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Submission guidelines

Scientia et Humanitas is now accepting original, unpublished undergraduate and graduate research for its 2016-17 issue. We take articles from every academic discipline offered by MTSU: the natural sciences, the social sciences, and the humanities. Eligible contributers are all MTSU students and recent graduates, either as independent authors or in conjunction with a faculty member. Articles should be between 10 to 30 typed double-spaced pages in length, and they may include revisions of papers presented for classes, conferences, Scholars Week, or the Social Science Symposium. Articles adapted from Honors theses are especially encouraged. Papers should include a brief abstract of no more than 250 words stating the purpose, methods, results, and conclusion.

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Preface

If I had to pick one word to describe this sixth volume of *Scientia et Humanitas,* I would choose *dedication*, and this word describes not only the character of all of our authors of the nine essays included in this volume, but it also describes the character of our journal's entire staff. In assembling this volume, our authors and staff members worked tirelessly to create one of the finest volumes of *Scientia et Humanitas* to date. Our authors were dedicated to producing first-rate work, and they fearlessly presented that work to our peer and faculty reviewers. Likewise, our staff of students, faculty, and administrators diligently read, proofread, and formatted articles throughout the 2015-2016 academic year, and their work has lead to the exceptional journal now in your hands.

Because of this high quality of our authors and staff members this year, we are pleased to announce that we have three winners of the Deans' Distinguished Essay award, an award bestowed by the Deans of the Honors College to honor the best essays in *Scientia et Humanitas*. These three essays open our journal. *Nicholas Dalbey,* a Masters candidate in English, explores how Lawman highlights Arthur's spiritual characteristics in order to assess both Norman and English forms of ideal kingship. Immediately following Dalbey's essay is *Melody Cook*, who examines Joss Whedon's evolution of the Christ-figure trope in *Buffy the Vampire Slayer* (1997-2003) and *The Cabin in the Woods* (2012). Finally, *Abul Hasnat Muhammed Salimullah*, a PhD candidate in Economics, employs the Granger Causality test to investigate the relationship between interest rates and exchange rates in the companies under the Chicago Board Options and Exchange.

Following our award-winning essays come two historical studies. *Savanna R. Teague,* a recent recipient of a Masters degree in History and a current PhD student in English, asserts that the aristocracy's consumption of luxury items played a more active role in the inciting of the French Revolution. *Luke Howard Judkins*, an undergraduate English and Music major, sees the Parthenon in Nashville as a symbol paralleling ancient Athenian culture, and thus making Nashville the "Athens of the South."

The social sciences are also represented this year with two articles. *John B. Holloway* studies the efficacy of herbal and nutraceutical supplements in the treatment of schizophrenia and schizophrenic disorders. *Kelsey Bishop* explores the media's portrayal of sex trafficking in the United States, particularly as presented by the *New York Times,* and it's influence on public awareness of the issue.

Our journal concludes with two articles from English PhD candidates. *Jacquelyn C. Hayek* analyzes how John Fletcher's dramatic response to Shakespeare's *The Taming of the Shrew* complicates the taming trope through the reversal of gender roles. Finally, *Morgan Hanson* explores the relationship between philosophy and rhetoric in Chaucer's *The Canterbury Tales*, as seen through the Knight's and the Squire's use of *occupationes*.

This undertaking would not have been possible without the dedication of the students and faculty who dedicated so much of their time to ensure that this journal would be the best yet. This year's staff includes both undergraduate and graduate MTSU students, and they are as follows: Erica Anderson, Nicholas Dalbey, Rachel Donegan, John Gleason, Jacquelyn C. Hayek, Capron Hedgepath, Kayla McCrary, Emily McElroy, Nausheen Qureshi, Aaron Shapiro, Sara Snoddy, Courtney Wright, and Hillary Yeager. We have also been fortunate to have several faculty members serve as reviewers: Dr. E. Anthon Eff, Dr. Louis Haas, Dr. Philip E. Phillips, Dr. Robert Sieg, and Dr. John R. Vile. Finally, Marsha Powers, coordinator of special projects and publications for the Honors College, tirelessly served our journal as an encourager, finder of resources, and provider of snacks at meetings, and we are so grateful for her commitment and enthusiasm for *Scientia et Humanitas.*

Finally, I would like to thank personally my associate editor, Dennis Wise. Dennis kept in constant communication with the authors and the reviewers, and he meticulously pored over each article to ensure that the best quality made it into print. Dennis's joy and devotion to the review process made the production process an enjoyable experience for both the authors and staff members alike.

One of the missions of *Scientia et Humanitas* is to provide a venue for students to present their research projects to the entire university. As such, these papers are now no longer an isolated conversation between professor and student. Now, these academic inquiries can inspire discussion among various scholars and disciplines. I hope that you enjoy this sixth volume of *Scientia et Humanitas* and that you continue the conversations begun in here.

Morgan Hanson
Editor in Chief

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"Aluen hine iuengen": Fairies, Arthur, and Ideal Kingship in Lawman's *Brut*

Nicholas Dalbey

Deans' Distinguished Essay Award recipient

Abstract

The supernatural themes that most readers know from the Arthurian stories, such as Merlin and Avalon, did not always serve as the primary focus in early Arthurian myths. Instead, Arthurian writers attempted to establish a reliable historical link with the past. Between the mid-12th and early 13th century, Geoffrey of Monmouth, Wace, and Lawman wrote a series of historical narratives that helped establish the foundation myth of Britain. Although each author built on the work of his predecessor, each writer also expanded and redacted scenes for his own literary purposes—particularly in relation to supernatural events. Compared to Geoffrey and Wace, Lawman uses supernatural elements more freely and emphatically. Not only does Arthur in Brut *possess spiritual overtones, he also becomes a kind of liminal figure who has one foot in the world of men and one foot in the world of fairies. Much of Arthur's liminality stems from Lawman's use of Anglo-Saxon heroic tradition, especially when compared to a hero like Beowulf. And while it is tempting to read English literature as a vehicle for creating English nationalism, especially considering that many scholars seem to read Lawman's Arthur as a co-opted hero for English nationalism, literature can serve other purposes than ideologically upholding nascent notions of nationhood. Unlike Geoffrey and Wace, both of whom use Arthur for predominantly political purposes, I argue that Lawman's emphasis on Arthur's spiritual qualities is meant not just to be emblematic of an English king but also to create a complex literary character who functions primarily to critique both Norman and English forms of ideal kingship.*

Although most readers are familiar with the magical elements of Arthurian stories—e.g. Merlin, Avalon, Excalibur, and various stories from the French Romance tradition—supernatural themes were not always the primary focus in the early development of the Arthurian myth. Instead, Arthurian stories attempted to establish a reliable historical link with the past. Between the mid-12th and early 13th century, Geoffrey of Monmouth, Wace, and Lawman wrote a series of historical narratives that helped establish the foundation myth of Britain. All three authors use the Arthurian story as the climactic narrative in their longer histories. And although each author built on the work of his predecessor, he also expanded and redacted scenes for his own literary purposes. One important point of variation between all three authors is the way they introduce and negotiate the supernatural events that pervade Arthurian stories. Between Merlin's prophecies and Arthur's mysterious birth and death, each author explores the supernatural elements of the Arthurian story with varying degrees of emphasis.

Compared to Geoffrey and Wace, Lawman uses supernatural elements more freely and emphatically. In Lawman's *Brut*, Arthur not only carries spiritual overtones, but he also becomes a kind of liminal figure who has one foot in the world of men and one foot in the world of fairies. Much of Arthur's liminality stems from Lawman's use of Anglo-Saxon heroic tradition, especially when compared to a hero like Beowulf. And while it is tempting to read English literature as a vehicle for creating English nationalism, especially considering that many scholars seem to read Lawman's Arthur as a co-opted hero for English nationalism, literature can serve other purposes than ideologically upholding nascent notions of nationhood. Unlike Geoffrey and Wace who use Arthur for predominantly political purposes, I argue that Lawman's emphasis on Arthur's spiritual qualities is meant not just to be emblematic of an English king but also to create a complex literary character who functions primarily to critique both Norman and English forms of ideal kingship.

I

The myth of Arthur did not begin with the Round Table, Camelot, or even his kingship. Instead, Arthur emerged from the shadows of partly oral and partly written traditions. After the Roman retreat and before the 6th century, stories of a British leader who managed to unite Britons together against the Saxons, Picts, and Scots began to surface. One of the earlier recordings of an Arthur-like figure occurs in the writings of Gildas, a sixth-century monk who writes about the leadership of Ambrosius Aurelianus—a man who managed to rally the Britons and fend off the Saxons. Arthur's name, however, does not officially appear in writing until the ninth century, when Nennius writes about the success of the Britons and the heroic deeds of a man named Arthur who "fought with the Saxons, alongside the kings of the Britons, but he himself was the leader in the battles" (qtd. in Williams 6). There is also evidence to suggest that Arthur's name was gaining in popularity before and after the time of Nennius. In the *Annales of Cambriae*, [Annals of Wales] there are two entries that mention the battle of Mount Badon and the battle of Camlaun; and in *Gesta Regum Anglorum* [Deeds of the Kings of the English], William of Malmesbury mentions that the Britons rave and disturb the peace in their enthusiasm for Arthur (qtd. in Paton xi). In all of this, however, Arthur is a prominent leader and warrior but not a king.

Arthur finally emerges as king of Britain in the 12th century when, in response to the political and cultural climate of his day, Geoffrey of Monmouth crowns him in the *Historia Regum Britanniae* [History of the Kings of Britain] in 1138 C.E. By the time the 12th century arrives, the Norman conquerors' connection to their history had begun to fade, and they started to take a greater interest in the history of the British island and its peoples. At the time, the Normans lacked a sense of historical precedent in their royal history as Kings of Britain. Geoffrey's *Historia,* along with his emphasis on Arthur as King, is arguably the product of his ability to seize this political and cultural opportunity. As W.R.J. Barron and S.C. Weinberg point out, "Geoffrey's *Historia* furnished a link with the ancient, honourable, seemingly stable world of its schoolroom texts" in an age that was conscious of the dark chasm between their historical origins and current political issues (xvii). Geoffrey himself, in his introduction to the *Historia,* complains of a similar void in the historical works of writers like Bede and Gildas: "nought could I find as concerning the kings that had dwelt in Britain before the Incarnation of Christ, nor nought even as concerning Arthur and the many others that did succeed him. . ." (trans. by Evans 3). By presuming to fill a historical gap and by writing a narrative about kingship itself, Geoffrey is able to claim Arthur as a figure from whom every future king derives authority because he transcends any one group of people's right to the throne.

Geoffrey establishes the tradition of Arthur as king and exemplar in two ways. First, Geoffrey states in the introduction that the history he is about to record is not propaganda for any particular race of people, but rather the history of kingship on the island itself. In the first sentence of the *Historia*, Geoffrey writes, "Oftentimes in turning over in mine own mind the many themes that might be subject-matter of a book, my thoughts would fall upon the plan of writing a history of the Kings of Britain. . . " (Evans 3). Geoffrey's intentional use of the term "Britain" reveals his disinclination to argue that any one tribe or ethnic group possessed a right to the British throne. Instead, his wording suggests an interest in the pattern of succession and governance that sets precedence for contemporary kings of Britain. Geoffrey's historiography also has roots in the traditional "providential narrative" formula popularized by Bede. As Kenneth Tiller argues, "By making the Norman conquest part of a repeating cycle of sin and purgation that began with the Anglo-Saxon displacement of the Britons, these historians could thus establish continuity between English and Norman history" (31). With this narrative formula in place, Geoffrey is able to "flatter the Norman conquerors by displaying the greatness of the race they have subdued" and encourage them to live up to the expectations established by the kings of Britain who preceded them (Patton xx).

Second, Geoffrey carefully blurs the line between historical fact and fiction in order to create a living and transcendent myth of ideal kingship. Although he uses the word "history" in the title, Geoffrey blends Celtic mythology into his "historical" narrative. Geoffrey lived on the Welsh border and would have been aware of the stories of Arthur with whom the Britons were enamored. Geoffrey also includes the character of Merlin (a variation on the Welsh name Myrddin) and Merlin's prophecies, which he claims to have translated from early Welsh verse. Such material adds both to the mystery of Geoffrey's historical accuracy and the supernatural quality of Arthur himself. Additionally, Geoffrey's allusion to a supposedly reliable historical source document, "the most ancient book" (Evans 3), has been called into question. This has led some scholars to argue that his narrative is a "romance, projecting upon historical reality . . . a golden age of triumph" (Barron and Weinberg xxii-xix). Finally, within this framework of history, romance, and Celtic mythology, Geoffrey situates the story of Arthur at the climactic moment of the narrative. King Arthur is the hero of Geoffrey's historical-mythology, and as the hero, he becomes an archetype for British kingship.

Following on the heels of Geoffrey, Wace writes his own version of the history of the Britons in *Le Roman de Brut* around 1155 C.E. At the time, there were several other versions based on Geoffrey's *Historia* in circulation, but Wace's version trumped them all and solidified itself as the next step in the rise of Arthur as king (Jones vii). Wace was born in Jersey and was educated in Caen and Paris, and he was deeply indebted to the French royal court. Presumably, Henry II funded Wace's "translation" of Geoffrey's *Historia*, and, according to Lawman, Wace may have presented the finished work to Eleanor of Aquitaine herself (Lawman 19-23). As a result, Wace's interest in the story of the Britons closely parallels Geoffrey's political aims, but Wace chooses to minimize the traces of Welsh influences and instead focus on the court and pageantry of Arthur's reign.

Wace's decision to exclude many of Geoffrey's Welsh sources changes the whole tenor of the Arthurian story. For example, Wace usually only hints at or simply omits Merlin's prophecies. In the scene where Merlin and Vortigern have discovered the dragons underneath the foundations of Vortigern's tower, Geoffrey records Merlin's prophecy of the coming kings of Britain in detailed imagery, some of which includes the coming of Arthur. Wace, however, chooses to exclude the prophecy altogether because, as he says,

> I don't want to translate [Merlin's] book
> Since I cannot interpret it;
> I do not wish to say a thing
> If it were not as I would say it. (trans. by Glowka 7,539-42)

Such reluctance arises again throughout the reign of Arthur, where Wace recalls Merlin's prophecies but insists that they have little or no bearing on what actually happened, and sometimes he chooses to cast doubt on the whole affair. Even at Arthur's death, Wace writes, "Arthur, *if* the tale's no lie, was mortally wounded in the body / and borne away to Avalon. . ." (13,275-77, emphasis added). In Wace's defense, there is some evidence, as Jean Blacker observes, of latent anti-Norman sentiments in some of Merlin's translated prophecies which could easily have dissuaded Wace from emphasizing Merlin's role in his historical narrative. Such circumstances suggest that "political rather than aesthetic considerations" guided Wace's editorial decisions as he wrote the *Roman de Brut* (Blacker 36). Even so, the result of Wace's narrative changes the tenor of the Arthurian story by giving it an air of detached regality and ceremonial pageantry.

Wace primarily concerns himself with the proceedings of Arthur's court and the example it sets for contemporary Norman royal courts. Although Wace redacts much of the supernatural elements found in the *Historia* on the grounds that it may not be true, he does not shy away from inventing new components for the story if it serves his purpose. For example, Wace is generally believed to be the first of the Arthurian writers to introduce the Round Table to Arthur's court, highlighting the equality with which people were treated:

> The vassals took their places there,
> All chivalrous, all equal too.
> . . . .
> None of these men were able to boast
> That he sat higher than his peer;
> All were seated equally;
> There was not one who was left out. (9753-54, 9757-9760)

In addition, Wace spends much more time embellishing the details of Arthur's courtliness and court pageantry than either Geoffrey or Lawman. The scene of Arthur's coronation alone is more than double the length of Geoffrey's and Lawman's narrative. The addition of the Round Table, the description of the feasting, and the detailed imagery of the procession that precedes the coronation scene illustrates Wace's familiarity with the ideals of behavior in the royal Norman court, and thus he suggests that his historical narrative is meant to celebrate those courtly traditions.

Based on Wace's and Geoffrey's narratives, both clearly wrote for a predominantly Norman audience and under Norman patronage. In the case of the *Historia*, Geoffrey recognized an opportunity to curry favor with the Normans by supplying them with historical precedents, while Wace seems to have written his narrative because of Norman patronage and in celebration of the Norman court. As a result, both historical narratives tend to function as a mirror and standard for Norman royal courts. Consequently, Arthur himself takes on French chivalric virtues and statesmanship. It is at this point in the development of the kingship of Arthur that Lawman writes the *Brut*. Charles Williams, an important twentieth-century poet and scholar of Arthurian romance, argues that while Wace maintained and elevated the culture and medieval splendor of Geoffrey's *Historia*, "Layamon wrote under the influence of older poets, of the Anglo-Saxons" (Williams 39). Writing within a distinctly English tradition, Lawman is free from the Norman political pressures that guided the narratives of Geoffrey and Wace. And with the backdrop of Anglo-Saxon heroic myths, Lawman can more easily emphasize the supernatural qualities of Arthur's character, which allows Lawman simultaneously to use Arthur to critique English and Norman forms of ideal kingship even as he reflects aspects of both.

II

Unlike Geoffrey and Wace, relatively little is known about Lawman's biography and his intended audience except for what can be gleaned from the introduction and the overall style of the *Brut.* Introducing himself to his readers, Lawman writes:

An preost wes on leoden,	Laȝamon wes ihoten;
he wes leouenaðes sone	—liðe him beo Drihten!
He wonede at Ernleȝe	at æpelen are chirechen
Vppen Seuarne staþe	—sel þar him þuhte—
Onfest Radestone;	þer he bock radde. (Lawman, 1-5)

> [A priest was in the land, he was called Lawman; he was Leo venath's son—God be merciful to him! He lived at Areley by a noble church upon the bank of the Severn—he thought it pleasant there—close to Redstone; there he read books]

Based on Lawman´s own account, he is the son of Leovenath and he was a priest in a town that has now been identified as Areley Kings, a village ten miles outside of Worcester. Lawman's language, however, is his most distinctive quality and the most telling aspect of his style. Geoffrey wrote in Latin and Wace wrote in French—Latin was the preferred language of the Church, French was the language of Norman royal courts, and both represent the language of the educated upper-class. The *Brut,* in the opening lines alone, provides a jarring contrast to the works of Geoffrey and Wace with its Englishness. Not only does he write in English, the language of a conquered people, but he also uses the traditional alliterative half-line verse of the Anglo-Saxons; which, for an English audience, would evoke the glory of a fading heroic past.

Apart from what can be inferred from the limited biographical evidence, language, and meter of Lawman's *Brut,* the *Brut* is also "Anglo-Saxon in temper" (Lewis 23). Compared to Wace, to whom Lawman makes frequent allusions in his introduction, one can easily see a stark difference in the overall atmosphere of the narrative. While "Wace is busy with courts and progresses" (Williams 39), Lawman is busy with heroes, battles, and royal courts that sound suspiciously like Anglo-Saxon mead halls. For example, when the Romans arrive at Arthur's court to summon him to the Roman Emperor Lucius, Wace and Lawman provide very different descriptions. In Wace's version, the twelve ambassadors arrive "hoary and gray, / Well adorned and well attired"; they came bearing "olive branches"; and before approaching Arthur's throne they processed "beautifully and impressively, / They made a pass around the hall" (Glowka 10,623-31). In the *Brut*, however, the scene evokes a very different mood; it is colder, grayer, and does not include any form of a royal procession from the Roman ambassadors. The narrator makes a point of mentioning the "grætne ring of golde" each man wore (Lawman 12,349), recalling the great ring-givers from stories like *Beowulf*, and he further describes the room in which Arthur took counsel as "An ald stanene weorc; stiðe men hit wurhten" [an old stone fortification; strong men built it] (12,419). In every detail, the Anglo-Saxon world hangs over the events in the *Brut*.

III

One of the key features of heroes within the Anglo-Saxon world is the quality of liminality. Liminality, as Sarah Higley argues in her "Study of Liminality in *Beowulf*," is consistent with the Anglo-Saxon view of the human condition, of being caught between heaven and hell here on Middangeard [Middle Earth]. Consequently, in this view the most powerful beings whether good or evil "can make threshold crossings that ordinary men cannot . . . for they can occupy this and the Other world alike" (Higley 342). I will endeavor to show, by comparing Arthur with Beowulf, that Arthur also exhibits liminal qualities which, in addition to anglicizing Arthur, further emphasizes the importance of Arthur's spiritual significance as it pertains to Lawman's literary project.

In the case of Beowulf, he is not only a hero with superhuman strength but also a man capable of engaging with the supernatural world on its own terms. In the battle with Grendel, Beowulf decides to fight Grendel in hand-to-hand combat to ensure a fair fight (trans. by Heaney 677-87). As soon as the conflict begins, the narrator describes Grendel's shock at Beowulf's strength:

> the captain of evil discovered himself
> in a handgrip harder than anything
> he had ever encountered in any man
> on the face of the earth. (749-52)

It is important to note here that Grendel and Grendel's Mother are both earlier described by Hrothgar as "huge marauders from some other world," whose "ancestry is hidden in a past of demons and ghosts" and that they "dwell apart among wolves on the hills, on windswept crags and treacherous keshes. . ." (1348-49, 1356-59). And after Grendel's Mother's revenge at Heorot, Beowulf pursues her into her own country where "the water burns" and no man or animal dares to dive beneath the surface of her mere (1366). Beowulf's battle with Grendel and his mother represents not just a physical battle but a supernatural battle as well—a battle in which only a man with supernatural qualities could compete. Beowulf, as a heroic character, portrays liminal qualities because he can engage with the natural and the supernatural world.

Lawman picks up on the liminality of heroes like Beowulf and intentionally reflects them in the character of Arthur. Arthur's transformation into a liminal hero begins with his conception and runs throughout the rest of his life. Merlin's "lechecraft" [magic], for example, brings about Arthur's conception (9448). After Uther has despaired of winning Ygerne for himself, he allows Merlin to disguise him so that he can satisfy his longing for Ygerne. As a result, Ygerne conceives Arthur "al þurh Merlines wiȝel" [all through Merlin's magic] (9606). Then as soon as Arthur is born, "aluen hine iuengen" [elves take charge of him] (9608). The elves enchant Arthur with strong magic; they give him strength to be the greatest knight; they secure his rise to power; and they grant him long life (9609-15). With all of these gifts and enchantment, the elves ensure that he becomes the "mete-custi of alle quike monnen" [most generous of all living men] (9614).

