to only those areas of influence that did not detract from his role in the city. One may recall that because of its power and ability to impress man, music was (by definition) a source of distraction. Rhythm- and harmony-related interference, Socrates maintained, was capable of destroying the homogeneity that his city's orderliness was intended to achieve. Soft, convivial modes that prompted drunken, slothful behavior were not conducive, but indeed detrimental, to the study of justice (398e). Stringed instruments that encompassed all harmonies indiscriminately and that created dissension among the men were not allowed into the state (399c). Furthermore, there was no point in permitting any bad rhythms within the city's boundaries if they ultimately caused unseemly action (400d). If man was to truly do what was his duty to do, he would shun all such disorderly influences and seek out "good speech...good accord...and good rhythm" (400e). He would strive to find the "harmony with beautiful reason" (401d) that only the truly ideal state possessed; the "sober and harmonious love of the orderly and the beautiful" (403a). He would see that there was no place in an ideal city for the vices of decadence, dissension, and evil. The first and foremost purpose of the aristocracy was to create "good and true guardians of the state," lovers of wisdom who possessed quickness of strength (376c). Such leaders could only grow and thrive in a pure, rhythmically uniform, harmoniously peaceful environment. These chosen few could only sustain themselves in an orderly city, free of a number of musical distractions (unwanted modes and rhythms among them). And it is these chosen few--the foundation of the Republic--that offer the final reason Socrates treated justice with care: order (free of detrimental, powerful influences) was needed to maintain his city.

Music--a universal, timeless gift--has played an important role throughout the course of history, particularly in Plato's Republic. In this major philosophic work, Socrates expressed concern for the kinds of music to be used in his state. He did so for several reasons. Recognizing music to be a power in and of itself, Socrates had a great deal of respect for music's ability to educate, enlighten, and mold. He recognized, too, that such powers had their ways of shaping themselves into the human soul (the very essence of one's existence), impressing deeply upon man as they did so. Finally, Socrates realized that, in order to maintain control over his ideal city-state, a system of order was needed; a system free of outside influences (such as the powerful rhythms and harmonies of music). Since the proper examination of justice--the very basis of the Republic--required the use of a magnified, harmonious, homogeneous city (which would ultimately reflect the unity of the human soul), Socrates had little choice other than to weigh his three musical concerns carefully and to proceed with caution. Taking care to allow only certain rhythms and harmonies of music into his city of order, Socrates eventually agreed with his companions that his discourse of music had come to an end, wishing to move on to other matters of philosophic concern. And so, with the "fitting end" of Socrates' discourse comes the "fitting end" of this paper, "for surely the end and consummation of culture is the love of the beautiful" (403c); the love of music in a carefully considered way.

THE FORTUNATE FALL

by Kristina Weisbruch

In De doctrina Christiana, Milton expresses his theological understanding that through Jesus, God the Father restores man to a state that is "far more excellent than that from which he fell" (Kelley 156). This notion of felix culpa, the belief that the crisis of the Fall is ultimately a great gain for humanity, is clearly portrayed in Paradise Lost. However, there is also a significant element of tragedy in the poem which cannot be ignored. But instead of contradicting Milton's theological understanding, the tragic element surrounding the story of the Fall actually enhances the theme of felix culpa.

The beneficial nature of the Fall is evident throughout the poem. For example, when Michael foretells man's redemption, he says that "then the Earth/ Shall all be Paradise, far happier place/ Than this of Eden, and far happier days" (12.463-65). And Adam responds with joy, "O goodness infinite, goodness immense!/ That all this good of evil shall produce" (12.469-70). As a result of the Fall, Jesus freely offers himself as a sacrifice for man, saying, "Behold mee then, mee for him, life for life/ I offer, on mee let thine anger fall" (3.236-37). His words are beautifully moving, and his generous sacrifice demonstrates the depth of love and mercy which will result from the Fall. And later, after Adam and Eve have sinned, Jesus calls their prayers of repentance "Fruits of more pleasing savor" than any that they "could have produc't, ere fall'n/ From innocence" (11.26-30).

Adam and Eve also demonstrate that the Fall is a gain in their positive changes after the Fall. Barbara Lewalski suggests that their life in the garden is one of challenging work and satisfaction, a pattern "of steady growth toward perfection through ever-increasing knowledge and experience" (100). But Wilding argues to the contrary, saying that Milton faces a difficult task in making Adam and Eve interesting in their lives in Paradise (82). Similarly, Tillyard is not convinced that Adam and Eve are truly happy there because their lives are not active enough to provide fulfillment (282). It does seem that their lives in Paradise lack something. They do only enough of their "sweet Gard'ning labor" to make "ease/ More easy, wholesome thirst and appetite/ More grateful" (4.328-331), and it seems that working and living only for such temporal gratification could not provide satisfaction for very long. Perhaps, however, Adam and Eve are truly happy in this life, and fallen readers cannot understand this happiness.

Even if they are happy, though, such descriptions of their life of ease and perfection portray Adam and Eve as something other than human. They are physically perfect; "in their looks Divine/ The image of thir glorious Maker shone" (4.291-92). And they seem to float rather than walk, as "hand in hand they pass'd, the loveliest pair/ That ever since in love's imbraces met" (4.321-22). When Adam wakes to find Eve still sleeping, he, "with voice/ Mild, as when Zephyrus on Flora breathes,/ Her hand soft touching, whisper'd thus..." (5.15-17). The repetition of soft sounds and the choice of words in these lines create a dream-like effect, which seems to be present in many descriptions of them, and surrounds them with a vagueness, a hazy unreality that distinguishes them from real human beings and makes identification with them difficult for the reader.

After the Fall, though, Adam and Eve become more human; they develop "a human richness of personality, a wider range of emotions and behavior" (Wilding 106). They change from the lovely, angelic creatures of perfection to mean, lustful, and impassioned human beings. They are both selfish, Eve in her decision to offer the

fruit to Adam, and Adam in his decision to eat it. They seem to lose their reason and give way to the ruling of their passions: Eve worships the tree; Adam praises Eve and defies God openly by wishing that there were ten other forbidden trees; and they both sinfully indulge in eating the fruit and in sexual pleasure afterward. They very humanly spend "fruitless hours" (9.1188) accusing and condemning each other. Then, when Christ comes to the garden to judge them, their distinctive personalities emerge in the different ways that they defend themselves, and they become much more recognizably human.