Arthur's supernatural qualities come into play throughout the rest of his life as well. Like Beowulf, Arthur is able to traverse and even has knowledge of supernatural landscapes. Similar to the description of Grendel's mere, in an uncanny scene surrounding a Scottish Loch, Arthur explains to his cousin Howel the strangeness of the waters. In this Loch, there are four kinds of fish and they all manage to remain separated from each other; at the end of the Loch there is a small lake that, according to Arthur, "alfene hine dulfen!" [elves dug it!] (10977). Arthur goes on to explain that at the edge of the region near the seashore there is another lake that contains evil waters. The lake mysteriously does not flood when the sea pours into it, but afterwards, it swells and will flood out over the land, and the only way to keep oneself safe from its flooding waters is to face it and "þat water him glit bisiden and þe mon þer wuneð softe, after his iwille. . ." [that water glides beside him and the man stands easily, just as he wishes] (11000-01). Howel, after hearing these words, is amazed. Where Arthur could have learned such information is not mentioned, leaving readers to infer that Arthur's knowledge and awareness of the surrounding landscape is linked with his own enchantment.

In addition, one of the more important aspects of narrative variation effected by the theme of liminality is Arthur's doubtful death. In Geoffrey's narration of the story, Arthur received deadly wounds "and was borne thence unto the Isle of Avalon for the healing of his wounds. . ." (trans. by Evans 236). Geoffrey does not mention Merlin's prophecies, or whether Arthur eventually died of his wounds, or even an explanation of the significance of Avalon. Instead, he provides a bland description of the time and place of Arthur's departure along with a quick side-note about him having transferred the crown to "Constantine, son of Cador, Duke of Cornwall" (*Historia* 236). Wace, on the other hand, although he dramatizes the scene more than Geoffrey, seems to find the whole event questionable:

> Still the Britons wait for him,
> And so they talk of him with hope:
> From there [Avalon] he'll come; he's still alive.
> Master Wace, who made this book,
> Wants not to say more of his end
> Than Merlin the prophet said of it.
> Merlin said—and he was right—
> That Arthur's death would be in doubt.
> The prophet said the very truth.
> It's always been in doubt since then
> And will be every day, I think,
> If Arthur's dead or if he's living. (trans. by Glowka 13279-90)

Wace's version of Arthur's death is oddly uncharacteristic of his narrative style since he expands on Geoffrey's version by including a prophecy of Merlin. In effect, however, Merlin's prophecy is an excuse for Wace to provide social commentary and not, as Lawman's version suggests, a sign of Arthur's liminality. Even so, Wace still does not stray far from his explicit goal of writing a strict "history" of the events. In order to garner trust from his audience, he does not say that the events are false. Instead, he implies reasonable doubt. He agrees with Geoffrey's version to the extent that mystery surrounds Arthur's departure to Avalon after receiving deadly wounds, but he interprets the uncertainty of Arthur's death as an explanation for what must have been one of the popular beliefs among his audience.

Lawman's retelling of Arthur's death continues to build on Wace's dramatic interpretation, but it further emphasizes the supernatural qualities of Arthur's character. In Geoffrey and Wace, the sequence of events is told only through the perspective of the narrator. But in Lawman, the atmosphere of the scene intensifies as Arthur makes his final speech in which he gives instruction to Constantin and explains where and to whom he is going. Arthur begins by exhorting Constantin to uphold the laws of Uther and defend "mine Bruttes" (14,274). The whole scene is reminiscent of Beowulf's final speech to Wiglaf after he slew the dragon. Just before his death, Beowulf boasts of his legacy, asks to see the treasure he has won, and explains to Wiglaf that he must follow his "whole brave high-born clan / to their final doom" (2815-16). Where Beowulf's story ends, however, Arthur continues. The most important expansion of Arthur's final scene in the *Brut* includes Arthur's explanation that "And ich wulle uaren to Aualun, to uairest alred maiden, / to Argante þere queen, aluen swaðe sceone" [And I will go to Avalon, to the fairest of all women, Argante, the fairest of fairy women] (14,277-78). The queen of the fairies will heal Arthur of his wounds and prepare him for his return to Britain. And finally, the scene ends in the same way that Arthur's life began:

> Æfne þan worden — þer com of se wenden
> Þat wes an sceort bat liðen, — sceouen mid vðen,
> And twa wimmen þerinne — wunderliche idihteæ
> And heo nomen Arður anan, — and aneouste hine uereden
> And softe hine adun leiden, — and forð gunnen liðen
> (14,283-87)

> [With these words, there came sailing from the sea a small boat that was driven by the waves, and two women wonderfully arrayed were in it; and they quickly took Arthur, and quickly bore him up and gently laid him down, and sailed away.]

Given that these women arrive immediately after Arthur describes that he will depart to Avalon and to Argante, it is safe to assume that these are the "fairy women" Arthur referred to earlier. Like at his birth, elves immediately place Arthur in their charge.

Following Wace, Lawman also bookends Arthur's life with Merlin's prophecies, but instead of offering social commentary, he demonstrates a greater amount of trust in the accuracy of Merlin's predictions—a natural authorial decision given Arthur's association with the supernatural up to this point in the narrative. On three different occasions, Merlin accurately prophesies the coming of Arthur and his accomplishments. The first prophecy was given to Vortigern; the second occurs at the rising of the star after Aurleius' death; and the third prophecy occurs when the hermit approaches Merlin about Uther's desire for Ygerne. Given Merlin's track record, Lawman places a greater amount of trust in his predictions. So in the second to last line of the poem, just before he explicitly states what is otherwise hinted at in Geoffrey's and Wace's versions, Lawman claims that all of Merlin's prophecy is true (14296). He then goes on to write that Merlin's prophecy is accurate on two counts: (1) Merlin accurately predicted that Arthur's death would be grievous, and (2) "þat an Arður sculde ȝete cum Anglen to fulste" [that an Arthur should come again to aid the English] (14297). Because Arthur's kingship is of supernatural origins and divinely ordered as seen in the prophecies of Merlin, there is no doubt in Lawman's story, unlike Geoffrey's and Wace's, that Arthur will return to Britain.

Lawman's certainty that Arthur will return is rooted in Arthur's liminality because Arthur crosses the threshold between the earth and the world of fairies. It is as if Lawman poses a rhetorical question: "Since he has crossed from the natural to the supernatural, why couldn't he make the crossing again?" Unfortunately, Arthur's liminality and the supernatural element in Lawman's *Brut* is often ignored or glossed as a minor interesting distinction. For example, W.R.J. Barron and S.C. Weinberg argue,

> Though greatly increased in Layamon, the element of the occult is not thematically engaged; Arthur is not supernaturally guided in his mission as a national messiah, as his predecessors were by Merlin whom Arthur never meets. It merely adds a gloss of fairy prince to his more realistic roles as war-leader, world conqueror, lawgiver and Christian king. (xliv)

What I have tried to show, however, is that Arthur's liminal qualities are as important as his "more realistic roles." Lawman's depiction of Arthur as a liminal figure has roots in Geoffrey's *Historia,* but Lawman's expansion of the material, in the context of Anglo-Saxon heroic tradition, verges on a complete reimagining of Arthur's character. Ultimately, this difference between Lawman and his predecessors allows the Arthur of the *Brut* to transcend and critique the cultural and political notions of ideal kingship presented in Geoffrey's and Wace's historical narratives.

IV

At this point, it is tempting to argue, as many scholars have, that Lawman's characterization of Arthur depicts the Anglo-Saxon age of heroes more idealistically than the rule of Norman kings. For example, John Brennan argues that Lawman's narrative effectively shifts the dynastic history of Britain into a national epic of the English (19). But strictly reading Arthur as a pure anglicized form of kingship misses the subtlety of Lawman's characterization of Arthur. Lawman's Arthur is a complex combination of English and Norman forms of ideal kingship, who, nevertheless, can transcend and critique those ideals because of his liminality.

As a critique of Anglo-Saxon heroism, *Beowulf* and the *Battle of Maldon* serve as helpful examples. For all of the similarities between Arthur and Beowulf, their stories end with different visions of the impending future. Neither Arthur nor Beowulf father any children, and in their final speeches they must transfer their royal powers to someone else. Beowulf's death, in particular, not only marks the end of an era, but also the imminent destruction of his kingdom and his people. In his last words to Wiglaf, Beowulf says,

> You are the last of us, the only one left
> of the Waegmundings. Fate swept us away,
> sent my whole brave high-born clan
> to their final doom. Now I must follow them. (trans. by Heaney 2813-16)

Following Beowulf's death, there are two characters who foreshadow an ominous future for the Geats. First, Wiglaf recognizes that despite Beowulf's victory over the dragon and of having won the gold, his actions were not in the best interest of his people: "Often when one man follows his own will / many are hurt. This happened to us. / Nothing we advised could ever convince / the prince we loved, our land's guardian, / not to vex the custodian of the gold. . ." (3077-81). Second, at Beowulf's funeral, a Geat woman sings of the coming nightmare of invasion (3150-55). Beowulf's heroism has left his kingdom stranded because there is no one to take his place. The Anglo-Saxon hero cannot protect his posterity.

In Lawman's *Brut*, however, the death of Arthur sounds a different note. Despite their heroic similarities, Arthur stands in direct contrast to Beowulf's failure. Arthur's death represents the successful transfer of power not the ominous destruction of a whole civilization. Unlike Beowulf, Arthur is able to say to Constantin, "and hald heom alle þa laȝen þa habbeoð istonden a mine daȝen, and alle þa laȝen gode þa bi Vðeres daȝen stode" [and uphold for them all of the laws that have been in place during my days, and all of the good laws that stood in Uther's days] (14276).

Arthur's kingdom has been established as a political system not unlike the Norman political system represented in Wace's *Roman de Brut*. The future kings of Britain need only to maintain the laws he has already set in place. The future of Arthur's kingdom does not depend upon Arthur but on the maintenance of the laws.

By the same token, Arthur also exhibits similar Anglo-Saxon heroic foibles, which add to the complexity and even paradoxical nature of Arthur's character. Such complexity, however, aligns with Lawman's purpose that Arthur should serve as a critique, not an emblem, of cultural and political ideals. In the *Battle of Maldon,* for example, Arthur shares the same excessive pride as Byrhtnoth. After a standoff with Viking invaders, Byrhtnoth foolishly allows the Vikings to cross the river for the sake of a fair fight. But, as J.R.R. Tolkien points out, Byrhtnoth's decision stemmed from a heroic pride that turned excessive; it drove him "beyond the bleak heroic necessity to excess" (20). Arthur has a similar vice, which, as Dennis Donahue has pointed out, is clearest in Arthur's tendency toward anger and dismissal of good counsel (135). Such tendencies eventually lead Arthur, like Byrhtnoth, to engage in a reckless war with Rome at the expense of his own people.

Alongside his critique of English heroism, Lawman also uses Arthur as a vehicle to critique the atmosphere of detached cynicism and skepticism created by Norman ideals of royal courts. While some of his critique is probably grounded in personal experience, it also clearly stems from the representation of Norman courtliness in Wace's *Le Roman de Brut*. Although Wace's emphasis on the processions, the pageantry, and the courtliness of Arthur's reign help elevate Arthur's status in the imaginations of his readers, such an emphasis simultaneously conveys the idea that Arthur rules from his throne and not among his people. Arthur becomes more of an idea and less of a person. C.S. Lewis similarly observes that in Wace, "the Norman courtesy can be callous, the Norman lightness can be cynical;" the *Brut,* on the other hand, is "more sensitive" (27). For example, in the scene where Arthur hears of Uther's death, Lawman writes:

Þus heo gunnen tellen and Arður sæt ful stilleæ
Ænne stunde he wes blac and on heuwe swiðe wak,
Ane while he wes reod and reousede on heorte.
Þa hit alles up brac hit wes god þat he spac;
Þus him sæaide þerriht Arður, þe aðele cniht:
"Lauverd Crist, Godes sune, beon us nu a fultume,
þat ich mote on life Goddes layen halden." (9923-29)

> [Thus they began speaking and Arthur sat completely still; one moment he was pale and quite lacking color, and the next moment he was red with heartfelt grief. When it all broke out, he spoke well; Thus Arthur the noble knight said: "Lord Christ, Son of God, be a help to us at this time, that I may with my life uphold God's laws."]

By expressing Arthur's vulnerability, grief, and sense of duty in this moment, Lawman humanizes him in a way that Wace and Geoffrey did not. Insofar as Arthur is an ideal king, he is also a realistic king as well. Lawman's emphasis on Arthur's humanity in this moment also helps bolster Arthur's liminal qualities because it balances his supernatural characteristics with his humanity, underscoring his function as a character that stands on the threshold of the natural and supernatural world. While Arthur portrays important Norman qualities in Lawman's critique of Anglo-Saxon heroism, Lawman also recognizes that a king must be more than an idea; he must be able to empathize with his people.

Finally, in light of Wace's insistence on censoring any element of the Arthurian myth that cannot be verified, Lawman uses the Round Table scene as a metaphor that subverts the Norman tendency to monopolize history for its own political purposes. In addition, Lawman reveals his own awareness of the way in which a variety of stories on a single subject, whether consistent or contradictory, can still convey truth. After the appearance and establishment of the Round Table in Arthur's court, Lawman retains Wace's narrative structure by including a follow-up commentary on whether the stories of Arthur and his Round Table are true. Unlike Wace who claims in his commentary that the stories cannot be true, Lawman instead offers what Elizabeth Bryan describes as a "sophisticated meditation on history, narrative, and truth in which Lawman uses the table as a metaphor or models for the possibilities of true history" (27). Because Wace is skeptical of the historical truth of Arthur from the very beginning of the narrative, he routinely dismisses unverifiable elements of Arthur's story by blaming the numerous stories that have cropped up around the history of Arthur. Wace insists instead on the reliability of orderliness and ceremony. The Round Table, therefore, is simply a symbol of the Norman courtliness he so admires. For Lawman, on the other hand, the truth of Arthur's reign cannot be so easily dismissed or minimized. As Bryan argues, the "Accretion of stories and storytellers is represented" in the symbol of the Round Table "not as a threat but as a source of truth. Negotiating the very multivocality that Wace blames is the hopeful act of the truth seeker" (32).

Throughout his narrative, Lawman relishes in embellishing his stories, from the graphic descriptions of battle scenes to the long-winded speeches of generals and kings. Especially in the Arthurian narrative, Lawman sees all of the stories, whether fictional or real, come together in a single persona. As a character imbued with natural and supernatural qualities, English and Norman ideals, Arthur embodies the very act of discovering and understanding the link between the past and the present. For Lawman, it is not important whether every story of Arthur is a verifiable fact, but how those stories help critique and refine contemporary cultural and political ideals.

Conclusion

The historical context of Lawman's *Brut* provides an instructive frame of reference for our interpretation of his narrative and of Arthur in particular: it is an English epic intended for an English audience who had been conquered by the Normans only a century earlier. Lawman, perhaps dangerously, Anglicized heroes who, since Geoffrey of Monmouth's *Historia*, had traditionally been propagated as exemplar Norman heroes. Hence, many scholars have tended to read Lawman's *Brut* as an English nationalistic response to Norman culture and politics. Nonetheless, Lawman's depiction of Arthur is not an unadulterated iteration of Anglo-Saxon heroism—he shows signs of the same heroic foibles found in characters like Beowulf and Byrhtnoth while also exhibiting some of the virtues of a Norman king. Lawman also includes descriptions of Arthur that suggest Christ-like divinity, further complicating and heightening the spiritual significance of Arthur. The Eucharistic imagery, for example, in an earlier prophecy from Merlin, resonates throughout the narrative:

> of his breosten scullen æten aðele scopes;
> scullen of his blode beornes beon drunke.
> [. . . of his breast noble poets shall eat;
> of his blood shall men be drunk.] (9411-12).

Lawman's consistent emphasis on the spiritual and liminal qualities of Arthur reads not just as a gloss on his role as fairy prince or English hero, but as qualities that add to the complexity of Arthur's character. Such complexity ultimately allows Lawman to use him as a literary figure who can critique cultural and political ideals because he does not perfectly reflect any one form of national ideology.

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Joss's Jesus: Christ-figures in the Whedonverses

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Abstract

In the fifth season finale of Buffy the Vampire Slayer *(2001), Buffy sacrifices herself to save her sister (and the world) by leaping into a portal with her arms outstretched. In the final scenes of* The Cabin in the Woods *(2012), Marty refuses to die in order to save the world, instead watching as it crumbles around him. In the former, Buffy is an obvious Christ-figure, while in the latter Marty subverts the trope in his refusal to be a sacrifice. This paper explores the prevalence, meaning, and evolution of the Christ-figure trope in the works of Joss Whedon. Drawing from research in the fields of both Whedon studies and religion and popular culture, I define and set parameters for identifying Christ-figures before exploring the use of the Christ-figure in* Buffy the Vampire Slayer. *Finally, I briefly reflect on the question, what can we learn from the conflicted religiosity of the Whedonverses?.*

The field of Whedon Studies is dedicated to the academic study of the films, television series, and comic books written, directed, produced, and/or created by Joss Whedon, including such works as *Buffy the Vampire Slayer*, *Firefly*, and *Marvel's The Avengers*. A significant number of books, articles, and conference papers focus on the works of Whedon. Whedon Studies scholar Rhonda Wilcox has coined the term "Whedonverses" to describe Whedon's variety of works. There have been a small number of pieces written on religion in the Whedonverses, including multiple pieces on the themes of redemption and heroism in Whedon's works, but none specifically examining the use of Christ-figures. Though scholars recognize the Christ-figure as a recurring trope in the Whedonverses, no one to date has interrogated the use of Christ-figures or their evolution over the course of Whedon's career. This paper offers a solution to this oversight. Specifically, I will borrow the Christ-figure concept and the methodological framework for identifying cinematic Christ-figures developed by Anton Karl Kozlovic before applying said framework to Whedon's television series *Buffy the Vampire Slayer*. The titular character of the series is a prime example of a Christ-figure, as are other characters in the series. Continuing with Kozlovic's framework, a brief examination of other Christ-figures in the Whedonverses follows the *Buffy* case study. I then complicate Kozlovic's framework, which focuses on "the textual world *inside* the frame" and ignores "the world *outside* the frame," by questioning the connections between Whedon's atheistic worldview and his employment of Christ-figures throughout his works.

The Christ-figure

Scholars of religion and popular culture have for some time been discussing the cinematic Christ-figure. Matthew McEver traces the lineage of the "Messianic figure" to the biblical epics popular in 1950s Hollywood. Anton Karl Kozlovic, in his article "The Structural Characteristics of the Cinematic Christ-figure," defines "Christ-figure" in opposition to the "Jesus-figure" often found in biblical epics:

> "Jesus-figure" refers to any representation of Jesus himself. "Christ-figure" describes any figure in the arts who resembles Jesus. The personal name of Jesus . . . is used for the Jesus-figure. The title "Christ"—the "Messiah," or the "Anointed One"—is used for those who are seen to reflect his mission. In cinema, writers and directors present both Jesus-figures and Christ-figures. (par. 1)

In other words, Christ-figures covertly rather than overtly symbolize Jesus. This subtlety is what arguably makes Christ-figures more interesting to audiences (and scholars).[1] Kozlovic names twenty-five characteristics of Christ-figures, which are determined through his use of "humanist film criticism," that is, "examining the textual world *inside* the frame, but not the world *outside* the frame" (par. 18, emphasis original). Kozlovic emphasizes that often, though certainly not always, a significant number of characteristics will apply to the character in question. The characteristics include:

1. Tangible
2. Central
3. Outsider
4. Divinely sourced and tasked
5. Alter egos
6. Special normal
7. Twelve associates
8. The holy age
9. A betrayer associate
10. A sexually-identified woman
11. Pointing prophet, baptism rites
12. A decisive death and resurrection references
13. Triumphalism
14. Service to "lesser," even ungrateful, others
15. A willing sacrifice
16. Innocent
17. A cruciform pose
18. Cross associations
19. Miracles and signs
20. Simplicity
21. Poverty
22. Jesus's garb (physical and spiritual)
23. Blue eyes
24. Holy exclamations
25. "J.C." initials and "Chris"

Additionally, as Arnfríður Guðmundsdóttir notes, most scholars "would agree that a Christ-figure has to stand independently without an explicit reference to Christ in the film" (28). Accepting the parameters set forth

1. Guðmundsdóttir writes, "Female Christ-figures in films are intriguing *theologically* because they raise issues about the theological significance of Jesus' historical maleness and especially how Christ may be viewed or incarnate among us today" (27, emphasis added).

by Kozlovic along with Guðmundsdóttir's suggestion, I will now explore Whedon's first created television series, *Buffy the Vampire Slayer*, as a case study.

Buffy: A Case Study

Buffy the Vampire Slayer (1997-2003) narrates the life of Buffy Summers, a teenager living in Sunnydale, California. The pilot reveals that Sunnydale is a "Hellmouth," a portal of mystical energy that draws all manner of the supernatural, and Buffy is the Slayer, a young woman chosen to be the sole fighter against evil in the world. Buffy, along with her friends Willow and Xander and her Watcher Rupert Giles, fights vampires and demons and stops a good many apocalypses while traversing life as a young (straight white) woman in America. Before entering into a detailed discussion of *Buffy the Vampire Slayer* (hereafter *BtVS*), it should be noted that, as "with much popular culture, *Buffy* is less interested in faithfully adhering to biblical or Christian traditions than in drawing on particular motifs at regular points to serve its (secular) themes of Buffy as a savior for humanity" (Weaver 69-70). Thus, *BtVS* is a classic example of the covert symbolism characteristic of Christ-figures.

There are multiple examples of Christ-figures in *BtVS*, but the most obvious is undoubtedly Buffy herself. She fits a significant number of the characteristics suggested by Kozlovic, including #1, #2, #3, #4, #5, #6, #11, #12, #13, #14, #15, #16, #17, #18, and #22.

In addition to obvious qualities such as being tangible [#1] and being central [#2], Buffy also certainly fits the Christ-figure characteristic of being an "outsider" [#3]. She is not shown to be particularly popular at school, nor are her friends. Willow, a lesbian "Wicca," and Xander, a clumsy goofball based loosely on Whedon himself, especially are outcasts at Sunnydale High School, ridiculed by the beautiful and popular Cordelia. Buffy appears to be a typical teenager, and her classmates do not initially suspect her secret life, allowing her to live what appears to the average Sunnydale resident the normal life of a young woman working at the Doublemeat Palace [#5, #6]. Buffy is clearly "divinely sourced and tasked" [#4]; consider, for example, the opening voiceover heard at the beginnings of the earliest episodes of *BtVS*: "In every generation, there is a chosen one: one girl in all the world. She alone will stand against the vampires, the demons, and the forces of darkness. She is the Slayer." In the final season, it is revealed that the Slayer line began when a group of shamanic men infused a young girl from their village with demon blood and tasked her with fighting off evil.

Regarding the "pointing prophet" [#11], Giles is a possible choice for the John-the-Baptist role, as he trains and teaches Buffy and guides her friends, and he quickly becomes a father figure to the group. The second half of [#11], "baptism rites," might be found in the first season finale in which Buffy falls into a pool of water and dies; Xander later revives her so she can go on to kill the Master (the season's "Big Bad") and stop the impending apocalypse. Admittedly, these are loose interpretations of Kozlovic's description of the pointing prophet and baptism rites. In fact, there are a number Kozlovic's characteristics that could, with a bit of stretching of the imagination, fit Buffy. These include:

- [#9] "A betrayer associate"—if we accept that Buffy's associates parallel Jesus' disciples, then it could be argued that Willow's transition into "Dark Willow" at the end of the sixth season could be read as an example of betrayal, especially as Willow seems to disavow Buffy's morality.

- [#24] "Holy exclamations"—this reading of BtVS does not account for all holy exclamations. Exclamations involving "god" and "lord" are numerous and varied. However, the only time a holy exclamation other than these occurs is when Xander finds out that Tara has been murdered and he directs his exclamation to Willow, who has already transitioned to Dark Willow: "Christ, Wil . . ." ("Villains").

- [#20] "Simplicity"—Buffy does not fit the description of "nerds, klutzes, bumbling simpletons, mentally unbalanced, or fools" (Kozlovic par. 59). However, she does struggle academically throughout the series, both in high school and in college. Notably, she unexpectedly scores well on the SAT.

- [#21] "Poverty"—Buffy by no means experiences poverty. However, she finds herself in need of money to pay the mortgage following her mother's death in the fifth season. In "Life Serial," she seeks a loan, which provides one of the episode's conflicts.

- [#25] "J. C. initials"—Buffy Anne Summers, the given name of Buffy, is obviously not an example of the J. C. initials. However, "Buffy" is a diminutive of "Elizabeth" (from the way a child pro nounces the last syllabus), and Elizabeth was the name of the so-called Virgin Queen, leading to a possible connection from Buffy to the Virgin Marry.

Obviously, with a bit of imagination, Buffy (indeed, many characters from many films and television shows) can be read to fit a significant number of Kozlovic's characteristics of the Christ-figure. In order to explore even further Buffy's status as a Christ-figure within *BtVS*, it is necessary to examine *both* of her deaths.

Buffy first dies in the first season finale, "Prophecy Girl." In this episode, Giles uncovers a prophecy that Buffy "must die" in order to stop the Master, the ancient vampire who plans to usher in the apocalypse. Upon overhearing Giles and the vampire Angel discussing the prophecy, Buffy displays a range of emotions, beginning with ecstatic laughter and ending with desperate fury as she "quits" being the Slayer: "I quit. I resign. I'm fired. You can find someone else." She then rips off her crucifix, given to her by Angel. Already, the viewer must acknowledge the presence of the cross; despite the lack of an omniscient god in the series,[2] cross imagery is omnipresent in *BtVS*. Gregory Erickson notes,

> In current American culture as well, as present as the cross is, what it signifies is ambiguous. No longer the space of Christ's suffering, or a sign of religious opulence, the American cross, as Harold Bloom says, is the empty cross from which "Jesus has already risen." As Bloom interprets it, American religion quests for the forty days when the disciples were with Christ. . . . Buffy's cross, as well, is a simulacrum—a copy with no original—a sacred and powerful sign, signifying nothing. (115)

Viewers perhaps accept without difficulty the presence of the cross around Buffy's neck, as well as the use of holy water against vampires, due to the connection of such relics to vampire mythology, especially as explained in Bram Stoker's *Dracula*. The cross, as Erickson has noted, signifies nothing, and its presence is never acknowledged as anything other than vampire repellant.

Buffy then appeals to Giles, her father figure:

> GILES: Buffy, if the Master rises—
> BUFFY: I don't care. . . . I don't care. Giles, I'm sixteen years old.
> I—I don't wanna die.

2. In "Conversations With Dead People," an episode of the final season of *BtVS*, a former classmate-turned-vampire asks Buffy if God exists: "Is there any word on that, by the way?" She responds, "Nothing solid."

This moment recalls Jesus praying in Gethsemane: "And going a little farther, [Jesus] threw himself on the ground and prayed, 'My Father, if it is possible, let this cup pass from me; yet not what I want but what you want'" (*NRSV,* Matt. 26:39). While Jesus' words are certainly more eloquent than Buffy's simple "I don't wanna die," Jesus—similar to the weeping Buffy—displays an intense emotion when he throws himself on the ground.

Later in the episode, Buffy is seen wearing a white dress, the crucifix returned to her neck, walking through underground tunnels toward her death at the hands of the Master. As Kozlovic notes regarding the "spiritual garb" [#22] of Christ-figures, "Many cinematic Christ-figures are clothed to look like popular images of Jesus in his iconic white robes (i.e., the [color] of purity and holiness)" (par. 63). Buffy, after fervently denying her role as the Slayer, quietly accepts her fate. She is killed, and Xander resuscitates her, after which she succeeds in staking the Master and staving off the apocalypse. Undoubtedly, her pleas, her appearance, and her willing sacrifice create a passing argument for Buffy as a Christ-figure in "Prophecy Girl."

The second time Buffy dies, she is older and has gained a sister. Dawn Summers appears suddenly at the beginning of the fifth season; it is quickly revealed that she is actually the "Key," a sort of amalgam of mystical energy sent to Buffy in the form of a sister by a group of monks trying to keep the Key from a demon god called Glorificus, who plans to use it to dissolve the barriers between the various hells and the earthly dimension. Over the course of the fifth season, Buffy embraces Dawn as her sister despite her unorthodox origins and, in the season finale, dies in Dawn's place. This willing sacrifice [#15] is made despite her sister's objections as they stand atop a creaking tower beneath which a dimensional rift has opened: as Dawn pleads, "Blood starts it, and until the blood stops flowing, it'll never stop," Buffy quietly assures her, "This is the work that I have to do." The episode, titled "The Gift," centers around Buffy's anxiety regarding an earlier revelation, received via vision quest: "Death is your gift." Roslyn Weaver writes that such a remark "may recall for some viewers Christian ideas about the 'gift' of eternal life brought about by Christ's death" (70). Buffy's choice to die in "The Gift" perfectly exemplifies Kozlovic's description of the "willing sacrifice":

> Having assumed the mantle of Christhood, Christ-figures are frequently empowered to choose sacrifice out of their newfound knowledge, status, position, mission requirements, etc. . . . Fre-

> quently, dying is the *best* thing they can do, and they really *want* to do it, usually against the loving protests of others. (par. 51)

When Buffy leaps into the rift in order to close it, she does so of her own free will and knowing that her blood will cause it to close. Despite the fact that Dawn's blood opened the rift (meaning the rest of Dawn's blood must be used to close the rift), Buffy understands that her blood is the same as Dawn's. The sisters share "Summers blood," as Buffy tells Dawn early in season five as they kneel on the ground, their hands visibly pierced and paralleling the stigmata ("Blood Ties"). Blood is also central to "The Gift." Early in the episode, as all Buffy and her friends sit around a table discussing how to save Dawn, the following exchange occurs:

> XANDER: Why blood? Why Dawn's blood? I mean, why couldn't it be, like, a lymph ritual?
> SPIKE: 'Cause it's always got to be blood. . . . Blood is life, lackbrain. Why do you think we [vampires] eat it? It's what keeps you going, makes you warm, makes you hard, makes you other than dead. 'Course it's her blood.

While Kozlovic does not require bloodflow in any element of his characteristics of the Christ-figure, the trope certainly does not suffer from the presence of blood. Indeed, when taking into consideration Buffy's gender, bloodflow seems quite appropriate, bringing to mind the flow of menstrual blood that often signals the reproductive power of a biological woman. Blood is sexual; after all, Spike, undoubtedly the most sexualized male vampire in *BtVS*, says that blood is what "makes you hard." The connections between blood and women are numerous and certainly bring new meaning to the Christ-figure in female form.

When Buffy leaps into the rift in order to close it, she spreads her arms so that she appears in the classic "cruciform pose" [17]. (See image.)

This is perhaps one of the most blatant examples of a Christ-figure in the Whedonverses. The voiceover played during the scene is given by Buffy, presumably her last words: "[Giles,] give my love to my friends. You have to take care of them now. You have to take care of each other. You have to be strong." This, according to Weaver, "can be read as echoing Christ's words to his mother and John that ensure John will take care of Mary" (70).

There are other examples of Christ-figures throughout *BtVS*. A notable example is Xander in the sixth season finale, "Grave." In this episode, Xander, who has been employed as a carpenter since graduating high school (obviously an allusion to Jesus, traditionally a carpenter, although Kozlovic does not specifically mention job-type as one of his characteristics), stops Willow from ushering in the apocalypse following the death of her girlfriend, Tara. Because Xander, unlike Buffy and Willow, has no supernatural powers—that is, he is completely ordinary—he is forced to stop Willow using only his words. While Buffy is trapped underground with Dawn and Giles is incapacitated with Xander's girlfriend Anya, Xander begs Willow to stop. Blogger Kristin Rawls writes, "This might be the most explicitly Christian moment in the show, and it's surprising in a secular series with a humanist impulse that dabbles primarily in other spiritual mythologies."[3] As Xander recounts a story from when he and Willow were both five-years-old and she broke a yellow crayon, the viewer understands that Xander's purpose is to remind Willow that love exists in the world. Earlier in the episode, Willow experiences a surge of power via Giles and decides that the only way to end the pain and suffering in the world, which she now feels, is to end it. The following exchange occurs:

> XANDER: I love crayon-breaky Willow. I love scary, veiny Willow. So if I'm going out, it's here. If you wanna kill the world, well, then start with me. I've earned that.
> WILLOW: Think I won't?
> XANDER: It doesn't matter. I'll still love you.
> WILLOW: Shut up. [She sends a bolt of energy towards him, resulting in a gash on his cheek.]
> XANDER: I love you.
> WILLOW: [She hurls another bolt, sending Xander to his knees in pain. A tear slides down her cheek.]
> XANDER: [Stands, his shirt ripped open and chest bleeding.]

3. I would disagree with Rawls that *BtVS* "dabbles primarily in other mythologies." See Erickson for an analysis of the influence of American Christianity on *BtVS*.

I—I love you.
WILLOW: Shut up!

Xander continues to repeat "I love you" as he walks toward Willow and her power drains from her. The scene ends with Willow weeping in Xander's arms. Xander is credited with saving the world, and most viewers understand his actions as representative of a Christ-figure. As Giles tells Anya of Xander in the final minutes of the episode, "He saved us all."[4]

So, what about Willow? This question naturally follows any discussion of both Buffy's and Xander's statuses as Christ-figures. The three friends, often called the "Scooby Gang," make up a trio, and, along with Giles, the dynamics of this are explored in the penultimate episode of the fourth season, "Primeval," in which the four combine their strengths to defeat the Frankenstein-esque Big Bad: Giles' knowledge (*sophus*), Willow's magic (*spiritus*), Xander's bravery (*animus*), and Buffy's strength (*manus*). While Buffy never claims any religious affiliation and Xander's family is only once described as Episcopalian ("Hell's Bells"), Willow is the only member of the trio who multiple times mentions her religion—Judaism. It is certainly interesting that the only Jewish member of the Scooby Gang is never portrayed as a Christ-figure. Was Jesus not, after all, himself Jewish?

Elsewhere in the Whedonverses

The Christ-figure trope is not only found in *BtVS*. In fact, Christ-figures may be found in each of the television shows that make up the Whedonverses: e.g., Angel, Doyle, and Cordelia in *Angel*; River in *Firefly*; Echo/Caroline in *Dollhouse*; and Agent Coulson in *Agents of S.H.I.E.L.D.* Christ-figures are also found in a number of Whedon's films, including *The Cabin in the Woods* and *Marvel's The Avengers*. In *The Cabin in the Woods*, a 2012 horror film co-written by Whedon, the Christ-figure is Marty Mikalski, a stoner who joins his friends on a weekend trip to an isolated cabin deep in the woods. Unbeknownst to the group of friends, they are under surveillance by an underground facility who execute them systematically—indeed, ritualistically—in order to stave off the apocalypse and appease the Ancient Ones. Marty, the archetypal fool, undoes the formula when he does not die. The Director of the underground facility tells him

4. It is worth mentioning that this is the only season finale with which Whedon had no direct involvement; he wrote and/or directed all other season finales for *BtVS*. During the sixth season of *BtVS,* Whedon was busy with his newest television series, *Firefly*. Many fans credit the season's showrunner, Marti Noxon, with the Christianized direction "Grave" took.

that he must die to save humanity, and Marty refuses, choosing to let the world end. He tells the Director, "If you've gotta kill all my friends, maybe it's time for a change," and Dana, the only other survivor, comments as they share one final joint, "You were right. Humanity . . . it's time to give someone else a chance." While Marty sets in motion a change that almost seems to reflect what Kozlovic calls "triumphalism," a victory in the face of seeming defeat (such as the triumphal victory initiated by Christ's death), Marty does so at the expense of humanity. This may be, in a way, a subversion of the Christ-figure found in Buffy and Xander. While his first television series featured classic examples of Christ-figures, Whedon seems to have turned the trope on its head with Marty's refusal to fulfill his role as a savior for humanity. Flowing blood represents salvific power in *BtVS*'s "The Gift," but bloodflow is hardly atoning in *The Cabin in the Woods.* Theologian J. Ryan Parker contrasts the annual sacrifice by the facility with the penal substitutionary atonement theory, the idea that Christ's death on the cross served as a substitution for all sinners:

> A key difference between the rite in *The Cabin in the Woods* and [penal substitutionary atonement theory] is certainly the number of deaths required to appease angry gods. The former is an ongoing sacrifice, whereas the latter only required one death, that of Jesus. (202)

The re-appropriation of bloodflow and the Christ-figure seems to be a rejection of the Jesus story, of the Christ-figure and the theme of redemption so characteristic of the Whedonverses. In *The Cabin in the Woods*, bloodflow must repeat in an annual ritualistic series of deaths, rather than Christ's single death, a single event that saved all of humanity at once.

Marvel's The Avengers, released a mere month after *The Cabin in the Woods*, also features a sort of Christ-figure in Tony Stark/Iron Man, who takes the missile meant to destroy Manhattan into a portal that has been opened and is rapidly closing. As he flies with the missile into the portal, he believes that he will die; he does not, but he is a willing sacrifice nonetheless. Given this classic example of a sacrifice, why does Whedon, along with his co-writer Drew Goddard, write a subversion of the willing sacrifice for a film released at the same time?

Why Christ-figures?

A number of questions stemming from the use of Christ-figures in the

Whedonverses arise. Whedon himself is a well-documented atheist,[5] but his writing is filled with allusions to various religions, most often Christianity. As K. Dale Koontz asks in the introduction to *Joss Whedon and Religion: Essays on an Angry Atheist's Explorations of the Sacred*:

> Why would someone who so adamantly professed himself to be an atheist spend so much time grappling with issues that are often associated with faith in the unseen and unknown? After all, you can't watch three hours of Whedon's work without rubbing up against questions of redemption and grace, examining an expansive definition of family, or confronting the perils of blind zealotry. (2)

Though an argument for the "secularization" of Whedon's work and the Whedonverses certainly exists (consider Mal's aversion to religion in *Firefly*: "You're welcome on my boat. God ain't" ["The Train Job"]), the use of Christ-figures results from Hollywood culture. Kozlovic notes, "Hollywood films are frequently created within a Judaeo-Christian [sic] context. Therefore, it is almost a natural response for Western scriptwriters" like Whedon, raised in the United States and educated briefly in England, "to tap into this familiar religious heritage when creating their new heroes," drawing "consciously or unconsciously from their own [socialization], enculturation, and professional education" (par. 10). Numerous scholars have written about the influence of Joseph Campbell on Whedon.[6] As Kozlovic explains, "Christ-figures sometimes result because filmmakers have been influenced by the Hero Cycle theories of [Campbell]. . . . Some of his famous adherents are George Lucas with his *Star Wars* trilogy and George Miller with his apocalyptic *Mad Max* trilogy" (par. 9). The Hero Cycle appears with Buffy, as does the Christ-figure trope, but what about Marty? Perhaps the use of Christ-figures merely stems from Whedon's socialization in the United States, England, and Hollywood; after all, both his father and grandfather were screenwriters. Perhaps the Christ-figure allows Whedon to wax philosophical (and symbolic) on Western culture and Christianity. The simultaneous sudden subversion of the Christ-figure trope by Whedon in *The Cabin in the Woods* alongside the willing sacrifice of Tony Stark/Iron Man in *Marvel's The Avengers* proves especially interesting. While Marty refuses to sacrifice himself for humanity, Tony Stark/Iron Man appears determined to save the day even if it costs his life.

5. E.g., see Baillou2.

6. E.g., see Wilcox 31.

Certainly, Christ-figures in the Whedonverses function in the creation of heroes and to serve Whedon's recurring theme of redemption. However, Marty emerges as a sort of hero at the end of *The Cabin in the Woods*, even as the world crumbles around him. It appears that Whedon, in his subversive work on *The Cabin in the Woods*, is writing *through* the Christ-figure trope so beloved by Hollywood in order to find new ways to create heroes.

Conclusion

While the future of the Christ-figure trope in the Whedonverses remains in question—will Whedon or won't Whedon continue to configure heroes according to Christ-figures, or might he write through and past the Christ-figure trope to find new ways for creating heroes?—we may be certain that the Whedonverses contain a wealth of Christ-figures from which to choose. Buffy is perhaps the strongest example through her calling as the Slayer, while Xander in *BtVS*'s sixth season finale remains one of the more blatant Christ-figures. Other Christ-figures in the Whedonverses exist, including Tony Stark/Iron Man in *Marvel's The Avengers*; however, it is interesting to note the presence of a character whose role subverts that of the typical Christ-figure: Marty in *The Cabin in the Woods*. Marty and his refusal to be a "willing sacrifice" (i.e., to conform to the Christ-figure trope) reveals a new path for the creation of heroes in the Whedonverses. While Whedon's work will undoubtedly continue to wrestle with themes of redemption and heroism, the exact configuration of these themes—how will redemption occur and how will heroes be created?—remains to be seen.

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Granger Causality of Interest Rate and Exchange Rate on Stock Volatility at Chicago Options Market

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Abstract

This paper investigates the Granger Causality test to determine the correlation between interest rates and exchange rates with the composite stock volatility measurement of different companies under the Chicago Board Options and Exchange. Using the daily sector data for all observed variables from the St. Louis Fed over the period of 2007-2012, as well as introducing the technique of autoregressive lag model, I have examined whether the current and the previous values of a particular volatility index, interest rate, and exchange rate could have significant Granger Causality effects to the return behavior of those other indices, interest rates, and exchange rates. A two-way Granger Causality test was performed within the R studio, and the estimated result makes it essential to understand how the stock volatility indices behave over the contemplated time, especially with the following changes in interest rate and exchange rate, thus forecasting one another. The result further indicates, in most cases, interest rates positively Granger cause the stock market volatility indices more than in comparison with the exchange rates within the time period, although both of them are identified as major determinants of stock price volatility.

Keywords: Stock Volatility Index; Granger Causality; Exchange rate; Interest rate
JEL category: JEL: C21, C22

Stock volatility means the relative rate at which the price of a security moves up and down. Volatility is found by calculating the annualized standard deviation of a daily change in price. If the price of a stock moves up and down rapidly over a short period of time, we say it has high volatility. On the other hand, if the price almost never changes, we say it has low volatility. In finance, volatility is a measure of the price variation of a financial instrument over time. How far and fast stock prices move can be measured by stock market volatility. Several indicators have been developed over the years, such as the S&P 500 Volatility Index (VIX), the NASDAQ Volatility Index (VXN), and the Russell 2000 Volatility Index (RVX), to track the status of broad market volatility and help investors decide when to buy or sell stocks. Stock prices rarely move in a straight line. Most of the time they move up and down, even sometimes trending higher and lower. Interest rate and foreign exchange rate risks are two significant economic and financial factors that affect the common stock value. The interest rate, which reflects the price of money, has an effect on other variables in money and capital markets. The interest rates indirectly affect the valuation of the stock prices, and stock volatility directly creates a shift between the money market and capital market instruments.