Adam and Eve's horrible behavior immediately after the Fall is a positive step in their development, because it brings their weaknesses to the surface. Once exposed, these weaknesses can be resolved, and Adam and Eve can, for the first time, demonstrate true virtue in their actions. For example, after Adam has verbally attacked Eve, she does not retaliate, but stops the fight with her humble and loving response. Her response is very admirable, and her goodness brings about reconciliation with Adam and begins the process of reconciliation with God.

Milton writes in *Areopagitica*, "I cannot praise a fugitive and cloistered virtue, unexercised and unbreathed" (Nicolson 320). Eve's response to Adam and their sincere repentance that follows seem to be far more praiseworthy than an easy, innocent existence in the garden. As Daiches says, "only the morally tarnished can in the end succeed in the struggle for true virtue...the Fall was necessary if true virtue was to become possible for man" (55). Thus the Fall makes possible a goodness that Adam and Eve would not have been able to achieve otherwise.

Other benefits of the Fall are evident in positive changes in Adam and Eve's relationship. Before the Fall, their love is as unrealistic as are their characters. They are blind to each other's weaknesses, so their love is never tested. After the Fall, though, they clearly see each other's faults. Since it is more difficult to love a flawed human being than a perfect creature, their love for each other is tested and proven, and it demonstrates the "complexity and richness of a human relationship" (Wilding 107).

A similar change occurs in their relationship with God. Before the Fall, they know that God loves them because they are his beautiful, perfect creatures. But in showing them mercy and loving them in all the ugliness of their sin, God demonstrates a more perfect love, a love that was always a part of his nature, but never would have been revealed without the Fall.

Thus, in several ways, Milton portrays the Fall as a gain for humanity. Marjorie Nicolson says that the "mood of the conclusion of *Paradise Lost* is not despair but triumph" (319); she even goes so far as to call the poem "a divine comedy" (322). The triumph of the redemption is certainly present in the poem, but perhaps such comments fail to acknowledge the strong element of tragedy which surrounds the event of the Fall.

In fact, the poem seems to emphasize the tragedy of the Fall more than its benefits. The title certainly focuses on the negative aspect of the Fall, as does much of the poem's content. For example, Milton takes great care to create the perfection of Paradise. Adam and Eve are perfect creatures in the beautiful environment of the garden. Their work is easy; their natural food and shelter are never lacking; and they go about their leisurely activities with great peace and pleasure. Milton also emphasizes the beauty of their sexuality, which, before the Fall, is not marked by "guilty shame" (4.313), but only by "simplicity and spotless innocence" (4.318) (Wilding 83).

After this life they have enjoyed in Paradise, removal from the garden is a tremendous loss for them. At the announcement of their banishment, Adam stands "Heart-strook with chilling gripe of sorrow" (11.264), and Eve utters her mournful lament, "Must I thus leave thee Paradise?" (11.269).

In order to comfort them in their great loss, Michael tells Adam of what is to come, the history of the world leading up to the Redemption. In this foretelling, Adam first sees visions of the terrible effects of sin in the world. These scenes of violence, murder, and the worship of false gods are horrifying for Adam because he

assumes responsibility for them. Michael proceeds to tell of Jesus' final victory over Satan, but Adam does not see this victory as he does some of the other scenes. He only hears a narrative account of it from Michael, an account which is told rather unimpressively and makes up only a small portion of the entire narrative. Adam does rejoice in this news, but the Redemption remains only a distant story to him. Adam and Eve will not see it happen in their lifetime, and the world will have to endure so much pain before the prophecy is fulfilled. So although the prophecy of the Redemption does give Adam and Eve some hope, it is still overshadowed by the dark tragedy of the Fall.

The poem closes with this description of Adam and Eve leaving the garden:

Some natural tears they dropp'd, but wip'd them soon;
The World was all before them, where to choose
Thir place of rest, and Providence thir guide:
They hand in hand with wand'ring steps and slow,
Through Eden took thir solitary way. (12.645-49)

These lines do not convey a sense of outright joy or triumph, for their steps are "wand'ring" and "slow," and their way is "solitary." Rather, these lines accurately reflect the mixed hope and tragedy of the situation.

So although Milton has successfully created the sensual perfection of Paradise, he does not so vividly express the victory of man's redemption. Tillyard explains this discrepancy by distinguishing between Milton's "conscious" and "unconscious" meanings in the poem. Consciously, he says, Milton intends to portray the Fortunate Fall, but an underlying pessimism that results from the disappointments in his own life unconsciously surfaces in the poem and undermines the joy of the Redemption (Tillyard 284-96). Similarly, Daiches says that "the tone of the narrative [Michael's narrative of the history of man] is at odds with Milton's theological intention" (54), since the triumph of the Redemption fades in the description of the tremendous suffering that will take place. And Bentley struggled with the poem enough to rewrite the last lines because he believed that a happier ending would better fit with Milton's scheme of portraying the Fortunate Fall (Kermode 102).

However, it seems that Milton could have successfully created a more predominant theme of triumph in the poem if that had been his intention. The focus on the tragedy of the Fall, then, must be intentional. But why would Milton, who so firmly believed that the Fall was a gain, and who set out to "justify the ways of God to Men" (1.26), intentionally focus on the tragedy of the Fall?

To make the poem "a divine comedy," to give it a happy ending, to ignore the great sadness and loss involved with the Fall would undermine the significance of the event. And Milton considered the Fall to be one of the most important events in the history of the world since it brought about grace and redemption (Tillyard 257). So the tragic portrayal of the Fall places the event in its proper place of importance.

The emphasis on tragedy also helps to portray Adam and Eve as heroes in the poem. They endure great suffering in the loss of Paradise, and Eve suggests that they kill themselves or avoid having children in order to end the suffering. But they decide instead to make the best of their situation, even before Michael prophesies a hopeful future. Although the promise of Redemption is but a small consolation for them, they cling to this distant hope and courageously go forth into an unfamiliar and frightening world. Ultimately, mankind will benefit from their action, and so they become heroes, sacrificing their pain for the sake of others. Like Christ, they demonstrate the "better fortitude/ Of Patience and Heroic Martyrdom" (9.31-32) (Wilding 110).