The "stock oriented" idea of the exchange rate was studied by Gul and Ekinci (2006). Gul and Ekinci states that advances in the stock market affect the exchange rate through the liquidity and wealth effects: a rise in the interest rate increases the opportunity cost of holding cash balances and, therefore, creates a negative impact on money demand. This reduction in money demand creates an excess supply of credit and stimulates a decrease in stock prices. A decrease in stock prices reduces the wealth of domestic investors, which lowers their demand for money further. Banks then react by lowering interest rates, which dampens capital inflows, lessening the demand for domestic currency, and therefore depreciating domestic currency. Hence, this will cause an impact on the country's exchange rate situation. In a separate study, Md-Yusuf and Rahman (2012) argued that foreign exchange rates are a major source of macroeconomic uncertainty that affects the stock volatility. Foreign exchange rates have become highly volatile since the abandonment of the fixed exchange rate system in 1973. The volatility has been considered a risk in the exchange rate, and the risk has certain implications on the economic growth of a country, as the company's competitiveness within the country is generally affected by the exchange rate changes through their impact on input and output price. When currency appreciates, the sales and profits of exporters will decline and stock prices will drop, due to the fact that exporters lose their international competitiveness. On the other hand, importers' competitiveness in domestic markets will increase, which would lead to the growth in profit and stock prices. These scenarios would be opposite in the case of currency depreciation. Exchange rate volatility influences the value of the stock, since the future cash flows of the firm will change and affect their investment plan on stock or bond. Previous findings reveal that exchange rates and stock prices demonstrate a high relationship when returns in asset markets are lower and volatility is higher.

This paper deals with the variables, which are the different companies' stock volatilities, the exchange rates, and the interest rates. The four stock volatilities from the set of companies' stock volatility are called CBOE Volatility Index® (VIX®), CBOE NASDAQ 100 Volatility Index, CBOE S&P 500 3-Month Volatility Index, CBOE Eurocurrency ETF Volatility Index. The daily data from the Chicago Board Options Exchange (CBOE)'s—the largest U.S. options exchange with annual trading volume—are collected for those stock price volatilities. In the case of exchange rates, I went through the rates of a few influential and controlling currencies that are most commonly connected with U.S. business and exchange. These are the U.S./Euro Foreign Exchange Rate, the Japan/U.S. Foreign Exchange Rate, and the U.S./U.K. Foreign Exchange Rate. The last two exchange rates that I took are Japan/U.S. Foreign Exchange Rate and U.S./U.K. Foreign Exchange Rate, and I want to examine a stimulating picture about how the Granger causes stock volatility index. For interest rates, I collected the daily rates of the 3-Month Certificate of Deposit: Secondary Market Rate, the 6-Month Certificate of Deposit: Secondary Market Rate, and the 3-Month Treasury Bill: Secondary Market Rate from the *St. Louis Fed* as a measure of effective rate. I am using only the daily data so that other comparative measurement of interest rates cannot be used predominantly.

Ex-ante Discussion

The performance of the stock market can reflect the overall performance of a country's economy. When the stock market is doing well, it may imply that the economy is experiencing high growth. It is proven that the Granger testing procedure requires one set up and tests two equations. The functional form of the model may be illustrated in the following form:

$$y_t = \alpha_0 + \alpha_1 y_{t-1} + \alpha_2 y_{t-2} + \beta_1 x_{t-1} + \beta_2 x_{t-2} + \varepsilon_t$$

$$x_t = \gamma_0 + \gamma_1 y_{t-1} + \gamma_2 y_{t-2} + \delta_1 x_{t-1} + \delta_2 x_{t-2} + \mu_t$$

The first equation is used to test the following null hypothesis. H_0: x_t does not cause $y_t(x_t \nRightarrow y_t)$.

Unrestricted regression: $y_t = \alpha_0 + \alpha_1 y_{t-1} + \alpha_2 y_{t-2} + \beta_1 x_{t-1} + \beta_2 x_{t-2} + \varepsilon_t$

Restricted regression: $y_t = \alpha_0 + \alpha_1 y_{t-1} + \alpha_2 y_{t-2} + \varepsilon_t$

From these regressions, we can calculate the joint *F-statistic*. If the *F-statistic* is high enough, then we can reject H_0 (the null hypothesis) and conclude that x_t causes $y_t\,(x_t \Rightarrow y_t)$. The second equation is used to test the null hypothesis. $H_0 : y_t$ does not cause $x_t\,(y_t \nRightarrow x_t)$

Unrestricted regression: $x_t = \gamma_0 + \gamma_1 y_{t-1} + \gamma_2 y_{t-2} + \delta_2 x_{t-2} + \mu_t$

Restricted regression: $x_t = \gamma_0 + \delta_1 x_{t-1} + \delta_2 x_{t-2} + \mu_t$

From these regressions, we may calculate a second *F-statistic*. If the *F-statistic* is high enough, then we can reject H_0 and conclude that y_t *does* cause $x_t\,(y_t \Rightarrow x_t)$.

In each equation, the current value of one variable (x_t or y_t) is a function of the other variable and its own value in previous time periods ('lagged' values). The thought process behind the Granger test is that, if previous values of y_t variable significantly influence current values of variable x_t, then one can say that y_t causes x_t. Recall that the purpose of this study is to find out whether the interest rates and the exchange rates Granger causes the volatility index and vice versa. If the interest rates or the exchange rates cause changes in the volatility index, then we could expect those changes in the stock volatility index to start Granger causes in the interest rate or exchange rate. The regression procedure was designed by including ten variables: four are volatility indices of different measurement, three for representative exchange rates, and three for interest rates. The data series that the model incorporates was from the Federal Reserve Bank of St. Louis, namely as FRED economic data. I have practiced the common data set ranging from December 2007 to December 2012. The volatility indices are based on the common stock prices of the top publicly traded American companies stock and bond. I used the VIX (the implied volatility index on stocks constructed using S&P 500 index options) as our measure of stock market volatility; and the VXNCLS, also known as the NASDAQ 100 (the implied volatility index on domestic and international non-financial securities), based on their market capitalizations, with certain rules capping the influence of the largest components; the EVZCLS, also known as the Euro VIX (the implied volatility index on the euro-dollar exchange rate), constructed using the options traded on the Currency Shares

Euro Trust ETF, as my measure for exchange rate volatility.[1] The CBOE Eurocurrency ETF Volatility Index (Ticker - EVZ) measures the market's expectation of 30-day volatility of the U.S./Euro Exchange Rate by applying the VIX methodology to options on the Currency Shares Euro Trust (Ticker - FXE).

Literature Review

A significant number of previous studies conducted in this area for a variety of countries using various techniques have produced varying results. Internationalization of stock markets, liberalized capital flows, and huge foreign investment in U.S. equity markets have led stock and foreign exchange markets to become increasingly interdependent and caused several financial and currency crises across the whole world, especially in U.S. during the fiscal year 2008-2009. Mishra et al. (2007) pointed out that different emerging markets around the globe have led academicians and practitioners to re-examine the nature of volatility spillovers between stock and foreign exchange markets that have seen large correlated movements resulting in market contamination. One related study conducted by Kutty (2010) examined the relationship between stock prices and exchange rates in Mexico. The stock index data for Kutty's study, obtained from the Dow Jones News/Retrieval, is provided by Dow Jones and consists of weekly closing of the *Bolsa*, Mexico's equity index, a market capitalization weighted index of the leading 35-40 stocks. The value of the Mexican Peso per U.S. dollar starting from the first week of January 1989 to the last week of December 2006 was obtained from the International Monetary Market. After eliminating some of the incompatible data, a total of 849 data points were generated. The Granger Causality test shows that stock prices lead exchange rates in the short run, and there is no long run relationship between these two variables. This finding substantiated the results of Bahmani-Oskooee and Sohrabian's (1992) conclusion, but contradicts the findings of other studies, which reported a long-term relationship between exchange rates and stock prices (Kutty, 2010; Bahmani-Oskooee & Sohrabian, 1992).

In a paper, Dimitrova (2005) studied if there was a link between the stock market and exchange rates that might explain fluctuations in either market. He made the case that, in the short run, an upward trend in the stock market may cause currency depreciation, whereas weak currency may cause a decline in the stock market. To test these assertions, he used a multivariate, open-economy, short run model that allowed for simultaneous equilibrium in the goods, money, foreign exchange, and stock markets in two countries. Specifically, this paper focused on the United States and the United Kingdom over the period of January 1990 through August 2004. It found support for the hypothesis that a depreciation of the currency may depress the stock market, and the stock market will react with a less than one percent decline to a one percent depreciation of the exchange rate. This also implies that an appreciating exchange rate boosts the stock market.

Earlier research by Neih and Lee (2001) examined the dynamic relationship between stock prices and exchange rates for the G7 countries using basic cointegration tests and Vector Error correction models from 1993 to 1996. This research did not account for dual causality between the variables and their findings suggest that there is no long run relationship between the stock prices and the exchange rates in G7 counties. Yet, it has been observed that exchange rates have been used to explain the behavior of stock prices on the assumption of corporate earnings tend to respond to fluctuations in exchange rates.

Muller and Verschoor (2006) examined how multinational firms in the U.S. are affected by exchange rate fluctuations. They believed that currency movements are a major source of macroeconomic instability, which affects a firm's value, a situation they refer to as exchange rate exposure. They outlined several theoretical reasons why the exchange rate and stock price interaction might be asymmetric. These include the asymmetric impact of hedging on cash flow, firms pricing to market-strategies, asymmetry due to hysteric behavior, investors' over-reaction and mispricing errors, and nonlinear currency risk exposure. They have demonstrated, moreover, that asymmetries are more pronounced towards large versus small currency fluctuations than over depreciation and appreciation cycles.

In a separate research project, the relationship between Nifty returns and Indian Rupee/U.S. Dollar Exchange Rates has been widely examined by Agrawal et al. (2010). They found that the correlation between Nifty returns and exchange rates were negative. Further investigation into the causal relationship between the two variables using the Granger Causality test highlighted a kind of unidirectional relationship between Nifty returns and exchange rates, running from the former toward the latter.

Muradoglu et al. (2000) investigated the causal relation between market returns and exchange rates, interest rates, inflation, and industrial production for 19 emerging markets from 1976 to 1997. Their findings supported that the relation between stock returns and macroeconomic variables was mainly linked to the size of the stock market. Kim (2003) used monthly data for the period between January 1974 and December 1998 in the United States. The findings supported that stock prices have a positive correlation with industrial production, but a negative relationship with the real exchange rate, interest rate, and inflation. Another paper written by Zafar, Urooj, and Durrani (2008) exhibited that relating short term interest rates with stock returns and market volatility established that nominal one month T-bill yield had a significantly positive relation with market variance, but negatively correlated with future stock returns. Another study by Çifter and Ozun (2007) applied the Granger Causality test to daily closing values of the Istanbul Stock Exchange 100 Index and compounded interest rates to examine cthe impact of changes in the interest rates on the stock returns. Their results proved interest rate as a Granger Causality of ISE 100 Index starting with nine days' time-scale effect and specified that effects of interest rates on stock return increased with higher time scales.

A similar but extensive study by Muktadir-al-Mukit (2012) on volatility of market index at the Dhaka Stock Exchange (DSE) observed that, both in the long run and in the short run, interest rates are ranked first in terms of the impact on the change of market index and also exchange rates have a positive shock where interest rates have a negative shock on the market index. By using the Johansen procedure of the cointegration test, Muktadir-al-Mukit suggested that, in the long run, exchange rates have a positive impact and interest rates have a negative impact on stock prices where the coefficients of all the explanatory variables are found statistically significant. The estimated error correction coefficient indicates that about 7.8 percent deviation of the DSE general index from its long run equilibrium level is corrected each period in the short run. The interest rate and the exchange rate have negative impacts on the stock market index in the long run as well as the short run, providing some useful insights into the effects on the stock market index of Malaysia, as shown in the research conducted by Thang (2009). In order to search for the long run and short run impacts, respectively, he used the standard econometrics time series model as the Johansen Juselius (JJ) Cointegration test, the Vector Error Correction Model (VECM), and the Granger Causality test. The author divulges that interest rates have a negative impact on the stock market index. When the interest rate is high, investors will move their money from the equity market to savings, fixed deposits, and bond markets. By contrast, when the interest rate is low, investors will shift their money into the stock market in order to gain higher profits.

Methodology

As previously stated, the methodology I use is the two-way Granger Causality, which is an indistinct but recognizable application of the joint *F-statistic*. Usually, time series variables are used for this type of test. If a time series is stationary, the test is performed using the level values of two (or more) sets of variables. On the other hand, if the variables are supposed to be non-stationary, then the test that will be used is the *Augmented Dickey-Fuller* test (the R command adf.test), testing for a unit root (when a series has a unit root it is non-stationary). The null hypothesis is that the series is non-stationary; if the *p-value* is low enough then we will reject the null hypothesis. On the other hand, if the *p-value* is higher than 5% then we must accept the null hypothesis for non-stationarity and will try for transforming the series. Typically, the first differences of any series will be stationary. The number of lags to be included is usually chosen using the *Akaike information criterion***.** Any particular lagged value of one of the variables is retained in the regression if it is significant according to a *t-test* and the other lagged values of the variable jointly add explanatory power to the model according to an *F-test*. The null hypothesis of no Granger Causality is retained, if and only if, no lagged values of an explanatory variable have been retained in the regression. In practice, it might be the case that neither variable Granger causes the other or that each of the two variables Granger causes the other.

Empirical Results and Findings

After running the standard statistical package R, installing all the relevant packages, and opening all the appropriate libraries such as install. Packages("fImport") and library(fImport) and writing down the relevant codes to include all of the observed variables and extracting the data set from St. Louis Fred by using the R command, I got the following basic statistical results. I have also transformed the data set into a stationary data after performing the unit root test. The R-command established all the pertinent results, which is recorded into the following Table 1 as the summary statistics. This table also shows the descriptive statistics of the chosen ten variables as a first part of my result. The optimal lag length attaching with the model can also be found from the appropriate R-command.

The preliminary analysis for all series demonstrates that interest rates volatilities are highly persistent (according to their standard deviation) but mean reverting. The two volatility indices with the shortest maturity, VXVCLS and EVZCLS, have the lowest level of implied volatility (μ= around

0.0038 & σ=around 1%), but there is a much higher volatility for the other two option indices, VXNCLS (μ = 25.93, σ=10.57%) and VIXCLS (μ = 24.67, σ=10.96 %). A sharp shift took place recently in volatility as the credit crisis unfolded. The mean and standard deviation of the two interest rates was found to be relatively close, but the mean and standard deviation for DTB3 was found to be moderately low. For DCD90, I got μ=0.863 and σ=1.15% and for DTB3 I found μ=0.362 and σ=0.64%. However, all the exchange rate indices have a similar average level and standard deviation compared to the VXVCLS, and EVZCLS. The average value of the Japan/U.S. Foreign Exchange Rate was found to be negative, possessing in addition a higher standard error then the other two exchange rates. Finally, I see that the behavior of the NASDAQ 100 and CBOE VIX Volatility Indices are quite different than expected, since they are based on some normalization scheme under CBOE.

Table 1: Descriptive statistics of daily rates of volatility indices, exchange rates, and interest rates over the period 2007 to 2012, n=1,384*

Variables (in first differences)	Description	Mean	Std. Dev.	Min.	Max.	Skewness	Kurtosis	Lag Length
VIXCLS	CBOE Volatility Index: VIX	24.6738	10.9636	11.30	80.86	1.95	4.47	33
VXNCLS	CBOE NASDAQ 100 Volatility Index	25.9366	10.5722	12.03	80.64	1.95	4.79	33
VXVCLS	CBOE S&P 500: 3-Month Volatility Index	0.0059	1.4855	-8.46	10.25	0.61	8.53	49
EVZCLS	CBOE Euro Currency ETF Volatility Index	0.0013	0.7414	-7.24	4.15	0.02	14.00	32
DTB3	3-Month Treasury Bill: Secondary Market Rate	0.3627	0.6421	0.00	3.29	2.49	5.48	29
DCD6M	6-Month Certificate of Deposit: Secondary Market Rate	1.0373	1.1594	0.25	5.38	1.68	1.77	1
DCD90	3-Month Certificate of Deposit: Secondary Market Rate	0.8637	1.1583	0.18	5.50	1.93	2.73	1
DEXUSEU	U.S./Euro Foreign Exchange Rate	0.0014	0.0103	-0.04	0.06	0.16	2.38	40
DEXJPUS	Japan/U.S. Foreign Exchange Rate	-0.0128	0.7032	-4.96	3.16	-0.38	5.40	32
DEXUSUK	U.S./U.K. Foreign Exchange Rate	0.0036	0.0120	-0.07	0.07	-0.33	4.49	11

**where n is the number of observations in the sample.*

The following table generates some stimulating results for Granger Causality. The null hypothesis for this test is that the H_0: variable A does not cause variable B (A $\nrightarrow$ B). The result from Table 2 shows that CBOE Volatility Index: VIX has a negative Granger causal relationship over the NASDAQ 100 Volatility Index, the Euro Currency ETF Volatility Index, the U.S./Euro Foreign Exchange Rate, the Japan/U.S. Foreign Exchange Rate, the U.S./U.K. Foreign Exchange Rate, the 3-Month Certificate of Deposit, and the 3-Month Treasury Bill. The VIX has no correlation with the S&P 500 3-Month Volatility Index and the 6-Month Certificate of Deposit. The CBOE NASDAQ 100 Volatility Index shows a positive Granger Causality with the CBOE Volatility Index, the S&P 500 3-Month Volatility Index, the Eurocurrency ETF Volatility Index, and the U.S./Euro and Japan/U.S. Foreign Exchange Rate, but has a negative causal relationship with the U.S./U.K. Foreign Exchange Rate, the 3-Month Certificate of Deposit, the 6-Month Certificate of Deposit, and the 3-Month Treasury Bill. The CBOE S&P 500 3-Month Volatility Index has a positive causal relationship with the CBOE Volatility Index, the NASDAQ 100 Volatility Index, the Euro Currency ETF Volatility Index, the U.S./Euro and the Japan/U.S. Foreign Exchange Rates, the 3-Month Certificate of Deposit, and the 3-month Treasury Bill. The CBOE Euro Currency ETF Volatility Index has no causal relationship with the NASDQ 100 and the S&P500 3-Month Volatility Index, and positive Granger correlation was found with the U.S./Euro and the Japan/U.S. Foreign Exchange Rates. In the case of the U.S./Euro Foreign Exchange Rate, there was some negative Granger correlation on interest rates, but I found zero Granger correlation with the CBOE Volatility Index. However, I have discovered that the Japan/U.S. Foreign Exchange Rate has a negative causal relationship to the CBOE Volatility Index, the S&P 500 3-Month Volatility Index, and the Euro Currency ETF Volatility Index, but a positive correlation with the NASDAQ 100 Volatility Index. The test results of positive or negative Granger Causality and the result of zero Granger Causality can be established from their respective lower and higher P-values. Accordingly, from Table 2 a reader can easily illuminate the test results which are statistically significant and which are not.

The U.S./U.K. Foreign Exchange Rate has shown no correlation with all the model interest rates and shows a negative Granger Causality with the S&P 500 and the Euro Currency ETF Volatility Index. The 3-Month Certificate of Deposit has positive Granger Causality with different stock volatility indices as well as other measures of interest rates, but it has a negative causal relationship with the Japan/U.S. Foreign Exchange Rate. The 6-Month Certificate of Deposit, however, does not show any significant Granger causes with other stock volatilities and foreign exchange rates. Nonetheless, it is evident that the 3-Month Treasury Bill shows substantial Granger Causality with all stock Volatilities and foreign exchange rates, and it shows strong correlation with the 3-Month Certificate of Deposit and the 6-Month Certificate of Deposit. These results are also found as statistically significant.

Table 2: The R packages generated Granger Causality results of the selected variables

Variable A	Variable B	P-value	Long Run Multiplier*	pvLRM**	Result
VIXCLS	VXNCLS	0.0067	-3.00E-05	0.06335	-1
VIXCLS	VXVCLS	0.89722	0	0.35384	0
VIXCLS	EVZCLS	0	-0.00072	0.00675	-1
VIXCLS	DEXUSEU	0	-0.00024	0.28607	-1
VIXCLS	DEXJPUS	0	-0.00011	0.36479	-1
VIXCLS	DEXUSUK	5.00E-05	2.00E-05	0.16787	1
VIXCLS	DCD90	0.00809	-0.00017	0.0036	-1
VIXCLS	DCD6M	0	0	0.00013	0
VIXCLS	DTB3	0.00763	-3.00E-05	0.00717	-1
VXNCLS	VIXCLS	0	0.00586	2.00E-05	1
VXNCLS	VXVCLS	0	0.00023	0.00036	1
VXNCLS	EVZCLS	0	0.00871	0.0551	1
VXNCLS	DEXUSEU	0	0.00652	0	1
VXNCLS	DEXJPUS	0	0.00405	0	1
VXNCLS	DEXUSUK	0	-0.00037	0.16567	-1
VXNCLS	DCD90	0	-0.00122	0.1757	-1
VXNCLS	DCD6M	0	- 4.00E-05	0.00013	-1
VXNCLS	DTB3	0	-0.00012	0.27698	-1
VXVCLS	VIXCLS	0	0.00371	0.06661	1
VXVCLS	VXNCLS	0	0.00083	0.02595	1
VXVCLS	EVZCLS	0	0.00925	0.13245	1
VXVCLS	DEXUSEU	0	0.00549	0.0974	1
VXVCLS	DEXJPUS	0	0.00461	0.13015	1
VXVCLS	DEXUSUK	0.00013	-0.00024	0.20606	-1

Variable A	Variable B	P-value	Long Run Multiplier*	pvLRM**	Result
VXVCLS	DCD90	0	0.00166	0.15264	1
VXVCLS	DCD6M	0	-2.00E-05	0.08667	-1
VXVCLS	DTB3	0	0.00023	0.01461	1
EVZCLS	VIXCLS	4.00E-05	-0.05957	0	-1
EVZCLS	VXCLS	0.17281	0.00019	0.23331	0
EVZCLS	VXVCLS	0.45722	-3.00E-05	0.45439	0
EVZCLS	DEXUSEU	0	0.03163	0.29925	1
EVZCLS	DEXJPUS	0	0.01434	0.1342	1
EVZCLS	DEXUSUK	0.00825	-0.00118	0.11272	-1
EVZCLS	DCD90	0.08417	-0.00135	0.40497	0
EVZCLS	DCD6M	2.00E-05	-8.00E-05	0.00428	-1
EVCLS	DTB3	0.14661	6.00E-05	0.42872	0
DEXUSEU	VIXCLS	0	-0.03179	0.16511	-1
DEXUSEU	VXNCLS	0.83464	0.00012	0.31221	0
DEXUSEU	VXVCLS	0.67699	-0.00013	0.16797	0
DEXUSEU	EVZCLS	7.00E-05	-0.05148	0.33132	-1
DEXUSEU	DEXJPUS	2.00E-05	0.01469	0.05869	1
DEXUSEU	DEXUSUK	0.00144	-0.00129	0.23447	-1
DEXUSEU	DCD90	0.01199	-0.00286	0.31492	-1
DEXUSEU	DCD6M	1.00E-05	-0.00016	0.01215	-1
DEXUSEU	DTB3	0.88385	3.00E-05	0.47837	0
DEXJPUS	V IXCLS	2.00E-05	-0.00939	0.2929	-1
DEXJPUS	VXNCLS	0	0.0016	2.00E-05	1
DEXJPUS	VXVCLS	0.00033	-0.00025	0.13107	-1
DEXJPUS	EVZCLS	0	-0.02287	0.3577	-1
DEXJPUS	DEXUSEU	0.00051	0.00702	0.42526	1
DEXJPUS	DEXUSUK	0.48138	-0.00143	0.30099	0
DEXJPUS	DCD90	0.0072	0.01382	1.00E-05	1
DEXJPUS	DCD6M	0.28574	-0.00012	0.2116	0
DEXJPUS	DTB3	0	0.00104	0.0649	1

Variable A	Variable B	P-value	Long Run Multiplier*	pvLRM**	Result
DEXUSUK	VIXCLS	0.18421	-0.25391	0.12265	0
DEXUSUK	VXNCLS	0.32476	-0.00653	0.26058	0
DEXUSUK	VXVCLS	0.01803	-0.0087	0.02496	–1
DEXUSUK	EVZCLS	0.03782	-0.8542	0	–1
DEXUSUK	DEXUSEU	0.03003	-0.58688	0.01182	–1
DEXUSUK	DEXJPUS	0.67391	-0.07866	0.41555	0
DEXUSUK	DCD90	0.95942	0.00483	0.47916	0
DEXUSUK	DCD6M	0.24114	0.00224	0.19137	0
DEXUSUK	DTB3	0.20026	-0.00881	0.0643	0
DCD90	VIXCLS	0.04011	0.00238	0.40799	1
DCD90	VXNCLS	0.00939	0.00039	0.40669	1
DCD90	VXVCLS	0.00161	0.00042	0.13576	1
DCD90	EVZCLS	0.01985	0.0215	0.27561	1
DCD90	DEXUSEU	0.00546	0.00306	0.44264	1
DCD90	DEXJPUS	0.00045	-0.05099	6.00E-05	-1
DCD90	DEXUSUK	0.20261	-0.00083	0.37669	0
DCD90	DCD6M	0.00505	3.00E-05	0.43286	1
DCD90	DTB3	0	0.00074	0.19541	1
DCD6M	VIXCLS	0.02154	0.71062	0.3193	1
DCD6M	VXNCLS	0.04641	-0.00235	0.4753	-1
DCD6M	VXVCLS	0.15068	0.01914	0.12978	0
DCD6M	EVZCLS	0.00658	1.98135	0.14032	1
DCD6M	DEXUSEU	0.00257	0.5228	0.32728	1
DCD6M	DEXJPUS	0.61268	-0.28078	0.27748	0
DCD6M	DEXUSUK	0.49257	-0.11948	0.26046	0
DCD6M	DCD90	0.54712	0.19865	0.32377	0
DCD6M	DTB3	0.00061	-0.01258	0.17711	-1
DTB3	VIXCLS	0	0.48349	0.14976	1
DTB3	VXNCLS	0	0.03787	0.02485	1
DTB3	VXVCLS	0	0.009	0.11309	1

Variable A	Variable B	P-value	Long Run Multiplier*	pvLRM**	Result
DTB3	EVZCLS	0	0.85332	0.001	1
DTB3	DEXUSEU	0	0.42337	0.14731	1
DTB3	DEXJPUS	0	0.10992	0.36672	1
DTB3	DEXUSUK	0.00061	-0.05356	0.01729	-1
DTB3	DCD90	0	0.11259	0.0037	1
DTB3	DCD6M	0	0.00026	0.40352	1

**Long Run Multiplier is used to find out the specific sign of the relationship*

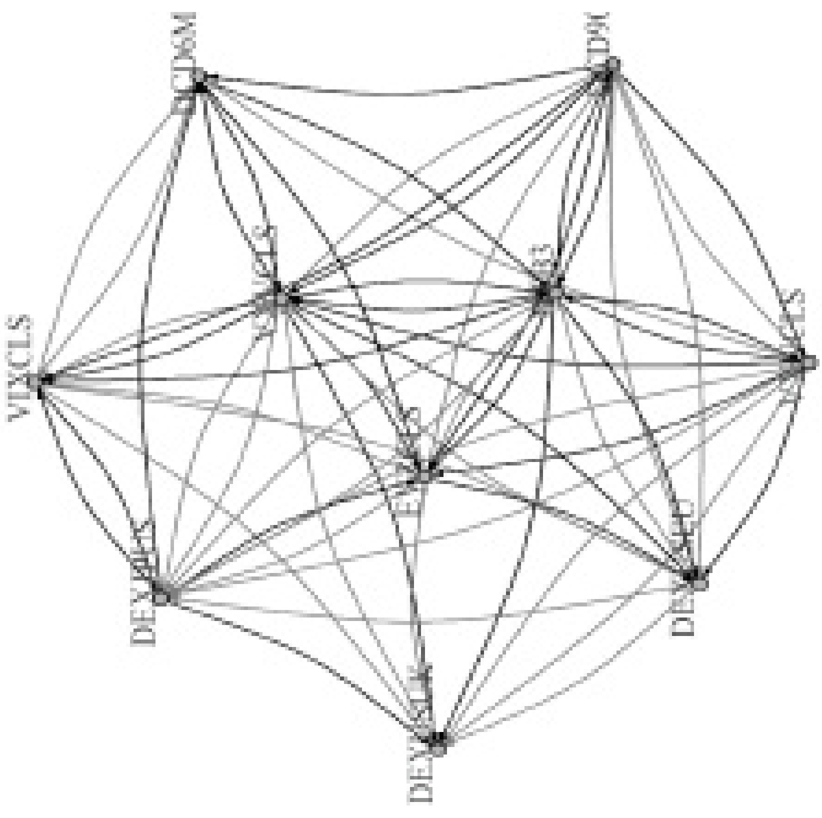
***pvLRM is the probability value when the null hypothesis of the Long Run Multiplier is not equal to zero*

Ex-post Discussion

The results of Table 2 produce a flow chart (Figure 1) through R command, which incorporates each of the variables with a node; each link exhibits a causal relationship. I can figure out some important depictions from the data. The light color node shows negative Granger Causality, and the black color node displays as positive Granger Causality. The 3-Month Certificate of Deposit (DCD90) positively Granger causes the CBOE Volatility Index® VIX® (VIXCLS), the S&P 500 3-Month Volatility Index (VXVCLS), and the NASDAQ 100 Volatility Index (VXNCLS). The 3-Month Treasury Bill (DTB3) also shows positive Granger Causality to VXVCLS, VXNCLS, VIXCLS, and the Euro Currency ETF Volatility Index (EVZCLS), and the opposite direction also produces the same positive effect. The DTB3 has a two-way positive Granger causes with VXNCLS. The DEXUSEU exchange rate also demonstrates two-way positive Granger Causality with DTB3. The 6-Month Certificate of Deposit (DCD6M) shows positive Granger Causality to the CBOE Volatility Index® (VIX®) and the Euro Currency ETF Volatility Index (EVZCLS). DCD6M does not Granger causes VXVCLS and vice versa. But, this DCD6M shows negative causality with VXNCLS and the DTB3 interest rate. The Japan/U.S. Foreign Exchange Rate (DEXJPUS) Granger causes VIXCLS, EVZCLS Index, but it shows negative causal relationship with VXVCLS and VXNCLS. However, the flow chart reveals that VXVCLS, EVZCLS, and VXNCLS Granger cause the U.S./Euro Foreign Exchange Rate (DEXUSEU). Yet the reverse is not true. The U.S./U.K. Foreign Exchange Rate (DEXUSUK) has a negative Granger Causality on

VXVCLS, VXNCLS, and EVZCLS. On the other hand, VXNCLS and VIXCLS have a negative Granger Causality on the DEXUSUK Foreign Exchange Rate. Therefore, I can say that interest rates have a clear causality effect on stock volatility and also upon the exchange rates volatility, but the exchange rates in response to most of the cases could distinguish positive causal effects on stock volatility. What I have found in this study is that in most cases, exchange rates have a negative causal relationship with stock volatility and could not establish Granger Causality both ways. The findings of this study therefore verify that interest rates have a clear-cut impact on stock volatilities and the exchange rates, although they did create some notable impact on stock volatilities, but it surely does create a substantial Granger Causality impact on the index volatilities and, in many studies, established proof in favor of this.

Figure 1: Flow



Shortcomings

This study has some shortcomings, because I have developed only a few interest rates and exchange rates, and I also could not focus more on the relative acceptabilty among a large number of appropriate exchange rates and interest rates, which may affect stock volatility more substantially. I did not use any structural model for this issue, but I think it will get much more relevance for any further research if all of those structural models regarding conintegration and error correction are introduced. I hope that the researchers in this area can come up with a better result of causality should they take into account different econometric models, such as vector error correction model (VECM) or Exponential Generalized Autoregressive Conditional heteroskedasticity model (EGARCH), and if they use other possible tests for unit root determination (with exception to the ADF test).

Conclusion

This research empirically examines the dynamics between the volatility of some stock returns and the movement of dollar exchange rates and interest rates in terms of the extent of interdependency and causality. Daily data from December 2007 to December 2012 for the vaious exchange rates and the major representative interest rates have been used in this paper to investigate the two-way causality in a Granger procedure between stock volatility and, among themselves, by using the probability value for the long run multiplier test within a set range of time periods. Considering the results, I examined the signs of how each of these variables affects the others within the time frame. The empirical findings from the causality tests therefore show strong statistical evidence by establishing a two-way causal relationship between the two variables (stock volatility and interest rate) which exists only to some extent and, in some cases, demonstrates no relationship among them. Hence, the Granger Causality test was applied to those two variables, which proved unidirectional causality running from interest rates to stock returns and also from exchange rates to stock returns, but in the opposite cases the bi-directional effect was not found to be true. Perhaps a different scenario between them may be gotten if the number of interest rates and exchange rates is no longer restricted.

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Endnotes

1. The superiority of the information content of implied volatility over historical volatility measure in various markets has been extensively documented (see among others, Blair, Poon and Taylor, 2001; Poon and Granger, 2003; Christensen and Prabbala, 1998; Jorion, 1995).

La Belle et la Bête: The Palace of Versailles, Self-Fashioning, and the Coming of the French Revolution

Savanna R. Teague

Abstract

While the mass consumption of luxury items is oftentimes described as a factor leading the Third Estate to take action against the First and Second Estates in the buildup to the French Revolution, that spending is presented as little more than salt in the open wounds of a starving and ever-growing population that had been growing evermore destitute since the beginnings of the early modern era. However, the causes and contexts of the conspicuous consumption as practiced by the aristocracy reveal how they directly correlate to the social tensions that persisted throughout the seventeenth and eighteenth centuries until they erupted in the 1790s. The isolation and the dictation of taste and style that Louis XIV commanded through Versailles and State-run luxury workshops became commonplace within a generation after the Fronde in which the nobles had engaged during the previous century. Versailles allowed the new generation of the aristocracy to be placated with petty privileges that developed out of the rigorous court etiquette, and their conspicuous consumption only increased as the need to compete with others at Court and those newly ennobled continued. This study examines a materialistic culture alongside its material culture, focusing on explaining the expenditures of the aristocracy without becoming enamored by the spectacle of wealth itself. The goods and services that the French aristocracy indulged in purchasing were not simply marks of luxury; they represented social ideals about order and privilege. Versailles allowed Louis XIV and his heirs to control their nobles while simultaneously reflecting the order and the stability of the State in the architecture and gardens.

When Monsieur Léonard, hairdresser to Queen Marie Antoinette, stumbled into the tattered remains of his patron's apartments at the palace of Versailles on October 6th, 1789, the mob that had stormed the palace earlier had long since left, leaving shattered glass, ripped tapestries, and broken panels in their wake. The National Guard had already escorted the royal family away from Versailles and into Paris, amidst the cries of a raucous crowd who carried the heads of Versailles bodyguards upon pikes. Those remaining people under the King's and Queen's employ, who both survived the ordeal and remained at the palace, found themselves dealing with the aftermath.

After taking account of the damage in the rooms where he had styled many of the Queen's more elaborate *coiffures* (often satirized by propagandists), Monsieur Léonard found a pair of Marie Antoinette's shoes unscathed.[1] Over two centuries later, Paris Druout, one of the largest auction houses in France, would place a pair of the Queen's heels, perhaps not too dissimilar to the ones that survived the Parisian mob at the dawn of the French Revolution, upon the auction block (ironically, just a day after the 219th anniversary of Marie Antoinette's death at the *Place de la Révolution*).[2] The shoes, a gift to one of the many servants who attended her, had been preserved and passed down through the generations until they arrived in the care of the auction house, weathering the Revolution in far better condition than the members of the aristocracy.

The winning bid of $65,000, placed anonymously, exceeded the expectations of Paris Druout by almost five fold. One collector's peculiarities, tastes, and fervor could explain why this lot of royal footwear had been so drastically underestimated, at least compared to the value placed upon them by the bidder. However, the desire to possess a "piece" of the aristocracy existed prior to the advent of the Revolution. Servants—such as lower-ranking courtiers and favorites—received clothing from both Louis XVI and Marie Antoinette, which was then passed down through wills, stolen, or, as these particular shoes were, auctioned. "Royal items of clothing were, it would seem, given with a clear sense of the intense value attached to them, and that they might provide a tangible stimulus to enduring fidelity to the crown, even, or especially, when it was all but effaced."[3] These items also remained after their owners' deaths as morbid souvenirs,

1. Antonia Fraser, *Marie Antoinette: The Journey* (New York: Anchor Books, 2001), 297.

2. Terri Pous, "Marie Antoinette's Shoes Sell for $65,000 at French Auction," *Time.com*, October 18, 2012, under "Fashion & Beauty," http://style.time.com/2012/10/18/marie-antoinettes-shoes-sell-for-65000-at-french-auction (accessed July 9, 2013).

3. Wrigley, *The Politics of Appearances*, 20.

relics of the Revolution's victory over a desolate monarchy, or simply taken for the valuable resources from which they were made.[4]

While it might seem overly simplistic to argue that the fashion, etiquette, and material goods coveted by French aristocratic culture in the eighteenth century purposefully denoted social status and wealth, the rationale behind the continually more ostentatious choices in clothing and hairstyles became deeply ingrained into the aristocracy long before Dr. Guillotin purposed the use of a more humane method of beheading. The following argues that, before the blood spilled of the Revolution, the clash between the nobility and the increasingly wealthy middle classes—who desired the same wealth and privilege of those inhabiting the Palace of Versailles—was a fight first waged with velvet and brocade.

Clothing marked privilege amongst the aristocracy; the more expensive the materials, or the more elaborate the garment (seemingly even to the point of impracticality), the higher in status the owner appeared to be.[5] Many *coiffures* and gowns made physical activity very guarded, indicating someone of leisure. Catherine Beecher, in her 1814 *Treatise on Domestic Economy for the Use of Young Ladies at Home, and at School*, argues that, in "past ages, and in aristocratic countries, leisure and indolence and frivolous pursuits have been deemed lady-like and refined, because those classes, which were the most refined, patronized, such an impression."[6] These codes of etiquette and behavior existed not simply as a distraction for the extremely wealthy, but also as a stage constructed a century prior to the French Revolution, at a time when Louis XIV first prepared to move his court away from Paris, hoping to turn an inherited hunting lodge into a palace fit for the image he was constructing for himself.[7]

As much as clothing and the elaborate trappings of privilege created barriers that attempted to exclude others from stepping onto the stage of courtly life, they also existed for public display.[8] From his birth, Louis XIV was an actor in an epic drama. As a king, divine right determined his roles (as warrior, as saint, as supreme authority); the spotlight shone on him.

4. Ibid., 21.

5. Roche, *The Culture of Clothing*, 6-9.

6. As quoted in Richard L. Bushman, *The Refinement of America: Persons, Houses, Cities* (New York: Vintage Books, 1992), 306.

7. Peter Burke, *The Fabrication of Louis XIV* (New Haven, CT: Yale University Press, 1992), 47; see also Stephen Greenblatt, *Renaissance Self-Fashioning: From More to Shakespeare* (Chicago: University of Chicago Press, 1980).

8. Bushman, *The Refinement of America*, xiv; Roche, *The Culture of Clothing*, 184; Doyle, *French Revolution*, 27; Andrew Lossky, *Louis XIV and the French Monarchy* (New Brunswick, NJ: Rutgers, University Press, 1994), 114.

Much as his moniker suggested, Louis was the "Sun King," and the court surrounded him as a planetary mass of loyal subjects, cajolers, and in-betweens who hoped a modicum of glory might be bestowed upon them.[9] However, this power relied upon nobles bowing to the king's authority, and conflict between the monarchy and the First and Second Estates arose when kingly authority appeared to threaten the status granted from submitting to that authority.[10]

From the sixteenth century onward, a growing sense of self-image and self-awareness grew amongst both high- and low-born in Europe. Just as a monarch could use public relations and (what now might be considered) "media" campaigns to fashion a persona readily identifiable by one's subjects, men with education, connections, and ambition could attempt the same—regardless of rank—on a smaller scale. One misconception about the average individual prior to the Industrial Revolution is that they lacked privilege. Too easily are the castes, particularly in French society of the eighteenth century, categorized as those with privilege and those without. Regardless of social standing or personal property, the "most valuable property that a person had was his 'privilege.'"[11] Privilege, as defined by those prior to the modern era, included all the person's rights as determined by the laws governing them, but the privileges of a merchant or a peasant farmer could hardly be called equal to those enjoyed by a member of the royal family. However disproportionate the benefits, those that recognized their own privilege "clung to it with equal tenacity" as someone who had more wealth and status. In combination with the growth of self-consciousness (not the philosophical understanding of the term but rather in the awareness of one's presence in society), it became apparent that the possibility of fashioning identity for oneself was just as possible as dictating identity to others.[12]

Even though members of the nobility balked at the repressive measures being enacted by Louis XIV and Cardinal Richelieu after the Thirty Years War—as well as the civil wars of the Fronde (an insurrection of nobility and Third Estate against the King, stretching from 1648 to 1653 and leading to absolute monarchy)—the Second Estate did not attempt to parcel their own lands into factions, choosing instead to draw closer to the monarchy, hoping to gain more influence in policymaking, even as

9. Burke, *The Fabrication*, 59.

10. Lossky, *Louis XIV*, 26.

11. Ibid., 31; Greenblatt, *Renaissance Self-Fashioning*, 1.

12. Ibid.; Bushman, *The Refinement of America*, xiv.

they despised the efforts of the crown to centralize the government.[13] The creation of appointments for those outside the Second Estate constituted the main objection many aristocrats had with Louis XIV's early reign. The royal treasury relied upon two sources income—taxes for one, but also the fees paid by people freshly appointed as officers of the French government. To remove someone from his prescripted post, the treasury would face reimbursing the fee, which was often spent without funds to replace it, meaning that the officer's position was permanent.[14] Though both Louis XIV and Cardinal Richelieu often dared to meddle with the privileges already established, the creation of new offices available to the rising middle class—who benefitted from the upswing in France's economy—could replace the income lost by being unable to tax the Second Estate without threat of further revolt.[15] Privilege, therefore, as ephemeral as it could be, became ingrained as the paramount of society; the mandates and rules surrounding privilege appeared to fashion how the country operated. In terms of economy, that assumption is not wholly incorrect.[16]

As absolutist as Louis XIV's measures were, centralization could not dismantle something established as fundamental to how society functioned. The King's ability to negotiate with the aristocracy remained limited. If he dealt with them too harshly, open revolt could erupt, but he could neither bribe them (without risking France's finances further) nor raise their rank any higher than what they already had. An opportunity to solve many of these issues presented itself when renovations to the Louvre, which had been the Parisian royal residence since the Middle Ages, were proposed. Though he had the option of keeping his court within Paris, Louis turned his attention to the isolated hunting lodge of Versailles, twenty kilometers away.[17]

Moving the court to a more secluded location, by 1680, allowed for the development of codes of conduct and etiquette that were both elaborate and calculated. It created "marks of distinction" based upon proximity to Louis XIV himself that "cost him nothing except courtesy, which came

13. Lossky, *Louis XIV*, 24; Robert M. Kingdon, *Geneva and the Consolidation of the French Protestant Movement, 1564-1572: A Contribution to the History of Congregationalism, Presbyterianism, and Calvinist Resistance Theory* (Geneva: Librarie Droz, 1967), 395.