Finally, Milton's portrayal of the Fall with its acute sense of tragedy teaches a lesson about faith. Though Adam and Eve are painfully aware of their loss, they act upon a distant promise, the unseen hope of the good that will result from the Fall. Similarly, the tragic element is most obvious to the reader, while the benefits of the Fall are less obvious. To recognize these benefits, then, is a challenge of faith and hope in things unseen. As Kermode says, "The tragedy is a matter of fact, of life as we feel it; the hope of restoration is a matter of faith" (103).

Thus, the question of whether the Fall is a loss or a gain is not a simple one. Milton certainly believes in the notion of the Fortunate Fall and clearly presents it in Paradise Lost. But an unmistakable element of tragedy also appears in the poem, an element which is, on the surface, difficult to reconcile with the notion of the Fortunate Fall. But the tragedy does not contradict Milton's theological understanding; rather, it complements the notion of felix culpa by emphasizing the significance of the Fall, portraying Adam and Eve as heroic characters, and teaching a lesson about faith.

WORKS CITED

- Concoran, Mary Irma. Milton's Paradise. Washington, D.C.: The Catholic University of America Press, Inc., 1945.
- Daiches, David. Milton: Paradise Lost. London: Edward Arnold Ltd., 1983.
- Gardner, Helen Louise. A Reading of Paradise Lost. London: Oxford University Press, 1965.
- Kelley, Maurice. This Great Argument. Princeton, New Jersey: Princeton University Press, 1941.
- Kermode, Frank. "Adam Unparadised." The Living Milton. Ed. Frank Kermode. London: Routledge & Kegan Paul Ltd., 1960.
- Lewalski, Barbara. "Innocence and Experience in Milton's Eden." Ed. Thomas Kranidas. Berkeley: University of California Press, Ltd., 1969.
- Nicolson, Marjorie. John Milton. New York: Farrar, Straus and Company, 1963.
- Tillyard, E.M.W. Milton. London: Chatto and Windus, 1956.
- Wilding, Michael. Milton's Paradise Lost. Sydney: Sydney University Press, 1969.

THE LOVE OF ADAM AND EVE

by Carla Clark

"[Love] bears all things, believes all things, hopes all things, endures all things" (1 Cor 13:7).

One of the most important themes in *Paradise Lost* is the Love of Adam and Eve. Many ideals that Milton presents are altered at the time of the Fall of Man. Is Love also changed at that time? One might claim that Love does change and that this change is, indeed, among the greatest to occur at the Fall. Before the Fall, Love is completely innocent, but not flawless; whereas, after the Fall, though the innocence is lost, Adam and Eve's Love for one another becomes more complete, and more necessary, than it had been in their integral state.

Adam and Eve's prelapsarian Love is completely pure and innocent. Their wedded Love, that is, the non-physical part of it, is unequaled by postlapsarian man insofar as purity is concerned. Diekhoff, quoting Book IV, states:

[4.490-491] The scene is a love scene, a pastoral idyll, showing our first parents in complete and peaceful happiness, the happiness of virtue, and marked as an example to men by Milton's 'digression' on the purity of wedded love.... (55)

Their Love, then, is full of happiness and contains no sorrow or real trials.

Their happiness in Love is a sign of their innocence in Love. Their conversations demonstrate that fact. LeCompte writes, "Reclining on a flowery bank they sup on fruit and each other....They address each other in loving terms (these will not last) of honeymooners" (91). Even in the face of the single potential argument which Milton portrays in Book IX, neither person becomes angry; nor is anger even shown as a possible emotion for Adam or Eve. Concerning the event, Daiches write:

The pair are, however, still unfallen, and their difference of opinion is presented in a discourse full of that quiet grace that Milton always introduced into his verse when describing their behavior and conversation before eating the fatal apple. (53)

Nature in the garden also appears to represent Adam and Eve's Love and its purity. Milton describes the garden with these words: "Groves whose rich Trees wept odorous Gums and Balm,/ Others whose fruit burnisht with Golden Rind/ Hung amiable....Flow'rs of all hue, and without Thorn the Rose..." (4.243-256). The garden, like their Love, is flowing with abundance. They do not have to exert any effort in cultivation either of garden or of Love. The garden and Love are labors completely and solely of God. The Rose, in particular, is a symbol of their Love. Unlike postlapsarian Love, Prelapsarian Love contains no thorns. It causes no pain.

Another sign of their Love is the conjugal act. This is one of the most direct and earliest contrasts that Milton uses to show the difference between man before and after the Fall. One critic writes:

Braving the scriptural and theological difficulties, he insisted that the sexual love of marriage was in the beginning in paradise--and still remained an ideal as natural and pure as marriage itself. (Duncan 180)

Another writer quotes St. Thomas, who says that sex in man is an intellectual operation (Corcoran 60). Their Love-making before the Fall is sweet and tender and free from lust.

All is not perfect in Eden, though. Their Love there is flawed in several ways, the first flaw being in that very sweet and tender Love-making. Although it is pure, Adam places far too much emphasis on it, and it becomes a central factor in his decision to eat the fruit. C. S. Lewis comments on the phrase, "Against his better knowledge, not deceiv'd/ But fondly overcome with Femal charm" (9.998). He states that Milton emphasizes "the erotic, at the expense of the affectional element in Adam's motive..." (68). Adam discusses this problem with Raphael in Book VIII. Raphael's response to Adam is that he should heed his reason, advice which is not long followed (Lewalsky 113).

Another flaw is uxoriousness, which is central to Adam's Fall. Despite Raphael's warning, Adam continues to place Eve above himself in reason as well as beauty, though neither is true, according to Milton. Even after Eve's Fall,

Adam replies to Eve's drunken-sounding speech in tones of controlled dignity, for he is still unfallen; but gradually his love and compassion lead him to the conclusion that he must follow her example. He does not reproach her--reproaches only come after both have fallen--and his opening words are full of admiration and love. (Daiches 57)

Adam's Love here is an example of the wrong kind of Love, because it goes against the will of God, and is destructive to the so-called chain of being. His Love and his compassion, as Daiches says, are submissive. They are also selfish, for he commits the sin out of intellectual curiosity, and also in order to remain with Eve. Adam is not meant to be submissive to his wife, but to God. Diekhoff writes, "Adam places his love of Eve above his love of God" (49).