14. Lossky, *Louis XIV*, 5, 19; Guy Walton, *Louis XIV's Versailles* (Chicago: University of Chicago Press, 1986), 48.

15. Charles Breunig, *The Age of Revolution and Reaction, 1789-1850* (New York: W. W. Norton & Company, 1977), 3.

16. Lossky, *Louis XIV*, 31.

17. Ibid., 113.

to him naturally."[18] The symmetrical construction of the palace of Versailles mimicked the order that Louis had created amongst his courtiers, making the days structured and regimented, glorifying everyday activities into theatrical productions (such as daytime meals occasionally open to public spectacle), and refining taste in furniture, art, and music to a State-approved operation.[19]

The construction of Versailles and the institutionalization of Louis XIV's codes of conduct into a form that would eventually be featured in books on manners for other European courts to copy took a considerable amount of time and financial means. Jean-Baptiste Colbert, Louis XIV's finance minister and superintendent over the *Bâtiments du Roi* (Buildings of the King), became quite successful at funding his king's massive building projects. He focused on centering France's economy on mercantilism, ensuring that the number of exported goods exceeded those imported. His encouragement of national spending internally created new opportunities to stimulate the economy, including the production of government-approved luxury goods as well as promoting the use of products being imported from the French colonies. Rather than import Italian marble for the palace, Colbert ordered the opening of French quarries. Versailles itself "became a vast showroom of the best luxury items to come out of the government workshops. And the French bought at home rather than from abroad, restraining the traditional outflow for luxury goods."[20] The centrality of the economy and the appearance of prosperity gave Colbert the ability to then justify government centrality as Versailles's construction continued through the decades, leading into the eighteenth century.[21]

The bourgeoisie, specifically the merchants and landowners, benefitted significantly from this economic arrangement. With taxation being one of the few ways in which the treasury could be replenished and with members of the nobility exempt from the highest levied taxes (the *taille* and the *gabelle*, the salt tax), the middle class carried the burden of supporting the country with their profits. They therefore faced higher taxes as their station improved. Though they could not often sell their goods to other nations, those who operated colonial plantations found the French market largely free of competition with foreign imports. The taxation, along with the restrictions preventing them from fully enjoying the privileges of the high

18. Ibid., 114; Walton, *Louis XIV's Versailles*, 114.

19. Lossky, *Louis XIV*, 114; Bushman, *The Refinement of America*, 36-37; Walton, *Louis XIV's Versailles*, 47.

20. Walton, *Louis XIV's Versailles*, 49; Bushman, *The Refinement of America*, 36.

21. Ibid., 48.

nobility, left the bourgeoisie with little recourse for greater privilege (outside of marrying into a noble family, buying a title, or outright rebellion against those institutions). In order to incorporate this influx of income into the royal coffers so that the state could meet its financial obligations, Louis XIV created many new appointments and divided up duties among existing offices in order to take advantage of the fee paid upon being granted entry into the *noblesse de robe* ("the nobility of the robe," high-ranking officials who received their appointments through hereditary nobility).[22] The aristocracy actively detested these measures, and the bourgeoisie—even those who obtained noble rank by purchasing it—continued to struggle against the privileges that remained out of their reach. The lesser middle-class shared something in common with the wealthiest merchants, since the "resentment against the aristocratic privilege and discrimination based on birth was shared as well by the lesser bourgeoisie—the shopkeepers, artisans, and petty bureaucrats."[23] Although the bourgeoisie often possessed lands and could afford to play the part, enjoying all the leisure activities and luxury goods as the nobility, the desire for equality of privilege remained.

By the time the last of Louis XIV's construction projects was completed in 1710, the cost for building Versailles alone totaled sixty million *livres*, roughly $509 million.[24] This consumed over three percent of the annual expenditures for the French government between the 1660s and 1670s, reaching its peak in 1685 (with a total of eleven million *livres* being spent

22. Breunig, *The Age of Revolution*, 3.

23. Ibid., 6; Doyle, *The French Revolution*, 26-27.

24. Lossky, *Louis XIV*, 115; Robert A. Selig, "Appendix 2: Conversions between Eighteenth Century Currencies," in *The Washington-Rochambeau Revolutionary Route in the State of Delaware, 1781-1783: An Historical and Architectural Survey* (State of Delaware: Dover, 2003); Measuring Worth, "Purchasing Power of British Pounds: 1245 to Present, MeasuringWorth, http://www.measuringworth.com/ppoweruk/ (accessed September 10, 2013); Currency Converter, Google, https://www.google.com/finance/converter (accessed October 10, 2013). The conversion of the eighteenth century *livre* into a dollar amount was accomplished by taking Dr. Selig's currency chart, which lists the British pound sterling to be equivalent to 23 *livres* 3 *sols* 6 *derniers* (23.2 *livres)* in the 1700s. The eighteenth century pound sterling is equal to the value of 122 pounds (adjusting for retail price and inflation, as of 2012, through the Measuring Worth calculator), which is equivalent to 2,830.40 *livres.* The final step, converting the *livre* to dollars, was done by comparing the dollar's value to pounds via Google.com's currency converter (with the USD being roughly equivalent, as of October 2013, to 0.62 GBP, meaning that 122 GBP is equal to 196.77 USD. Using that conversion chain [23.2 *livres* = 1 GBP (1714) = 122 GBP (2012) = 196.77 USD (2012)], it is possible to calculate the value of what was being spent on Versailles's construction into a modern sum.

in that year alone).[25] This final round of construction before Louis XIV's death ushered in a new period of decadence, centered around the concept of *gloire*, the glorification of the King and State through the amassing of great artistic and architectural works that displayed both refinement of taste and uniqueness to the owner.[26] Even a mini-Ice Age during the beginning of the 1700s could not impede the finishing touches on the palace, despite the detriment it wrought upon France's economy. With France relying on its agriculture, the failure due to frost of its staple crops and important exports plagued most of France's population with ill health, starvation, and higher taxes.

The centralization of the government did not equate to order on the whole. While the microcosm of Versailles could be structured, and tempers could be assuaged with petty indulgences, the country itself dealt tenuously with its own subjects and other European nations, resulting in "a period of 'general' crisis."[27] Though the aristocracy and middle classes saw a sufficient increase in their incomes, the monarchy's financial hardships—beginning in the latter half of Louis XIV's reign through Louis XV's reign and partly into Louis XVI's—remained problematic. From the outset of the eighteenth century, the aristocracy appeared much altered after several decades of being cloistered at Versailles, less likely to rebel against the monarchy as had happened during the Fronde. A new generation of courtiers, raised at Versailles, accepted and depended upon their monarch's generosity for their upkeep, since courtly life at the palace had drained the finances of many aristocratic families. They no longer held the same connections to their ancestral lands and family estates that had enabled their ancestors to support full-scale revolt against State authority.[28] What the aristocracy that lived at Versailles lacked in autonomy, it made up for in adherence to etiquette and the pursuit of new luxury items, even when they could not afford them. While a balance had been struck between the king's desires and the State's capacity to meet his ambition, Louis XIV's attitude shifted from a guarded centrality to what can now be defined as absolutist policy-making. The inability of the King to give up his own personal wants in favor of dealing with growing financial concerns ushered in a "new sense of unreality" that placed Versailles (as it represented the French state to the public) and the country's needs at odds with one another.[29]

25. Walton, *Louis XIV's Versailles*, 50-51, 141.

26. Ibid., 45-47.

27. Ibid., 149, 181.

28. Lossky, *Louis XIV*, 115.

29. Walton, *Louis XIV's Versailles*, 174.

Popular belief maintains that Louis XVI and his ministers failed to control the economy as Colbert did during Louis XIV's reign, but the beginnings of Louis XVI's fourteen years on the throne showed some financial prosperity. France experienced an economic upswing in the decades prior to 1789, as the burgeoning Industrial Revolution produced more products for export and foreign trade within France's colonies rose. However, this prosperity was not experienced unilaterally. The merchants (due to the increased interest in trade) and the landowning First and Second Estates (due to increased cost of staple crops in a country with a rapidly expanding population increasingly unable to support themselves in the inflated economy) reaped the most benefits.[30] Alexis de Tocqueville, reflecting in the mid-nineteenth century, argued that it was this visible and apparent prosperity that hastened the French Revolution by revealing the inequity within the country to an increasingly upwardly mobile middle class:

> The sight of this prosperity, already so great and so flourishing, gives good grounds for astonishment if we think of all the defects still evident inside government and of all the obstacles still encountered by industry. It may even be that many politicians deny this fact because they cannot account for it, assuming, like Molière's doctor, that a patient cannot get better in the face of the rules. In fact, how can we believe that France could prosper and grow wealthy with inequality of taxation, differences of local practices, internal customs barriers, feudal rights, union guilds and sales of office, etc.? In spite of all that, France was, nevertheless, beginning to prosper and improve everywhere because, alongside all this badly built and badly geared machinery which appeared likely to slow down the social engine more than drive it forward, there were concealed two very strong and simple springs which were already enough to hold the entire mechanism together and to enable this whole to advance towards its aim of public prosperity: a still very powerful but no longer despotic government which maintained order everywhere; a nation whose upper classes were already the most enlightened and free on the continent of Europe and a nation in whose midst every individual was capable of growing wealthy in his own way and of keeping that fortune once acquired.[31]

30. Breunig, *The Age of Revolution*, 2; Alexis de Tocqueville, *The Ancien* Régime and the Revolution, trans. ed. Gerald Bevan (London: Penguin Classics, 2008), 168.

31. Alexis de Tocqueville, *The Ancien Régime*, 172-173.

Upon his deathbed in 1715, Louis XIV uttered his final words, imparting that his legacy would be the State that he had built, though he would be part of it no longer. Those present at his side doubted that the regime he had instituted could last without its figurehead.[32] However, along with the lasting effects of creating an absolutist monarchy, the codification of exorbitant spending into courtly life, enshrined in the palace of Versailles, endured as part of Louis XIV's legacy.

A few months prior to her arrest, Marie Antoinette prepared for a procession of the royal family from Paris to Versailles. Léonard, who had come to coiff her hair, noted that the Queen of France appeared withdrawn and disheartened. She lamented, "I must go like an actress, exhibit myself to a public that may hiss at me."[33] The public may have had reason to jeer their queen, viewing her as the cause of much of their suffering. By 1788, the economic prosperity of the last few decades, which had never trickled completely up or down, disappeared. France's debt swelled, and the interest on that debt devoured fifty percent of the national budget.[34] Though a rotating assortment of finance ministers attempted to reform France's laws in order to compel the taxation of the aristocracy, none had been successful.[35] Both Louis XV and Louis XVI, who grew up in that environment, spent as they pleased, continuing to add to Versailles even as the national debt increased. The other courtiers, particularly those belonging to the royal family, demanded the compensation that was due to their standing. The differences between necessity and desire became hopelessly intertwined from birth, never to be fully untangled. The personal debt of the Comte d'Artois (Louis XVI's younger brother), for example, ran upwards of twenty-one million *livres*, over twenty-five times that of Marie Antoinette's expenditure early in her marriage.[36]

Though Marie Antoinette disliked the public displays, she nonetheless called for Léonard, who was responsible for creating her grander hairstyles meant for special occasions. Court ritual, like the looming specter of Louis XIV, expected her compliance with the spectacle she was to perform.[37] First as the *Dauphine* and later as the Queen of France, Marie Antoinette knew that her position came with certain expectations of appearance and dress. Marie Antoinette represented the height of fashion, as had her pre-

32. Lossky, *Louis XIV*, 294-296.

33. Fraser, *Marie Antoinette*, 271.

34. Breunig, *The Age of Revolution*, 3.

35. Ibid., 5-6.

36. Fraser, *Marie Antoinette*, 149-150.

37. Ibid., 271.

decessors, employing the finest artisans for her clothing and jewelry and commissioning artists to furnish her apartments. The luxury trades flourished in Paris thanks to supporting the spending habits of the court, even as the countryside continued to suffer from the ill effects of poor harvests and high taxation: "Paris was a city dependent on the financial support of the noble and rich to maintain its industries, which were in the main to do with luxury and semi-luxury goods."[38] This system, however, failed to acknowledge that the cyclical nature of its tax system—upon which it relied solely for its economic stability—could not last, i.e. the impoverished cannot pay taxes; the aristocracy does not pay taxes, but they do spend money amongst the luxury trades; the merchants and wealthy bourgeoisie pay taxes out of money spent by the aristocracy; the taxes go back into the treasury to be doled out to the aristocracy to be spent into the luxury trades again. Ultimately, it was unsustainable, especially when the taxes had to be raised to meet the demands of the State, nor could it trickle down to benefit anyone below the middle classes. This, in addition to the antagonism between the bourgeoisie and the aristocracy that had been building since Louis XIV opened new offices for the middle classes to refashion themselves into the image of nobility, crippled the State's ability to function and spilled over into a need for reform and revolution amongst the urban Third Estate.

With the swift fall of the guillotine upon the necks of the fallen monarchs, so too closed the curtains on the stage that was Versailles. Those who cherished the memory of the King and Queen, those that wanted a curious souvenir from the end of French absolutism, those that wanted to make a profit on valuable materials, and those that simply desired to touch *gloire* held onto pieces of what luxury was left behind, swooped like carrion birds to collect what they could—a sleeve from a dressing gown, a cipher from a gilt panel, a pair of silk shoes. The roots of the spending that, so easily blamed for the French Revolution, began decades before the births of either Louis XVI or Marie Antoinette. Their habits and routines within the court became as institutionalized as the taxes levied against the Third Estate and the privileges of the First and Second Estates they hoped to attain.

38 Ibid., 148.

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The Parthenon: Yesterday, Today, and Tomorrow

Luke Howard Judkins

Abstract
One of the world's most beautiful and iconic structures, the Parthenon, the temple of the Virgin goddess Athena, boldly displays the culmination of culture and civilization upon the Acropolis in Athens, Greece and in Centennial Park in Nashville, Tennessee. I have attempted to research the history, architecture, and sculpture of the magnificent marble edifice by analyzing the key themes and elements that compose the great work: culture, civilization, and rebirth. Using a musical sonata form to display my research, I wished to convey a digestible analysis of how the Parthenon and its connotations transcend time through rebirth in Nashville, Tennessee. Known as the "Athens of the South," Nashville continues the culture displayed in Ancient Greece and symbolizes this through the city's scale replication of the Parthenon within Centennial Park. In the first century A.D., Plutarch wrote Greek history so that the Greeks could recall the history that was gradually fading from their memories. As Plutarch did with his readers, I am attempting to re-educate Nashvillians, as well as the world, about the rich history and inheritance of the Athenian culture within ourselves.

Introduction

In various ways, every world civilization has attempted to explore and improve the quality of life, promote communal well-being, and further the education and the creative abilities of its people. One of the most successful civilizations in these endeavors was that of the ancient Greeks. Our contemporary fine arts, education, and forms of government ground themselves, in one way or another, in the "Classical" soil of ancient Greece. Classical civilization has been one of the most significant shaping influences for refined society in Western history, constituting the foundation for any modern attempt to further the ideals of civilization in civil affairs.

One of these more recent attempts for civil advancement has been the establishment of the United States. However, one of the states, not long after its acceptance in the U.S. in 1796, emerged as the cultural leader and exemplar for new states seeking admittance into the newly expanding Union—Tennessee and its capital of Nashville. By the turn of the 20th century, Nashville was a fully established cultural center focused on cultivating the best forms of civilization to suit a new nation. Though ancient Athens and contemporary Nashville both have elements in their history that count strongly against them in terms of "quality of life" and "communal well-being," such as slavery, Nashville nevertheless continues the best aspects of the Classical tradition and attempts to improve upon them. Nashville's museums and history celebrate the abolition of slavery and, today, the city still leads the way in promoting a greater equality for all. Therefore, not only does Nashville exhibit and continue the best classical roots of Athens's innovative civilization, but it also attempts to refine them so that an even better form of civilization might flourish within the purest forms of government, education, and fine arts for the sake and benefit of the people. Evidence for this gradual shift and improvement of the Classical heritage is Nashville's eventual response to slavery. Despite the contested opinions of slavery and inclusion in the Confederacy during the Civil War, Nashville eventually helped Tennessee become one of the first Confederate states to ratify the Thirteenth Amendment. Even today, this improvement still exists as Nashville seeks to foster diversity, equal opportunity, and freedom for all.

Grounded in the model offered by the Greeks, despite any flaws we might note now, Nashville nonetheless was born on the edge of the "wild frontier" of America, setting the stage for the rebirth of the "civilization over barbarism" binary that still persists in American culture. Many scholars might deny any direct correlation between Athens and Nashville, but I argue that submerged elements within these two cities connect them more than might appear at first glance. It is important to recognize Nashville's reputation as "Athens of the West" (and later "of the South") and how this reputation manifests itself in order to understand the improvements and rebirth on original Athenian culture Nashville offers. The most obvious manifestation of this reputation is the presence of the duplicate Parthenon within Centennial Park in Nashville, Tennessee. Exploring the history, construction, architecture, and sculpture of the two Parthenons, I will show how the connections between the two cities (despite a separation of 2,000 years) has helped Tennessee continue—and develop—a Classical civilization rooted in ancient Greece.

In order to display these connections effectively, I have chosen a musical form, the sonata-allegro, as well as the labels of its constituent parts, to organize information about these two cities and bring out parallels. The sonata-allegro structure usually attempts to present two seemingly opposing musical themes in the Exposition, develop them through motivic deconstruction in the Development, and integrate the opposing themes harmoniously in the Recapitulation, leaving the listener satisfied and affected by the final cadence (Spring and Hutcheson 197-224). I hope that this research on the Parthenon as a symbol of the Athenian and Nashvillian civilizations and cultures show that Nashville, Tennessee, truly is the "Athens of the South."

An Exposition

A blazing chariot of Helios declines to the horizon as his hot rays reflect off large mounds of broken marble. Glimmering through towering, marble giants, and dancing across the empty inner floor on the roofless ruin, the sun distinguishes the mighty duel between the powerful god of the sea and the goddess of wisdom, a recapitulation of the origins of civil prosperity. Heroic images of the violent clash between the Athenians and the Amazons, protruding dynamically from the threaded narrative, burn with fury in the searing sunset. Yet, Helios rises as he falls, the newborn morning light simmering in the drops of dew surrounding the concrete aggregate steps. A tremendous king gives birth to the wise goddess once more, as the light simmers over the horizon, highlighting the victorious birth with the Olympians' wrestling the barbaric giants below. Helios's chariot ushers the decline of an age of Athens, Greece, and the birth of a new age in Nashville, Tennessee, as the sun never sets on the iconic symbol of democracy and civilization—the Parthenon, temple of Pallas Athena.

A Development

The Parthenon and Its History: Then and Now

Since the late fifth century B.C., the Doric Temple known as the Parthenon, or Temple of the Virgin goddess Athena, has remained through the ages and is still considered to be one of the most beautiful buildings in the world. Enriched with an astounding history of war, death, politics, religious tension, theft, fortune, misfortune, and theft for the sake of preservation, the Parthenon, its architecture, sculpture, and the statue of Pallas Athena in Athens and its reproduction in Nashville, can never be adequately discussed or researched without accounting for its powerful history. This history enlightens us to the Parthenon's purpose and amply allows us to be in awe of one of humanity's greatest works.

The origin of the Parthenon has its roots in the early fifth century and the Persian Wars. Victory at "The Battle of Marathon [490 B.C.], often considered a turning point in the history of Western civilization," sparked patriotism in Athens (Camp 47). Had the tide of this battle turned, the entire Western tradition, as we know it today, would have been drastically different, diminishing the Greek's influence upon modern Western culture. Celebrating their victory, the Greeks constructed temples for the gods. Some researchers assert that the temple planned for the Acropolis was one of these temples. Most modern scholars and archeologists title the Acropolis temple the "Pre-Parthenon" and the "Older Parthenon," since it was probably built in appreciation to Athena for her protection and victory in defeating the Persians at Marathon. However, the history and existence of the Parthenon can be traced even further to the Athenians selecting Athena as their goddess over Poseidon, a theme in the architecture of the Parthenon's west pediment.

Before construction was finished on the "Pre-Parthenon," the Persians invaded once more in 480 B.C., aiming for the heart of Athens—the Acropolis. They destroyed the city and its sacred structures. Deserting the city, the Athenians vowed to leave the Acropolis in ruins and the "Pre-Parthenon" unbuilt as a memorial for those Athenians who remained to defend and died in the siege. It should be taken into account that the "Hellenes had long followed a code by which the holy places of enemies were respected and spared during the war," so the Greeks were thoroughly shocked at the Persians' actions (Connelly 72). In honor of those who sacrificed their life defending the Acropolis, they swore:

> . . . the famous oath said to have been sworn by the Greeks just before the Battle of Plataia in 479 [B.C.] [that] included this line: "I will not rebuild a single one of the shrines that the barbarians have destroyed but will allow them to remain for future generations as a memorial of the barbarians' impiety" [cited from Lykourgos's *Against Leokrates*] . . . . its citation in both the literary and the epigraphic records suggests that it was real. (Connelly 82, 121)

Both the unfinished "Pre-Parthenon" and the oath taken after the Persian invasion become important to the history of the Parthenon that we know today.

With the newly formed Delian League and Athens as the head of the alliance due to their powerful navy, the *poleis* could donate money or ships to the war (Camp 61). Most donated money that amounted in fortunes, setting the stage for the possibility of a newly built Acropolis, though this was not in any Greeks' agenda due to the Persian War and their oath. With the rise of Perikles as the political leader in 461 B.C., Athens reached its height of the Golden Age of Greece, a "time when art, theatre, philosophy, and democracy flourished to a degree not seen before and only rarely seen since" (Camp 72). After another raid and defeat in Egypt in 455 B.C., the tributes were transferred from their original location in Delos to the Acropolis, causing Athens to flourish financially under Perikles' rule.

Sometime after this, the Delian League negotiated the Peace of Kallias with the Persians, ending the necessity for the League. With the treasury of the League in Athens and the war over, Perikles recommended the tributes be used to reconstruct temples and build various other structures, especially on the Acropolis, and the Plataian Vow be nullified. Perikles' program was not accepted positively, however. Many Greek citizens saw the use of the Delian treasury for the funding of new embellishments in the city questionable (Plutarch, *Pericles* 12.1-2). Justifying the use of Athens's money, Perikles countered that it was given as a means of defense from the war and was therefore a sacrifice from those contributing to Athens. He moved to fund such works that would "bring her [Athens] everlasting glory" (12.4). Thereafter, all such oppositions to his building program, such as his chief opponent Thucydides, were ostracized.

Once approved, the project began under the "general manager and general overseer" Pheidias (Plutarch, *Pericles* 13.4). The Parthenon was one of the first built in the program. Since the Parthenon was not only a house for Athens's goddess Athena, but also doubled as a treasury for the Delian funds, the construction's completion was thought to take multiple generations. However, it was completed entirely under the rule of Perikles. The Parthenon, as well as the Nike temple, the Erechtheion, and the Propylaia on the Acropolis, was built during the highest point in Athenian history with the means for the best materials, contractors, and artistic skills available (Camp 74). Beginning construction in 447 B.C., the Greeks dedicated the statue of Athena, Phiedas's masterpiece, in 438 B.C. and completed the architecture around 433-432 B.C.