A third prelapsarian problem is Eve's vanity and her selfishness--two closely related topics. According to McColley, "At the Fall, both Adam and Eve will succumb to narcissism" (85). Narcissism is definitely not a sign of perfect Love, and their Love is not perfect, only innocent. One must note, however, that the flaws presented do not lessen the innocence and purity of Love; for the flaws, as Milton presents them, are not the responsibility of Adam and Eve; instead, they were created in the couple. Eve's vanity and selfishness are central to her Fall. They are present at the time of her creation, when she gazes at her image in the pond, at the time of her need for independence when she wants to part from Adam, and at the time of her Fall, when Satan uses her vanity and selfishness to his advantage: "We have seen that in temptation Eve's vanity does two-fold service to Satan, once securing her attention to his discourse and again...as an important motive in her fall" (Corcoran 53-54).

Immediately after the Fall, Milton shows his reader two human beings who have lost the purity of their Love, but have not yet grown from the experience of their loss. Eve's vanity and selfishness are magnified here:

She decides that if she is to die, Adam must die with her; it is intolerable that he should be happy, and happy (who knows?) with another woman when she is gone. I am not sure that critics always notice the precise sin which Eve is now committing, yet there is no mystery about it. Its name in English is Murder. (Lewis 125)

As stated above, sex is one of the most immediate and drastic changes to occur after the Fall of both Adam and Eve:

Adam's hedonistic calculus--his cool statement that he has never (except perhaps once) been so ripe for 'play' as now--strikes the right note. He would not have said that before the fall. Perhaps he would not have said 'to enjoy thee'. Eve is becoming to him a thing. And she does not mind: all her dreams of godhead have come to that. (Lewis 128)

Their motives are not mutual Love, but self-gratification in the areas of both sex and selfishness.

After Adam and Eve's awakening, Milton shows their despair, repentance, and finally their growth. Only after they have passed through each of these stages can their Love become the far more complete Love that the reader finds at the end of the epic. At first, Adam both despairs and displays anger:

To Adam alone in Book 10 the world appears hopelessly fragmented, and the fragmentation in the structure of Book 10 arrays this new reality as well as Adam's fallen psyche. The varying perspectives of Book 10 provide a structural mimesis of the dislocations of the fallen mind, world, and relationship to deity. Its disjunctive scenes on earth and in Heaven and Hell, its disordering of the cosmos, and its rendering of Adam's isolation and despair give way at the conclusion of Book 10 to a reconciliation of man with woman and of humanity with God. (Swain 56)

He is no longer communicating with Eve and, by his actions and the speech in which he calls her a serpent and says that he wishes she had never been created (10.857-908), one can suppose that he plans or hopes to abandon her and die alone. "At first Adam repels Eve with bitter anger..." (Daiches 59). That plan, however, is far more impossible now than before the Fall. Only now, after the Fall, begins their real need for each other. Before the Fall, they are companions. After the Fall, they need one another other for consolation and for hope. After the Fall, they need Love!

Eve's begging for forgiveness shows both her repentance and two very positive changes in her Love for Adam. First, she no longer takes Love for granted, as shown by her desire for forgiveness. Secondly, as an effect of the first change, her selfishness and vanity are gone. They are replaced by humility:

Not so repulst, with Tears that ceas'd not flowing,
And tresses all disorder'd, at his feet
Fell humble, and thus proceeded in her plaint.
Forsake me not thus, Adam, witness Heav'n
What love sincere, and reverence in my heart
I bear thee, and unweeting have offended,
Unhappily deceiv'd; thy suppliant
I beg, and clasp thy knees; bereave me not,
Whereon I live, thy gently looks, thy aid,
Thy counsel in this uttermost distress,
My only strength and stay: forlorn of thee,
Whither shall I betake me, where subsist?
(Milton 10.909-922)

When Adam forgives her, he too leaves selfishness and pride behind and shows something completely new: mercy.

After the Fall, Love is greater than it ever could have been without the Felix Culpa. Adam and Eve's Love is more complete and more necessary. It is thus because of the hardships and trials that it now must bear, not in spite of them. As Daiches states:

As the expelled couple look back, Eden looks simply terrifying. But before them lies the world; they are together, hand in hand yet solitary, for there is a core of solitary uniqueness in every individual and love is full of contradictions. (62)

"They hand in hand with wand'ring steps and slow,/ Through Eden took thir solitary way" (12.648-649). These last words tell what Adam and Eve's life and Love will be until they die. These last words tell what Love is.

WORKS CITED

- Corcoran, Sister Mary Irma. Milton's Paradise with Reference to the Hexaneral Background. Washington, D.C.: Catholic University of America Press, Inc., 1945.
- Daiches, David. Milton Paradise Lost. London: David Daiches Press, 1983.
- Diekhoff, John S. Milton's Paradise Lost, A Commentary on the Argument. New York: The Humanities Press, 1958.
- Duncan, Joseph #. Milton's Earthly Paradise. Minneapolis: University of Minnesota Press, 1972.
- LeCompte, Edward. Milton and Sex. New York: Columbia University Press, 1978.
- Levalsky, Barbara Keifer. New Essays on Paradise Lost. Ed. Thomas Krandas. Los Angeles: University of California Press, 1969
- Lewis, C. S. A Preface to Paradise Lost. New York: Oxford University Press, 1970.
- McColley, Diane Kelsey. Milton's Eve. Urbana: University of Illinois Press, 1983.
- Milton, John. Paradise Lost. Ed. Merritt Y. Hughes. New York: Macmillan Publishing Co., 1962.
- New American Bible. New York: Catholic Book Publishers, 1987.
- Sorenson, Katherine. Class Lectures. Irving: University of Dallas., 1991.
- Swain, Kathleen W. Before and After the Fall. Amherst: University of Massachusetts Press, 1986.

THE GREAT SPIRIT OF MOUNT TAKHOMA

Retold by Christine J. Harmon
Winner--Clodecott Award, 1992

When the earth was young, the Great Spirit lived on the top of Mount Takhoma and he could look out over the world, but he was very angry with what he saw.

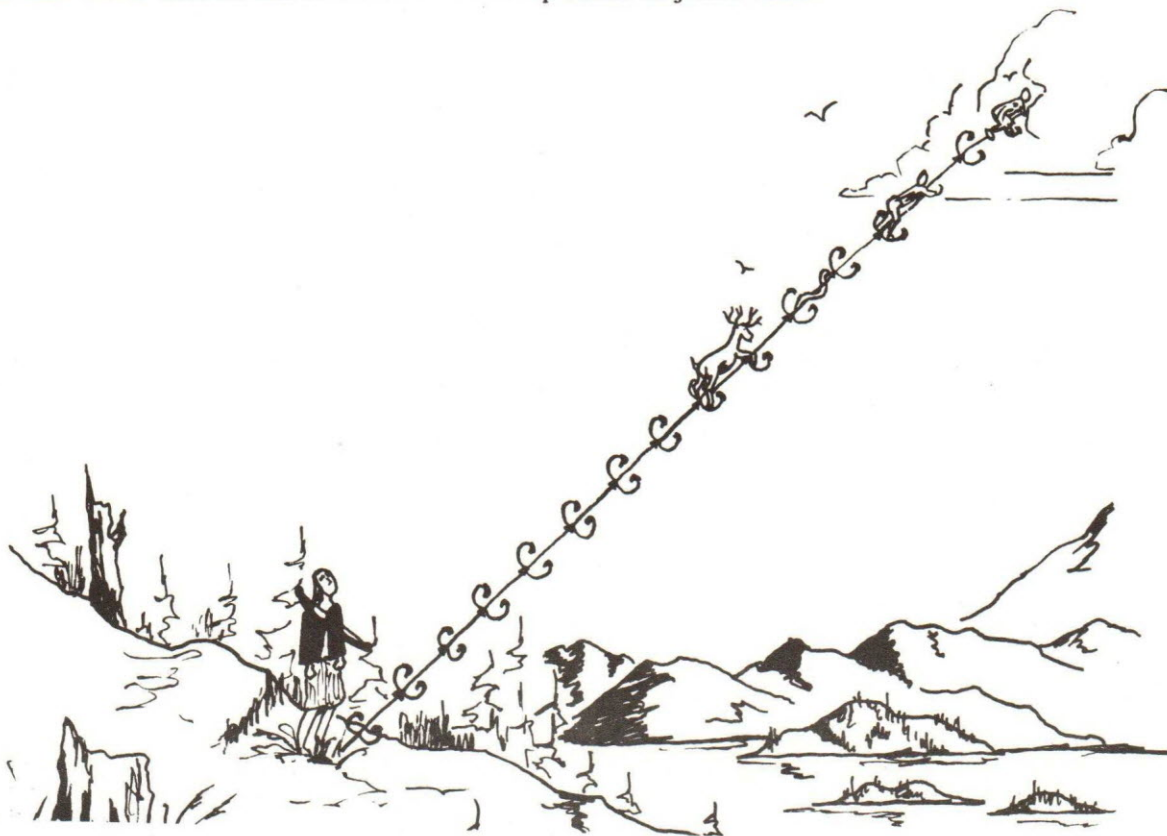
The Great Spirit was very angry because everywhere he looked, the people and animals had become wicked and mean. So the Great Spirit decided to get rid of everything except one good man and the good animals.

The Great Spirit searched all over for one good man. Finally, the Great Spirit found him living in a small inlet that was sheltered from the big waters of Puget Sound.

The Great Spirit told the man that he had decided to rid the world of all that was bad and the Great Spirit commanded the man to shoot an arrow into the cloud that hung low over Mount Takhoma and the man did as he was told.

To the man's amazement, the arrow stuck in the cloud. The Great Spirit then told the man to shoot another arrow into the first arrow. The second arrow stuck into the first one and the Great Spirit told the man to shoot yet another arrow until the man had created a long rope of arrows from the clouds to the ground.

The Great Spirit then commanded the man to have his family climb the arrow-ladder up into the cloud and to have the good animals follow them up. There was the garter snake, the brown bear, the elk, and the deer, and the man waited until the last of the animals went up before he joined them.



When the man reached the top, he looked down and saw that the bad animals, men, and snakes had gathered below and were beginning to climb up. Quickly, the man reached down and broke an arrow, sending the evil back down to the ground.

When the Great Spirit saw that the man and animals were safe, the Great Spirit commanded the rains to begin. The rains poured out of the clouds for days, causing the waters to rise higher and higher up the slopes of Mount Tahoma until nothing was left alive.

Then the Great Spirit commanded the rains to stop and soon the water began to go down, flowing into the rivers that poured out into the great waters of the sound.

The Great Spirit then commanded the man to go down and live on the land in peace with the good animals, and that is why, to this day, there are no poisonous snakes or insects in Puget Sound.

Afterwords

The Pacific Northwest Indians were different than other Indians. They did not ride horses but instead used large, fast canoes carved out of a cedar log. Instead of buffalo, they fished for salmon and they lived in huge lodges made of cedar planks instead of tepees.

The Pacific Northwest Indians made almost everything they needed from the large Cedar trees; canoes, weapons, even water-proof clothing! Their lodges were often painted much like the good man's lodge was in this story and most villages had several totem poles.

They are a proud people with a unique way of life and, while some tribes have disappeared, many have still not signed a treaty with the government and so they continue to live on their original land. They work hard to preserve their culture, their stories, legends, and unique artwork. This is just one of many legends that explain why there are no poisonous snakes or insects in the land of Mount Tahoma.

The author and illustrator of this book Christine J. Harmon, was born and raised on the Kitsap Peninsula of the Pacific Northwest. She grew up on a farm on Long Lake in the shadow of Mount Tahoma, which is now called Mount Rainier. Mrs. Harmon is married, mother of three boys, and has a dog and a cat. Currently, she resides in Irving, Texas, but will return to the Olympic Peninsula of Washington State at some point in the future.