An architectural masterpiece, the Parthenon primarily stands as the house of the goddess Pallas Athena. When analyzing historical accounts and archeological records, the flourish of the Athenian's power primarily emerges. The Parthenon was built for worship, appreciation, and victorious celebration for Athena's protection in the Persian War. The Parthenon shows the limitless power of Athens to the world. Though some Greeks considered the program to be theft of the treasury, most believed as Perikles that they were fortunate and should repay appreciation to the gods.

After Roman domination in 86 B.C. and the rise of Christianity in the later Roman Empire, the Parthenon ceased to be associated with the Virgin Athena and instead became a house of the Virgin Mary. It served first as a Christian basilica and then became a church later in the thirteenth to fifteenth centuries A.D.

The use of the Parthenon as a Christian cathedral continued until it then became a Turkish mosque after the Turkish invasion in 1456, after the fall of Constantinople in 1453. War and conflict thread the entire history of the Parthenon, reaching a pinnacle when the Venetians attempted to seize the city in 1687-1688. During the attack on the Acropolis, a mortar permeated the Parthenon's roof, falling upon the stored ammunitions of the Turks. The Parthenon, "which had remained largely intact until then," was extremely damaged (Camp 242). The Venetian General Francesco Morosini further damaged the Parthenon attempting to remove figures from the west pediment and removing three marble griffins (The Trustees of the British Museum 8; Camp 242).

The official use of the Parthenon as a mosque was around 1700, but it ceased due to deterioration in 1842 (Camp 243). Before the removal of the mosque, one of the most debated aspects of the Parthenon's history can be labeled "theft for the sake of preservation." According to the Trustees of the British Museum, Thomas Bruce, Lord Elgin, created a proposal to endorse the arts (9). When this proposal did not pass in the government, he decided to undertake the program under his own name. His program included journeying to the Acropolis with architects and artists to reproduce elements of the Acropolis's structures in drawing, measuring, and molding in 1800-1801. Upon arriving and beginning their work, they noticed the rate at which the precious sculptures were being stolen and destroyed, and they resolved to get permission to take all sculptures and inscriptions that did not structurally interfere with the works or walls of the Citadel (The Trustees of the British Museum 11). After receiving permission to do so, they had an eventful voyage to Britain where Elgin disappointingly sold the collection he had taken from Greece for thirty-five thousand pounds to the British Museum (The Trustees of the British Museum 16). Today, there is a grand dispute over who should have the right to the sculptures and whether or not they were removed illegally from the Parthenon.

The Parthenon would continue to survive in the Greek War of Independence and eventual independence of Greece in 1833, with Athens as its capital. The establishment of a solid government greatly contributed to the preservation of the area's history. Salvage excavations and restorations regularly maintain the structures and historical sites such as the Parthenon. Plutarch best stated the essence of the Parthenon and Acropolis and prophesied its greatness, glory, and history by stating, "they were created in a short time for all time" (*Pericles* 13.3).

Truly, the Parthenon's legacy continues, as the full-size replica located in Nashville, Tennessee, embodies the elements of the Ancient Parthenon. The Nashville Parthenon parallels with many of the same themes and historical contexts that surround the Athenian's Parthenon. In the fall of 1893, Colonel W.C. Smith proposed a Centennial Exposition to celebrate the State of Tennessee's centennial in the Union to stimulate the economy from the country's recent depression and to heighten the state's patriotism (Kreyling et al. 124). Once a Tennessee exposition approved, Major E.C. Lewis was elected director general and oversaw the project in 1895. As a part of Lewis's plan, the central location of the Exposition would be a Fine Arts Building constructed as a replica of the Parthenon.

Considering that this was a widely accepted plan, the matter of why Nashvillians would reconstruct the Parthenon and place it at the center of the Exposition emerges. As many modern scholars of Nashville point out, some Nashvillians and most visitors do not understand the significance of the Parthenon in Nashville and its symbolic nature. Nashville is the "Athens of the South" (Kreyling et al. xi). Since the settlement of Nashville in 1780 with the Cumberland Compact between James Robertson and John Donelson's settlement parties, education was highly prioritized and valued, especially a classical education usually given in seminaries for ancient studies. What was then a frontier settlement eventually grew to a considerable size. At that time, figures as Andrew Jackson and William Strickland played valuable roles in promoting neoclassical architecture in the late eighteenth century. However, "the person most responsible for the specific identification of Nashville with classical Athens was Philip Lindsley, president of the [now-defunct] University of Nashville from 1825 to 1850" (Kreyling et al. xiii). Even though speculation exists that the phrase "Athens of the West" was used to denote Nashville as early as 1840, the phrase emerges on record in 1859, when a student of Lindsley wrote of him and his impact on Nashville after his death, crediting him with the phrase (Kreyling et al. xiv). With the cultural ideals and values in art, community participation, and education—echoing the Greeks' cultural ideals—it is easily understandable to see Nashville as an emerging center for culture and the arts. Even though education plays a significant role alongside art and architecture in Nashville's heritage, the true relation between Athens and Nashville runs much deeper. The arts displayed are a manifestation of the culture, and the education is a continuation of it. The culture itself promotes refined civilization, and that is the key feature linking the ambitious Nashvillians to the ambitious Athenians. Not all will agree with President Lindsley or me, as J.S. Buckingham did in 1841 when he stated:

> Though the farmers of Tennessee may have their country studded with classical names . . . it will take some time before their prose compositions will equal those of Demosthenes, or their poetry rival that of Homer; there being only one feature in which they resemble the Athenians—though it must be admitted on much more slender grounds—namely, that of thinking themselves the only polished and refined people on the earth. (Kreyling et al. xvi)

Certainly, he noticed Tennessee's value in Classical Antiquity, but he prioritized the wrong aspects on his visit from England. Tennessee, and more specifically Nashville, revolves around the determination to achieve and perfect civilization, all inherited from the Greeks—an example also followed by the U.S. Founding Fathers. When beginning a new nation and a new city, the requirement was obvious—return to the roots of the western tradition and create a new culture and civilization modeled on one of the best the world has seen.

Since Nashville is known as the "Athens of the South," it is merely an act of convention to place a replica of the Parthenon at the heart of Tennessee's Centennial Exposition. Receiving drawings (some from the French diplomat Jacques Carrey in 1674, showing the building thirteen years before the explosion in the Turkish-Venetian conflict), recordings, and architectural records from King George I of Greece, the Exposition Parthenon was underway (Kreyling et al 125). Just as the Periklian program, the Exposition Parthenon was the first building completed. Additionally, no other building at the Exposition was built intentionally as an exact replica like the Exposition Parthenon. It was the world's only exterior replica of the Parthenon with that detail.

Inside, the Exposition Parthenon housed an extensive art gallery, reflecting Nashville's artistic culture and American paintings. Built of "staff," an exterior-grade plaster, the Exposition Parthenon was intended to be a permeant fixture, despite some records that indicate it was meant to be disassembled after the six-month exposition.

After the Exposition, the Exposition Parthenon remained, and the Board of Park Commissioners formed in 1901. The Board gained the site of the Exposition, and Centennial Park was born. Due to the disintegration of the "staff" used to create the Exposition Parthenon, it was in disrepair many years later, and eventually, the pediment sculptures were removed since they were a safety hazard (Kreyling et al. 126). Noting positive public response to the structure, plans were arranged to build an even more permanent Parthenon. Plans were then made to rebuild an accurate Parthenon using much of the same reinforcement from the Exposition Parthenon. Therefore, just as the Athenians had a "Pre-Parthenon" with a period of time before the Parthenon, so Nashvillians had the Exposition Parthenon before rebuilding a permanent replica of the Parthenon.

Two of the larger differences between the construction of the Parthenons, the Athenian and the Nashvillian, would be the time of completion—as the Nashvillian project was delayed due to funds (a problem the Athenians did not have), and slavery and war. The Civil War can be associated with the Nashville project insofar as the intent of increasing patriotism by celebrating Tennessee's centennial anniversary within the Union. Even though Athens and Nashville both had a history of slavery, the Nashville Parthenon was not built by slaves. Rather, it was built by paid labor to represent Nashville's cultural leadership before and after the Civil War and Reconstruction. By recounting the history and analyzing the architecture of the Parthenons, I hope to achieve the same as Plutarch when he concerned himself with educating the Greeks of their history that they were gradually unable to recall.

The Parthenon and Its Architecture: Masterminds at Work

The primary framework when considering the Parthenon is its function in the worship of Pallas Athena; therefore, the architecture and structure has intent in every aspect. Acting as a setting and display for the goddess, the structure of the Parthenon itself embodies the act of worship to Athena. Much genius and effort was behind each detail of the Parthenon, making it the most unique all of Greek structures. While Perikles appointed Pheidias "general manager and general overseer" of the building program, other architects oversaw construction and are named by historians as "Iktinos (named by Pausanias, Plutarch, and Vitruvius), Kallikrates (Plutarch), and Karpion (Vitruvius)" (Camp 74). Plutarch lists the many materials, artists, and labors (Plutarch, *Pericles* 12.6-7). With their expertise, the structure was completed in ten years, begun in 447 B.C., and dedicated in 438 B.C., with the remaining sculptures completed in 432-431 B.C. The oblong Doric temple with various Ionic elements rests four hundred and fifty feet above sea level measuring two hundred and thirty-eight feet long by one hundred and eleven feet wide by sixty-five feet tall, measuring to the peak of the pediments, and including the lower steps. Three key elements distinct this temple from all others in Greece—the plan, the refinements, and the sculptures.

The elaborate plan began with the foundations, and the contractors resolved to place it on the pre-existing platform left from the "Pre-Parthenon," the best place to achieve the crowning feature when viewed from the south and west, making it seem to be the most important structure on the Acropolis (Anderson and Spiers 117). To place the Parthenon on the Acropolis perfectly to achieve the desired effect, the "Pre-Parthenon" platform was fourteen feet too large at the east end and five and a half feet too large at the south side, but on the north side, eleven more feet were required to place the temple perfectly on the Acropolis. The northern additions overlapped a shrine (*naiskos*) and altar, so after the construction was complete, the small temple-like structure was rebuilt directly above its location, placing it between the seventh and eighth columns from the east end on the northern side with a circular alter not farther away (Connelly 90). Since the Parthenon would be built larger to accommodate the statue of Athena, the platform would have to be configured to support such a building, especially considering the need for remodeling due to Persian fires that destroyed what little of the "Pre-Parthenon" that stood.

The exterior plan of the Parthenon includes forty-six large Doric columns with twenty flutes (vertical ridges along the shaft of the column), each averagely measuring thirty-four feet three inches high and a lower diameter of six feet three inches and higher diameter of four feet ten and one half inches (Anderson and Spiers 193-200). Seventeen columns stood along the sides with eight at each end (counting the corner columns twice), modifying the normal six column style of the Doric order. Below the columns, the stereobate, or lower two steps, led to the stylobate, or top step. On the stylobate, the columns' shafts rose to the capitals of the Doric order. The entablature above the capitals and below the pediments includes the architrave just above the capitals and the Doric frieze with alternating metopes and triglyphs between the architrave and the pediments. Additionally, the Ionic frieze runs just inside inner porch around the Parthenon.

The interior plan of the Parthenon consists of four stages, beginning from the east end: the "front porch (*pronaos*) with six Doric columns, the 'hundred-foot' cella, or sanctuary proper (*hekatompedes naos*) [containing forty-six columns and housing the statue of Athena]; a separate back chamber, known in antiquity as the *parthenon* [the treasury room and believed to be the residing place of Athena containing four Ionic columns]; and a back porch (*opisthodomos*) [at the west end], also with six Doric columns" (Camp 75).

Walking into the two, perfectly balanced, seven and a half ton bronze doors, entering the *hekatompedes naos*, attention would immediately be drawn to the goddess Athena. Another one of the other major aspects of the room is the two-tier Doric colonnade format with ten columns along the sides and three columns in the back behind the statue of Athena, creating a backdrop. The architrave between the two levels of Doric columns (also with twenty flutes each) leads the mind's eye directly to the statue of Athena, especially when viewing from the doorway. These optical illusions would have been inherent in the smallest detail to shift all focus to the statue of Athena. Furthermore, windows were at the upper east end, providing more light to the statue and more than likely increasing the light for the large recessed reflecting pool at the floor in front of her podium.

Before the later title of "Parthenon" referred to the entire structure, it first referred to the smaller back chamber. Considered as the residing place of Athena—thus, *parthenon*—it was also used to store the treasury of the city's wealth. One of the most astounding features of this chamber is the four Ionic columns, as the markings on the original foundation depict their placement and base style. The Doric order having no base and the Corinthian not prominent yet, the Ionic columns are quite puzzling despite other Ionic elements in the temple. For logical architectural reasoning, the four Ionic columns chosen were the best choice for support, since Doric columns at that height would have been much too large for the smaller chamber and the two-tiered Doric colonnade too excessive for the small space. In order to access the *parthenon*, or the treasury room, one must walk around the entire building and enter the same type of doors at the west end, as no part of the two chambers linked together until renovated as a Christian church.

Much is said about the Doric and Ionic orders used in the building plan. Though the Ionic columns in the *parthenon* were of best architectural choice, the inner Ionic frieze was optional. The double columned *pronaos* and *opisthodomos* and the bead and reel moldings of the Doric frieze crown are also Ionic features (Connelly 90). Noting that the Doric style was regarded as masculine due to its strength and bulk, and the Ionic as feminine due to its grace and thinner form, I believe that the binary is a large theme in the architecture, as it also possesses the binary theme of civilization conquering barbarianism. The world's most important icon contains elements advocating the harmony of masculine and feminine ideals. That is, the structure itself testifies to the role of gender in society, as both masculine and feminine ideals hold up the Parthenon.

The mathematical genius behind the Parthenon's architecture proves itself in the use of the nine to four ratio, also known as the Golden Ratio or Golden Proportion. The Golden Ratio is frequently used due to its visual appeal to the natural human aesthetics. Unifying the entire building, the Golden Ratio in the structure of the Parthenon lies most recognizably in the proportion of size between the *hekatompedes naos* and the *parthenon*. The size of the *hekatompedes naos* to the entire size of the structure, the length of the sides of the stylobate to the widths of the ends of the stylobate, the distance between each pair of columns to the diameter of each column at the base, and the width of the end of the stylobate with the height of the structure to the base of the pediments are all examples of the repeating ratio unifying the mathematical architecture.

However, the architecture cannot be purely focused on the math behind the form without considering the second unique feature of the temple and more important than the math itself– the refinements to the structure. The Parthenon is refined—or mathematically altered—in such a way that there is no straight line in the entire structure. The manipulations of the mathematical form are made possible by the Pentelic marble used. Giving life to the structure while providing a grand sense of strength, the refinements act as a conventional alteration of the form set up in the Golden Ratio, arguably representing beauty of the imperfect. Manipulating this form, "the Parthenon tips, slants, recedes, inclines, and bows, all the while transmitting an overwhelming sense of harmony and balance" (Connelly 94). Not only is this harmony and balance for structural and visual purposes, it embodies the essence of the goddess Athena's character in her wisdom and strategy. Even though observers might be unaware of the refinements, mathematical conventions, and methods used, they are nevertheless "captivated by them" as Ernest Flagg comments (qtd. in Connelly 95). Additionally, Professor Percy Gardner states:

> The whole building is constructed, so to speak, on a subjective rather than an objective basis; it is intended not to be mathematically accurate, but to be adapted to the eye of the spectator. To the eye a curve is a more pleasing form than a straight line, and the deviations from rigid correctness serve to give a character of purpose, almost of life, to the solid marble construction. (qtd. in Anderson and Spiers 119)

First noted and documented by Cockerell (1810), Donaldson (1818), and Hoffer and Pennethorne (1836-1837) and measured by Penrose in 1846, the refinements and their more recent study reveal the entire structure's focus to Athena.

Beginning from the exterior and moving in towards Athena, the stylobate bows up at the middle roughly over two and a half inches in the center of the ends' stylobate and bows up to roughly four inches for the sides' stylobate with similar measurements mirrored in the base of the pediments and architraves. Upon ascending these steps, the Greek architects constructed the stereobate and stylobate at such a size and angle so that visitors must lift their legs at just the proportionate angle, shifting their weight as they lean forward to lift their body, causing them to bow to Athena merely in their ascent to her temple. More "refined" mathematics exist in the columns, not just at the top of the stylobate but on the *pronaos* and *opisthodomos* and in the *hekatompedes naos* and *parthenon*. Slightly curving outward at a convex curve up the shaft, the columns swell outward (an effect known as entasis) and do not appear equally distanced from one another. In addition, the columns at the corners are closer spaced to the other columns and are one-fortieth larger in diameter. All columns in the entire plan actually tilt inwards toward the center of the building measured at roughly two and five-eighth inches, which, if continued until an apex, would result in a pyramidal image rising just under a mile and a half in the sky for the side columns and almost three miles in the sky for the end columns, making the building seem taller and grander than it actually is (Anderson and Spiers 120; Kreyling et al. 129).

Walking into the *hekatompedes naos*, the patterns of the columns are uniquely repeated with the tilt and entasis, while the mind's eye follows the architrave between the tiered columns down to the statue of Athena. Though these are the more obvious refinements in the structure, each element, including the metopes and triglyphs, the pediment sculptures, and other various features, all repeat the alteration of mathematics, causing the building to naturally be the most iconic and beautiful building of all time due to its pleasing appearance to the eye. The level of accuracy in stone carving was a fine skill, and as Manolis Korres points out, one that

> . . . would be impossible today to duplicate the perfectly constructed temple in the astounding time of eight years. This remains true even if gasoline-powered vehicles replaced animal-drawn wagons, or electric cranes were used instead of manually operated ones. . . . The greatest possible demands of refinement and accuracy occur during the final stages, in the preparation of each block, of each column, of each sculpted figure. (7-8)

Throughout the ages after its construction, the Parthenon received many alterations by dominating groups with the additions of walls and doorways and the majority of the structure was blown out. However, we can still measure and appreciate the mathematics and refinements that make the Parthenon so appealing to us.

The last major difference between the other temples and the Parthenon is the sculpture. The Parthenon has more sculpture and embellishment than any other Greek temple. Excluding the statue of Athena, there are three groups of sculpture—the Doric frieze, consisting of an alternating pattern of metopes and triglyphs; the continuous Ionic frieze; and the larger-than-life pediment sculptures. Under Pheidias, probably ninety sculptors worked on the Parthenon's embellishments.

Beginning with the Doric frieze, there are fourteen metopes on each end and thirty-two on each side with a triglyph in between each metope. Each handcrafted metope was probably completed individually on the ground and then raised into position. Each end and side represents a different narrative. The east end depicts the gods fighting giants; the south side depicts Greeks, more specifically the Lapiths from northern Greece, fighting centaurs; the west end depicts the Greeks fighting the Amazons; and the north side depicts the Greeks fighting the Trojans. The theme of civilization triumphing barbarianism weaves into the Doric frieze and thematically ties the frieze to Athena, as the goddess of wisdom and rationality. Recalling the history of the Parthenon, the Christians removed and defaced most of the east, north, and south, while others have been lost to time, so we rely on historical records regarding their content. The British Museum possesses fifteen from the south side—the first eight from the western end of the south side and the last seven to the eastern end of the south side (Trustees of the British Museum 38).

The Ionic frieze just inside the outer columns runs five hundred and twenty-five feet around the entire structure, and its theme celebrates the Athenians and their Panathenaea celebration of the goddess. The position of the frieze, sculpted in place, is actually hardly seen by observers due to its recessed position, revealing the sculptors intended audience—the gods. The various elements sculpted for appreciation by human spectators were also all constructed in worship of Athena. The frieze begins at the southwestern corner and runs around the structure in both directions with detailed figures in procession—equestrians, chariots, elders, musicians, pitcher bearers, tray bearers, victims, maidens of the peplos, marshals, magistrates, deities, and the presentation of the peplos to Athena directly above the doorway to the *hekatompedes naos*, respectively (Trustees of the British Museum 22). Upon Lord Elgin's visit to the Parthenon, this frieze was cast as well, and this cast resides in the British Museum.

Finally, the pediment sculptures focus on Athena in her birth on the east end pediment and her triumph over Poseidon for Athens on the west end pediment. It is important to associate the rising of the sun in the east with the birth of Athena depicted on the east pediment, so that, with each rise of the sun, Athena is reborn and crowned victorious. Much dispute over identifying the gods in the pediments exists for many of the figures. Not much historical literature and records exist on the pediment sculptures other than those that merely describe the narrative content of the two pediments and provide a brief description of placement of certain figures. However, due to developing research, educated speculations give us a clearer knowledge of the majority.

When the Board of Park Commissioners formed in 1901, the Exposition grounds were transformed into what we know today as Centennial Park. In 1920, a project from the Board planned a permanent reproduction of the Parthenon and chose Russell Hart as the lead architect. The permanent rebuild would include a more accurate exterior and an exact interior, since the interior housed only visual art at the Exposition. More research would have to be conducted and a permanent material discovered, since marble was far too expensive, an issue the Greeks never faced. Hart decided the best material was reinforced concrete, the latest development in materials, and covered it with "newly patented concrete aggregate formulated by the John Early Studio in Washington, D.C.," which would be colored to appear as marble and allow for red and blue trim (Kreyling et al. 127). Needing assistance with his research, Hart hired William Bell Dinsmoor, "the foremost authority on ancient architecture" (Kreyling et al. 127-128). The exterior of the Parthenon was completed in 1925, and the interior was completed in 1931. In every detail of the plan, the refinements, and the sculptures, the Nashville Parthenon is an extremely close replica. As Dinsmoor stated, "While there are several more or less faithful modern replicas of the exterior of the Parthenon, the only reproduction of the interior at full size is that which I designed in 1927 for the Parthenon in Nashville, Tennessee" (qtd. in Kreyling et al. 128). Needing further help in sculpting and designing, Hart hired George Zolnay, who sculpted the pediments on the Exposition Parthenon, to recreate the metopes, while hiring Belle Kinney and Leopold Scholz to recreate the east and west pediments. Both Belle Kinney and Leopold Scholz teamed with Russell Hart later to create the bronze doors (Paine et al. 28). Once created, the large doors were brought into the Nashvillian Parthenon on ice because of their weight and placed on the hinges. The ice melted, and the seven and a half ton doors with lion medallions and serpent door handles were mounted accurately. Additionally, the tilt and entasis of the columns, the convex curves in the stylobate, and all other refinements and features are reproduced accurately. Even though completed in roughly the same period as the Athenian Parthenon, the Nashvillian Parthenon used different materials, already had templates and casts, and, when opened in 1931 A.D., most importantly lacked the statue of Athena and the Ionic frieze.