Bibliography

- Bancroft-Hunt, Norman. People of the Totem, New York: G. P. Putnam, 1979.
Clark, Ella E. Indian Legends of the Pacific Northwest. Berkeley: University of California, 1953.
Haeberlin, Hermann. The Indians of Puget Sound. Seattle: University of Washington, 1988.
Holder, Glenn. Talking Totem Poles. New York: Dodd, Mead, and Company, 1973.
Lyons, Grant. Pacific Coast Indians of North America. New York: Julian Messner, 1983
McConkey, Lois. Sea and Cedar. Seattle: Madrona Press, 1973.

AUGUSTINIAN SEXUALITY: A GREAT SINNER BECOMES A GREAT SAINT

by Mark Stephen Shonce

In his Confessions, Saint Augustine describes his obsession with sexual fulfillment and his inability to practice continence. These aspects of his sinful nature are both the primary obstacles and the best means to his complete conversion to Christianity. Just as Augustine asserts that man's salvation is completely reliant on God and His grace, so too does he imply that the responsibility for his sinful nature (especially his sexual compulsion) lies, not only in himself, but in outside forces. By examining this latter externalization, Augustine's pre-conversion conceptions of love, lust and marriage, and his understanding of the habit of lust, one gains insight into three principal Augustinian realizations regarding sexual appetite: Earthly joy is distinct and of a lower magnitude than Godly joy; continence is dependent on God's grace and imputed strength; and the post-conversion condition is due to God's grace and continual support. Insight can be gained into these ideas by examining Augustine's life of depravity because his sinfulness is a direct cause of and, in a sense, gives birth to these ideas.

In the beginning of Book II, Augustine states that he only wanted to love and be loved and that this desire was transferred to physical and bodily desire in early adolescence. He was not able to distinguish between true love and vile lust, and this inability was certainly Augustine's own fault. To some extent, however, he attempts to externalize the responsibility for his sinful nature to forces outside himself. By doing this, guilt is also transferred. Three primary objects of his externalization are his parents, his peers, and, surprisingly, his own will.

Augustine implies that his family should have made an effort to save him from his sin, but that they cared only about the successful pursuit of his studies in rhetoric. Patricius, Augustine's father, sacrificed much so that Augustine could study, but did nothing in regard to his son's moral instruction. In fact, Augustine suggests that his father was the most unlikely person to be concerned about his chastity: Patricius relished his son's virility because of his own selfish hopes for grandchildren. Augustine's mother, Monica, had a slightly different opinion of her son's sexual activity. She was deeply alarmed and concerned about the religious and moral implications of her son's sexual obsession and attempted to warn him about the dangers involved. Even though she felt strongly about her convictions, she did not think it would be prudent to restrict her son's passions to the bonds of marriage because marriage might be an obstacle to the successful pursuit of his studies. Augustine does not explicitly state that his parents are directly responsible for his sinfulness, but insinuates that his sexual 'disease' may have been cured before it became uncontrollable if his parents had been more concerned about his morality and chastity than his studies.

A second object of his externalization was his group of friends. He makes many references to the immorality and peccancy of his friends, who bragged about their own depravity. He committed sins and took pleasure in the same vices as his comrades not only for the enjoyment obtained, but also to win favor and praise from them. The depravity of his friends encouraged him and sometimes even may have forced him to be immoral so that he could conform and be accepted by those he considered his friends. His desire to conform was so great

that he even lied about the magnitude of the sins he had committed because he was afraid that "innocence would be taken for cowardice and chastity for weakness."¹ Perhaps the object of Augustine's externalization could better be described as peer pressure and the psychological need of adolescents to conform to and be accepted by their peer group. Regardless, Augustine still implies that the responsibility for his sinfulness lies, to a degree, outside himself, and that, if it were not for his peers' negative influences, his sexual disease may not have been exacerbated.

It can also be argued that Augustine's own will was an object of his externalization. Even though his will does not exist outside of himself in the same sense as the two objects described above, he speaks about his will as if it developed on its own and as if he had no power over it. He describes the development of his sinful nature in the following way: "For my will was perverse and lust had grown from it, and when I gave in to lust habit was born, and when I did not resist the habit it became a necessity."² Phrases such as 'gave in' and 'did not resist' do refer to Augustine's volition, but 'grown,' 'born,' and 'became' imply processes beyond his control. Other words which he uses to describe his will also suggest this relationship of subservience: His will was a servant of the flesh, he was a reluctant victim of his will and a slave to pleasure, and he was held back by the love of temporal pleasure. Once again, in many passages, Augustine does not explicitly state his externalization, but infers it by the general portrayal of his will and the words he uses to describe it. Other passages seem to state his process of externalization outright: "[My will] would not obey and yet could offer no excuse....It remained silent and afraid, for as much as the loss of life itself it feared the stanching of the flow of habit, by which it was wasting away to death."³ Augustine quotes Romans 7, verse 17: "My action did not come from me, but from the sinful principle that dwells in me."⁴ In these passages, his externalization becomes more evident and one can see the way in which Augustine perceives his will to be detached from his true self.

Just as Augustine's externalizations must be understood, so too must his views of love, lust and marriage be understood in order to comprehend the impetus behind the realizations leading to his conversion. Soon after Augustine went to Carthage, he wanted very much to love something and began to search for an object of his love. Up until this time, he had never fallen in love but states that he was in love with the idea of being in love. "To love and have my love returned," he says, "was my heart's desire, and it would be all the sweeter if I could also enjoy the body of the one who loved me."⁵ This passage demonstrates the way Augustine desired love for its own sake and the way he attached lust to love. Once he fell in love, his conception of it caused him much unhappiness through jealousy, suspicion, and fear.

Augustine speaks about the lust within him as over-powering and unfulfillable, and describes himself as suffering cruel torments because of his inability to satisfy a lust that was insatiable. His conception of lust was inextricably bound to his conception of love in that the gratification of his lust by sexual means served as a substitute for the love he desired so greatly. This point is illustrated by his assertion that "the lustful use caresses to win the love they crave for."⁶ The understanding of love which Augustine developed was defective because it required a material object (outside of God) for its fulfillment. This imperfect sort of love was transferred because of its very nature of materiality to the epitome of materiality and corporeality: the satisfaction of lustful and bodily desires.

Augustine's interpretations of his love and lust influenced his conception of marriage. He chose a mistress--his choice was based on lust--and lived with her in a monogamous relationship which was not sanctioned by God. He calls this relationship a "bargain struck for lust"⁷ and contrasts it with marriage by using procreation as a qualifier: In his lustful relationship, the birth of children is undesirable and avoided, while a marriage alliance is a means to the end of procreation. Augustine holds that at the outset his lust may have been calmed by marriage and procreation, but also mentions two other options: abstinence from marriage and abstinence from un-married fulfillment of lust. He cites I Corinthians 7:32-3, which describes how man should avoid all relations with women and how an unmarried man can be a better servant to God: "he who is unmarried is concerned with God's claims, asking how he is to please God; whereas the married man is concerned with the world's claim, asking how he is to please his wife."⁸ The idea that marriage would interfere with a man's relationship with God parallels Monica's belief that the restraints of marriage would have hindered Augustine's studies.

It has already been asserted that Augustine's lustful pursuits were a substitute for love and that the fulfillment of his corporeal desires replaced the love he desired but was not capable of achieving. He viewed physical satisfaction, especially sex, as an end and not a means of expressing love or begetting children. The notion that sexual fulfillment is for its own sake and not an instrument to achieve something higher can be compared to Augustine's desire to commit sin solely because it is wrong. He states that he "looked for no profit in disgrace but only for disgrace itself."⁹ This perversity led to habit which, when not resisted, became necessity. Lust, an inherent part of Augustine's nature, grew to such an extent that it took over his entire life. His perception of lust and its place in his life was defective, and since his perceptions of other aspects of human nature, such as love and marriage, were dependent on the way he thought of lust, they too were defective. Lust made Augustine set improper goals, such as sex for the sake of sex, and defiled his relations with others: it distanced him from his parents, kept him from a true relationship with God, and corrupted his friendships.

To some extent, the conception of lust as a 'habit' involves processes of externalization which cause effects that are both beneficial and harmful. A rather modern analysis might show that the beneficial effects of this sort of externalization could be found in the way Augustine was freed from guilt, thereby remaining psychologically healthy even though he was morally corrupt. Lust as a habit has harmful effects in that responsibility, accountability, and personal volition are removed from lustful actions, thereby making it extremely difficult for Augustine to change. Therefore, by designating his lust as an uncontrollable habit, Augustine protects himself from the harmful effects of guilt and responsibility and commits himself to a way of life which cannot easily be altered. Because of the dual nature of lust as a habit, Augustine struggles immensely in order to convert to true and virtuous Christianity.

Once he converts, however, his pre-conversion mode of existence and his successful rejection of that mode cause him to realize three major principles. These ideas form a significant part of the foundation on which Augustine's theology is based. The concept that earthly joy is distinct and of a lower magnitude than Godly joy is definitely a major theme in Augustine's post-conversion belief system. He says that earthly and material things are "paltry trifles in comparison with the worth of God's blessed treasures."¹⁰ All things other than God are unworthy goals and the soul defiles itself by seeking happiness in material or corporeal things. His post-conversion belief that "no caress is sweeter than [God's] charity and no love is more rewarding than the love of [God's] truth, which shines in beauty above all else"¹¹ shows that Augustine's conceptions of love and lust have changed because he realizes that man can find ultimate happiness and joy only through God.

His altered views of love and lust apply directly to a second realization: Continence is dependent on God's grace and imputed strength. Before his conversion, Augustine thought continence was achieved through man's own power and he knew that he did not possess that power. He realizes, however, that no man can be master of himself and that God would have given him the power to abstain from sex if he would have only had faith. To some degree, Augustine may have realized before his conversion that God could have bestowed continence on him but he did not have enough faith or strength of will to accept it. This is illustrated by his prayer, "Give me chastity and continence, but not yet."¹²

In Book VIII, chapter 11, Augustine relates an image of Continence which explains his changing views. He describes Continence as 'chaste beauty,' 'serene,' 'unsullied joy,' and fruitful' with loving hands 'stretched out...to welcome and embrace' him. In his image, Continence asks, "why do you try to stand in your own strength and fail?...God...will welcome you and cure you of your ills."¹³ The habit of lust was diminishing and Augustine began to see continence as beautiful and desirable. By pursuing corporeal pleasure, the unity of self is destroyed, but through continence, man can regain unity. Since God alone can give man the strength required to be continent, lost unity can only be regained through God's grace and imputed strength.

Another significant Augustinian realization is that God's continual support and grace are necessary after conversion. In Book II, chapter 7, Augustine acknowledges that God's grace and mercy saved him from the sins he committed and preserved him from the sins he did not commit. He asserts that this same saving grace protects

the virtuous from falling back into sinful patterns. The need for continual grace and support is demonstrated in Augustine's explanation of the dreams he has shortly after his conversion. He says that he still dreams of committing sins, especially those involving sex, but does not feel responsible for this because he has no control over his dreams (another instance of externalization). He asserts that God's grace will ultimately rid him of these dreams. He grieves for his own deficiencies and trusts that God will perfect His mercies in him until he reaches the fullness of peace.

These three principles are extremely important elements of Augustine's post-conversion belief system. He might have never realized them, however, if he had not had such a difficulty with lust and continence. Essentially, without the pre-conversion attitudes, as negative and unhealthy as they may have been, Augustine might have never realized the post-conversion beliefs which are so positive and meaningful. His conversion was so spectacular and the resulting ideas so meaningful because his pre-conversion existence was so base and empty. Even though Augustine might have wished it to be different, I perceive the end of his conversion as justifying the means: Augustine's sinful life was beneficial, even though he suffered greatly, because it brought about beliefs which were beneficial not only to himself but to generations after him. I would go one step further by asserting that Augustine's life of depravity and sexual immorality was the only and best means to achieve that end. His conversion was so meaningful not in spite of his immoral past, but because of it.

ENDNOTES

- ¹ Saint Augustine, Confessions Book II, 3, tr. R. S. Pine-Coffin (London: Penguin Books, 1961), p. 46.
- ² Confessions, Book VIII, 5, p. 164.
- ³ Confessions, Book VIII, 7, p. 170.
- ⁴ Romans 7:17; or Confessions, Book VIII, 10, p. 173.
- ⁵ Confessions, Book III, 1, p. 55.
- ⁶ Confessions, Book II, 6, pp. 49-50.
- ⁷ Confessions, Book IV, 2, p. 72.
- ⁸ 1 Corinthians 7:32, 33; or Confessions, Book II, 2, p. 44.
- ⁹ Confessions, Book II, 4, p. 48.
- ¹⁰ Confessions, Book II, 5, p. 48.
- ¹¹ Confessions, Book II, 6, p. 50.
- ¹² Confessions, Book VIII, 7, p. 169.
- ¹³ Confessions, Book VIII, 11, p. 176.

THE WHOLE OF SATAN

Travis Curtright

The emperor of the dolorous realm
from mid-breast protruded from the ice,
and I compare better in size
with the giants than they do with his arms.
Consider how big the whole must be,
proportioned as it is to such a part. (*Inferno*, Canto XXXIV)

In these two tercets, Dante illustrates the superior evil of Satan by comparing those sins of man to the sins of the Devil. Dante accomplishes this feat by using a size analogy. He contrasts man's sins, as represented through himself, to the enormous sinfulness of mythical creatures, as represented by the giants: "and I compare better in size with the giants than they do with his (Satan) arms." Here size is referring to severity of sin, or potential for evil acts, and Dante's size is significantly less than the giants: to finish the analogy, even as man's evil is small compared to the giants, the giants' evil may not even begin to compare with the evil of the Devil. The conclusion may be drawn easily: the evil of Satan is so great that it is almost incomparable to the evil of man. Indeed, Dante even adds an elements of awe to it: "Consider how big the whole must be, proportioned as it is to such a part." Or, in more literal terms, "consider just how evil Satan must be."

Dante, though, doesn't just use the body of Satan as a measurement of evil, he also uses his body parts to represent sins themselves. Consider the three faces of Satan:

Oh, how great a marvel appeared to me
when I saw three faces on his head!
The one in front was fiery red;
the two others which were joined to it
over the middle of each shoulder
were fused together at the top.
The right one seemed between white and yellow;
the left was in color like those
who come from where the Nile rises. (Canto XXXIV)

Here the three faces of Satan symbolize three different sins: anger, impotence, and ignorance. Thus far in *The Inferno*, then, Satan's body has served two purposes: the sheer size of him showing severity of sin, or, the varying degrees of evil, and, as the episode with the faces demonstrates, specific body parts of Satan are used to signify specific sins. When the two images are combined, a curious enigma is found: for, if the faces of Satan represent distinct sins, and if the size of Satan represents severity of sin, then, the question may be asked, what sins do Satan's other body parts represent? or, ultimately, what does the whole of Satan's body symbolize?---to put the matter simply: what is the greatest sin?

Dante does not answer this question in Canto 36. He does, however, reveal what the whole of Satan may represent through examining the enmity between the lies of the demons and the truth of Virgil's reason. This conflict begins with Dante and Virgil descending into the City of Dis when a host of fallen angels attempt to take Dante's Virgil away from him:

Then they (the demons) held back their great anger
and said, "You come alone and let him go

who so boldly entered this kingdom.
Let him return by himself on the mad path;
let him see if he can; for you will stay here,
you who have led him through so dark a country. (Canto VIII)

This passage reveals what Satan's first attack upon the spirituality of man is: the Devil will try to darken, or even take away, man's reason---or, in allegoric terms, Satan will attempt to remove Virgil from the presence of Dante. The next assault will further illustrate Satan's true nature and it occurs when the demons lie to Virgil:

Then he said to us, "You cannot go farther
on this bridge, since the sixth arch
lies all broken on the bottom,
but if you still want to go ahead,
keep advancing along this bank
nearby is another bridge that provides a way...
I am sending some of my men over there
to see if any are airing themselves;
go with them, since they won't be harmful. (Canto XXI)

Here, Maoacoda, the demon who is speaking, proposes that a squad of demons accompany Dante and Virgil to the next "unbroken" bridge, since all the bridges over the next bolgia are broken---and, clearly, he is lying. Virgil will not realize this untruth, however, until another spirit gives him true information about the bridges:

My guide stood a moment with his head lowered,
then said, "Falsely did the one up there
who hooks the sinners explain the matter."
And the friar added, "I once heard someone say at Bologna
that the Devil has many vices, among which I heard
that he is a liar and the father of lies." (Canto XXIII)(my emphasis)

In this passage, the reader learns that the Devil is a liar; indeed, the father of all lies. But, as the episode with the demon's chicanery ends, perhaps a greater meaning is subtly given; perhaps the whole of Satan's body is found through this particular adventure; maybe, Dante is trying to tell the reader that the ultimate sin is a lying assault upon reason. For, in the same way that one recognizes traits in the father of the son, one may also detect traits in the son that belong to the father, in other words, the vices of Satan may be seen through examining the vices of his sons, namely, those demons underneath him. And the one vice that Dante gives, through this mode of examination, is lying; that is, the only vice that he chooses to display through these demons is lying---a natural animosity is presented between reason (Virgil) and evil (the demons). Granted, the demons are also shown as repulsive characters, but the only evil they commit against Dante and Virgil is lying---all the other evils they may have been intending would have come as a result of their lie. For these reasons, the whole of Satan's body may represent lying assaults upon reason; for if Dante wanted his demonic characters to be known for some other vice he could have had Maoacoda and the others be guilty of some other vice. Instead, Dante leaves us with the image of several demons---here again, symbolizing the whole, for Maoacoda's lie quickly becomes the lie of the entire pack---lying and tricking Reason (Virgil).

In the end, this ability to recognize the "whole" of Satan adds to the fear of the Devil that is so riveting. The reader sees the image of Satan in his enormity and shudders; for he knows now the degree of the Devil's evil and exactly what his evils are. And the whole of Satan, his lying, is what is most terrifying. For just as one detests the doorways of death, one detests that spirit most, who hides one thing in the depths of his heart, and speaks forth another.

To have the 1993 copy of *The Constantin Review* sent to you please send a \$2.00 check to *The Constantin Review*, c/o Dr. Mark Lowery, Theology Department, University of Dallas, 1845 E. Northgate Drive, Irving, Texas 75062

The University of Dallas, Irving, TX 75062