Another parallel in the structural history between the Athenian Parthenon and the Nashvillian Parthenon is that the Nashville Parthenon had connections to Christianity from 1954-1967A.D. True Nashvillians would agree that a discussion of the Parthenon in Centennial Park is unsatisfactory and incomplete without the Christmas tradition of the Harvey Nativity Scene, owned by Harvey's Department Store. Two hundred and eighty feet long by seventy-five feet wide, glossed with multicolored lights, music, and narrative of the Christmas story, the Nativity Scene decorated the lawn next to the Parthenon. Many local families have had life-long memories of visiting "the main attraction in Nashville at Christmastime" (Judkins). However, in 1968, the Nativity was damaged beyond what the Harvey's Department Store could afford to repair, so the collection was bought by a Cincinnati shopping center. To the dismay of Nashvillians by word through the *Nashville Banner*, the Cincinnati shopping center displayed the collection for two years before disposing of the set.

In 1990, minor renovations were required to maintain the sculptures and the structure, including the lower level office additions, the elevator, gift shop, and other similar additions in 1988-1989. With these renovations complete ten years later, the Parthenon was ready to celebrate the centennial of the Board of Park Commissioners in 2001 (Paine et al. 40-42). Due to an accurate replication, entering the Nashville Parthenon and standing at the doors of the *hekatompedes naos*, the same visual effect is achieved by the exact replica of measurements from the original—the entire structure's focus on Athena.

The Parthenon and Athena: The Centerpiece and Its Meaning

The most important aspect of the entire Parthenon is not the architectural features or the magnificent outer sculptures; it is the statue of Pallas Athena in the *hekatompedes naos*. The heart of the Parthenon, the statue of Athena, Pheidias's chief masterpiece, is the stunning culmination of every aspect the building, as presented. Unfortunately, not a lot of information exists about the original sculpture of Athena. Pausanias describes:

> The statue itself is made of ivory and gold [chryselephantine]. On the middle of her helmet is placed a likeness of the Sphinx . . . and on either side of the helmet are griffins in relief. . . . The statue of Athena is upright, with a tunic reaching to the feet, and on her breast the head of Medusa is worked in ivory. She holds a statue of Victory about four cubits high, and in the other hand a spear; at her feet lies a shield and near the spear is a serpent. The serpent would be Erichthonius. On the pedestal is the birth of Pandora in relief. [Pausanias continues to describe the Pandora relief with a hero and emperor present in the relief.] (24.5-7)

With a core of a wooden or metal armature and brace, Athena stood over forty feet high in the *hekatompedes naos* holding a six-foot Nike in her right hand, both ivory-skinned and adorned in golden clothing with precious stones for eyes. Many depictions of a similar image are found around the same time and later in the Roman Empire than can allude to what she might have looked like. The statue of Athena went missing sometime between the first and third century A.D., though most scholars assert that she was removed or destroyed in the fire around the third century A.D., possibly as a result of the Herulian invasion of Athens (Camp 223). This theory is supported by Pausanias's record, as he is writing in the second century A.D. using present tense to describe the statue of Athena within the Parthenon.

Concerning the serpent, Erichthonius symbolizes the image of the "Great Goddess" figure throughout classical mythology. Athena's association with the serpent at her feet is no coincidence but a continuation of this Greek idea. Here the serpent is believed to symbolize the Athenians' protection and origin with Athena. The role of women in mythology repeats in the birth of Pandora relief, the head of Medusa, the sphinx, and the masculine Doric order and the feminine Ionic order—another example that all elements are combined in the statue of Athena, as she becomes the center and culmination of all ideas introduced in the architecture and sculpture.

Regarding Athena's shield, some myths account the placement of Medusa's head on her outer shield, so it is also possible Medusa's head might have reoccurred there. Further information concerning the nature of the statue and her shield lies with Plutarch when discussing the trial of Pheidias, who was charged with heretical acts of placing his and Perikles image with the gods in the shield:

> But the reputation of his works nevertheless brought a burden of jealous hatred upon Pheidias, and especially the fact that when he wrought the battle of Amazons on the shield of the goddess, he carved out a figure that suggested himself as a bald old man lifting on high a stone with both hands, and also inserted a very fine likeness of Pericles fighting with an Amazon. And the attitude of the hand, which holds out a spear in front of the face of Pericles, is cunningly contrived as it were with a desire to conceal the resemblance, which is, however, plain to be seen on either side. (*Pericles* 31.4)

In *Pericles* 31.5, Plutarch says that Pheidias was led away to prison, where he later died of sickness, though some believe enemies of Perikles poisoned him. On the outside and inside of her shield, the civilization conquering barbarianism theme is repeated in closer association with Athena, unifying this theme of the Parthenon with the statue of Athena and ultimately Athena herself.

As the "Great Goddess" embodies life, death, and rebirth, so Athena is reborn in Nashville, Tennessee, despite her absence from the Parthenon for many centuries. After the Nashvillian Parthenon's opening in May 1931, Belle Kinney and Leopold Scholz returned and approached the Board of Park Commissioners with plans to complete the structure with the missing Ionic Frieze and sculpture of Athena. The finances were not available, though the miniature four-foot sculpture they presented lived in the Parthenon thereafter. Thirty years later, "Sometime in the late 1960s a donation box appeared next to Belle Kinney's model in the middle of the Parthenon. School children, visitors, and Nashvillians put their nickels, dimes, and dollar bills in that box over the next twelve years" (Kreyling et al. 133). Thirty thousand dollars were raised by 1982, enough to begin the program. After emerging victorious in the sculpting competition for the position in the program, twenty-six year old Alan LeQuire began researching. He speculated a period of eighteen months for the project; however, it took over seven years (Kreyling et al. 133). Unveiling the sculpture in May 1990, *Athena* was complete with the pedestal, the statue of Nike, the spear, the shield, and the serpent. Athena and Nike were later glided with twenty-three and three quarter karat gold in 2002, with LeQuire and Master Guilder Lou Reed (Paine et al. 45). Also during this time, the skin was painted to resemble ivory and the inside of her shield to depict the battle of the gods and giants.

Interpreting his research to the best of his ability, Alan LeQuire received much guidance to create the most accurate replica of a statue that had not existed in over seventeen hundred years. Coming to conclusions such as the leg-weight shift position, similar to the contrapposto position, and analyzing the different effects of weight shift, he further discovered that a simple wooden beam placed through Athena's arm could easily bear the weight of the six-foot Nike. Following Dinsmoor's measurements and speculations, LeQuire's *Athena* measures forty-one feet and ten inches tall. After completing drafts of his *Athena*, he also had to plan a fifteen-foot shield with thirty-one figures in the Amazon relief, twenty-one figures on the pedestal for the birth of Pandora, and a thirty-foot serpent (LeQuire 143).

Taking some liberty in his design, LeQuire inherited the spirit of Pheidias by creating perspective distortions and culminating themes introduced in the architecture. First, LeQuire created larger proportions such as her slightly larger head while her upper body decreases in proportion as her figure nears the base, so that her arms would almost touch her knees if placed at her side. These visual alterations, when viewed from below, make *Athena* look equal in proportion as she rises to the ceiling of the *hekatompedes naos*. Noting the design of the architrave between the two-tiered columns and its effect on the mind's eye, he also places *Athena*'s right hand holding Nike at the same level intensifying that focus on *Athena* and the crowning of her victory.

Second, LeQuire ties in the civilization conquering barbarianism theme and the "Great Goddess" theme in his reliefs and embellishments on *Athena*. On the exterior of Athena's shield, LeQuire depicts the famous battle between the Greeks and Amazons, including Pheidias and Perikles. On the interior of her shield, he recreated the battle between the gods and the giants. Lastly, on her sandals, he depicts the battle between the Lapiths and the Centaurs. All three recreate the metopes, excluding the Greeks battle with the Trojans, and establish the binary theme of civilization triumphing barbarianism with *Athena*.

Furthermore, as Athena's belt and adornment on her breastplate and wrists, LeQuire sculpts serpents. As the symbol of the "Great Goddess" figure, the serpents parallel those from the bronze door handles and Erichthonius by her side. Lastly, officially modeling himself after Pheidias despite his trial and persecution, LeQuire created Pandora's birth scene with himself in the relief with other friends, family, and others involved in recreating Athena. Adding a unique American touch, LeQuire also transformed a McDonald's flagpole into the mighty spear of the goddess, another symbol of her American rebirth.

Though he does not consider his educated interpretation to be faultless, he thinks that his style might bear some resemblance to Pheidias. He also considers *Athena* to be a "Lady Liberty, a living symbol of justice and democracy" (LeQuire 144). Comparing *Athena* to the Parthenon like a kernel to a shell, he thinks that he has given meaning and spirit to the monument (LeQuire 144). Transformed from a focus of worship, Athena's rebirth in Nashville represents the continuation of a skilled, determined culture now known as the "Athens of the South."

A Recapitulation

One of the most iconic structures of all time, the Parthenon represents the epitome of civilization. Journeying through its powerful history, analyzing the structural form, and examining the heart of the Parthenon, Pallas Athena, through the Athenian and Nashvillian Parthenons, this cultural civilization reaches its height in the Golden Age of Athens, Greece, declines, and is reborn in Nashville, Tennessee. Carrying the connotations of the Greeks' culture and civilization in the Athenian Parthenon, the Nashvillian Parthenon transforms from a temple of worship to an icon of a refined culture—the "Athens of the South." Though many argue that the title of "Athens of the South" is due to Nashville's history of classical education, I further argue that the education and the ideal for art are the representations of culture. This culture is defined by its determination to achieve a refined, civil society and the best civilization possible by means of democracy. As the original Parthenon carried these political connotations, so does the replica in Nashville.

Many other parallels include the historical building process, the celebration of patriotism, the display of power, the themes of civilization conquering barbarianism, and, most importantly, the cycle of the "Great Goddess," as Classical Greek culture is reborn in Nashville. The Parthenon represents in every measurement and detail the Athena within, and the Athena within carries meaning that surpasses all other cultural achievements. The Parthenon does not merely exist to be appreciated and studied as a representation of an ancient people; it exists as a representation of today, while modelling a future of tomorrow.

Words cannot adequately capture the experience of walking among the large columns, touching the large bronze doors, enjoying a marionette production of Socrates' "Allegory of the Cave" on a Sunday afternoon in the *parthenon*, and gazing awestruck at Alan LeQuire's interpretation of the work of Pheidias due to the recreated optical refinements. I urge all to experience the Parthenon in Nashville physically. Even though Greece might be on the opposite side of the globe from Nashville and the ancient culture written in history, Nashvillians can look within local culture and find that Greek culture is not as distant as first thought. Absorbing the Nashville replica of the Parthenon will be an experience one will never forget and will cause one to examine oneself and Nashvillian culture in an entirely new way. We must not forget our roots; we must not forget what we have inherited and that which is reborn and refined in each of us, dwelling in our core as Athena dwells in the Parthenon. Just as the Parthenon and the statue of Athena was "created in a short time for all time" (Plutarch, *Pericles* 13.3), the underlying civilized culture, "intellectual, pure, progressive, and just, constantly at war with the opposing forces of barbarianism" (Kreyling et al. 135), is reborn in us. Therefore, as the sun breaches the horizon once more and shines down upon us, it births a refined cultural identity that transcends yesterday, today, and tomorrow.

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The Role of Herbal and Nutraceutical Supplementation in the Amelioration of Schizophrenia and Schizoaffective Symptomology

John B. Holloway

Abstract

Herbal supplements are used increasingly in both developed and undeveloped countries for purposes of prevention, delaying onset, decreasing overall severity, and potential reversal of mental illness. The purpose of this overview is to present the latest empirical findings regarding the efficacy of various herbal and nutraceutical supplements in the prevention, treatment, and delaying onset of symptomology in relation to schizophrenia and other schizoaffective disorders, as well as further to explore their potential role in the future of psychiatry and related health practices. The supplements and their efficacy examined in this literature overview are Omega-3 fatty acids, Curcumin, Folic Acid, B12, B6, vitamin D, N-acetylcysteine, SAM-e, Bocopa Monniera, Ginkgo Biloba, Iron, Glycine, (–)–Stepholidine, Yokukansan, Orengadoku, and Ficus Platyphylla,

Keywords: schizophrenia, herbal medicine, supplementation, mental illness

Herbal and nutraceutical supplements are being studied for their effects on symptoms of mental illness. Reductions in mental illness symptomology have been found with use of particular phytochemicals, adaptogenic herbs, essential fatty acids, and traditional Chinese and Amazonian medicine. Mussarat et al. (2014) state that of the reported 422,000 flowering plants that have been reported around the world, over 50,000 are used medicinally. Further, Mussarat et al. (2014) suggest that 80% of the population of developing countries and 60% of the world population rely on traditional medicine, and over 4.5 billion people within developing countries rely on medicinal plants for their health maintenance. This data presented by Mussarat et al. (2014) displays the wide-reaching breadth of indigenous medicine for traditional health practices and has great implications for the number of psychiatric issues that can be addressed with the phytochemical constituents of these botanicals. Particularly, schizophrenia and schizoaffective disorders have been indicated by the literature to benefit largely from the supplementation of herbs and nutraceuticals. Chen and Hui (2012) note schizophrenia to be a severe psychiatric disorder that negatively impacts a wide-range of cognitive functions such as executive functioning, memory and attention (p. 1166-72). Schizophrenia is characterized by negative symptoms (such as emotional blunting and apathy), positive symptoms (hallucinations and delusions), and mild to severe impairment of cognition.

The ideal treatment would eliminate these negative, positive, and cognitive symptoms. This is important to note, as Brown and Roffman (2014) state that while antipsychotic medications can often aid in reducing positive symptoms, these pharmaceuticals produce little to no response in regard to negative symptoms and cognitive impairment (p. 611-22). In so far as the etiology of schizophrenia is concerned, it is generally accepted that it is multifactorial, with a particular combination of environmental circumstances and biological predisposition playing the major role. Mirsky and Duncan (1986) note, however, that there is much disagreement with respect to the weighting of environmental to biological factors in the etiology of schizophrenia (p. 291-319). Mayer et al. (2011) suggest that researchers are still not positive as to a precise prognosis for those dealing with schizophrenia, but there are certain factors posited negatively to affect prognosis, such as: lack of social support, indolent onset, poor insight and presence of negative symptoms (p. 140-41). While there are many typical and atypical antipsychotic medications for the treatment of schizophrenia, Doruk, Uzun, and Ozsahin (2008) report that many patients show little to no response to these interventions—necessitating an urgent need for alternative treatments of high efficacy and few adverse effects (p. 223-27). Additionally, research has shown that in individuals with schizophrenia, consumption of essential amino acids, vitamins, and nutritional building blocks to raise levels of neuroprotective chemicals such as endogenous glutathione (by way of precursors like N-acetylcysteine and Alpha Lipoic Acid) can decrease cortical inflammation and help maximize the body's innate compensatory homeostatic healing mechanisms to deal more effectively with states of psychosis. Various studies have displayed a repertoire of supplements, stand-alone or adjunct with traditional pharmaceutical approaches, to be as effective as pharmaceutical treatment, and have fewer side-effects, and some have even been found to make reparations to vital physiological and psychological operations—and be ceased—without relapse or necessitation of alternative interventions.

Literature Review

Omega 3 fatty acids

Omega-3 fatty acids, or n-3 polyunsaturated fatty acids (PUFAs), are amassing significant attention in the literature on alternative avenues for the treatment of psychotic disorders. Omega-3 PUFAs supply a wide range of neurochemical activities via their modulation of the reuptake, degradation, synthesis and receptor binding actions of noradrenaline, dopamine and serotonin. Omega-3s also possess anti-inflammatory and anti-apoptotic effects in addition to their significant activity in increasing neurogenesis and cell membrane fluidity. According to one study led by Amminger (2015), it has been found that intervention with omega-3 fatty acids may reduce the risk of pathogenesis with respect to psychotic disorders as well as a reduced risk of psychiatric morbidity. This study noted that the individuals in the omega-3 group no longer displayed severe functional impairment, nor did they experience dramatic psychotic symptoms upon a 6.7 year follow-up of this randomized, double-blind, placebo-controlled trial (Amminger, Schäfer, Schlögelhofer, Klier, & Mcgorry, 2015). Research indicates that many developed countries, such as America, are deficient in essential vitamins, minerals, and omega-3 fatty acids. Those suffering from mental illness are exceptionally deficient in Omega-3s. Research also posits the brains of schizophrenic persons to have profound abnormalities in myelin sheaths and oligodendrocytes, and suggests that Omega-3 fatty acids are essential for the reparation and maintenance of these. The eicosapentaenoic acid (EPA) found in Omega-3s is noted to aid in the maintenance of a balanced mood and improving blood circulation. Two grams of EPA adjunct with one's normal antipsychotic regimen effectively decreased overall symptoms of schizophrenia in those suffering (Ibrahim & El-Sayed, 2013).

Curcumin and Glycine

Curcumin, a common household spice, is a polyphenol with an active medicinal component being turmeric, or *curcuma longa.* Studies show that it possesses significant antidepressant properties in both rodents and humans without adverse effects. A 6 week placebo-controlled study found that chronic supplementation of curcumin (1,000 mg daily) produced significant antidepressant behavioral responses in depressed participants as measured by reduction of 17-item Hamilton Depression Rating Scale and Montgomery-Asberg Depression Rating Scale scores. Furthermore, this same study found curcumin to decrease levels of inflammatory cytokines interleukin 1β and tumor necrosis factor α level, and it was found to increase brain-derived neurotropic factor (BDNF) levels in plasma concentrations while decreasing concentrations of salivary cortisol as compared to placebo (Lopresti, Maes, Maker, Hood, & Drummond, 2014). Another study, carried out by Hishikawa et al. (2012), examined three patients with Alzheimer's disease (AD) and found curcumin to facilitate the recovery of cognitive decline and Psychological Symptoms of Dementia (BPSD). After 12 weeks of treatment there was a significant decrease in the acuity of symptoms and the burden on caregivers. Within one year of treatment with curcumin, participants with AD began to recognize their families once again (p. 499-504). Curcumin has been found to exhibit antioxidant, anti-inflammatory, and anti-cancer properties. Additionally, it is known to act as a neuroprotective agent in neurological disorders and can cross the blood-brain barrier with significant bioavailability. Multiple studies have found it effective in the amelioration of motor symptoms in Parkinson's disease as well (Mythri & Bharath, 2012). Furthermore, in addition to its neuroprotective properties, it has been found to modulate oxidative-stress induced apoptosis and neuroinflammation (Rinwa, Kumar, & Garg, 2013). Lastly, a study found that curcumin extract was able to significantly restore depleted glutathione levels and recover oxidative damage after 72-hour sleep deprivation in mice (Kumar & Singh, 2008).

Curcumin extract was found to lessen some of the serious side effects associated with use of neuroleptics to schizophrenic patients (Trebatická & Ďuračková, 2015). Curcumin was able to reverse oxidative damage induced by haloperidol. Chronic administration of haloperidol was found to decrease the turnover of dopamine, serotonin and norepinephrine, which was dose-dependently reversed through utilization of curcumin.

The results of this study suggest curcumin as a potential aid in orofacial dyskinesia, a hyperkinetic disorder of high-incidence and unfortunate irreversibility during the treatment of schizophrenia with haloperidol (Bishnoi, Chopra, & Kulkarni, 2008). High doses of glycine, an endogenously produced amino acid, have been found effective at 30 grams per day to reduce social withdrawal, emotional flatness, and states of apathy in schizophrenia—these being symptoms usually unresponsive to traditional antipsychotic medication. Additionally, clinical trials revealed that glycine given at 60 grams per day could be administered to schizophrenic patients with no adverse effects, as well as a twofold increase of glycine levels in the cerebrospinal fluid (CSF) (Ibrahim & El-Sayed, 2013).

B vitamins

The B vitamins folic acid, B12, and B6 play a pertinent role in neuronal function. Deficiencies in these have been indicated in increased risk of psychiatric disease and dementia (Mitchell, Conus, & Kaput, 2014). Deficiencies in Cobalamin, an important nutrient that is not synthesized endogenously and supplied in non-vegetarian diets, has been reported with a range of psychiatric disorders, and a case-report found dietary cobalamin deficiency to present solely as a schizoaffective disorder without neurological manifestations (Dhananjaya, Manjunatha, Manjunatha, & Kumar, 2015). The most common of psychiatric symptoms found to be reported in the literature on vitamin B12 deficiencies are depression, mania, impaired cognition, dementia, delirium, psychotic symptoms, OCD, and states of confusion. Vitamin B12 deficiency is indicated to be causative of subacute combined degeneration (SCD) where there is a demyelination of the lateral and dorsal spinal cord. Symptoms of SCD manifest in the way of psychosis, dementia, and severe depression. Nevertheless, these symptoms can be prevented with B12 supplementation (Naik & Dsouza, 2015). Even further, deficiencies in B12 have been linked to a proliferation of vascular risk factors and increase homocysteine and the load of cognitive decline in neuropsychiatric illnesses (Issac, Soundarya, Christopher, & Chandra, 2015). B Vitamins and a broad-spectrum multivitamin were also found to significantly improve levels of stress and anxiety associated with natural disasters while achieving a large effect size in the study (Kaplan, Rucklidge, Romijn, & Dolph, 2015). Vitamin B6 was found to reduce extrapyramidal side-effects of typical antipsychotics. The same study found N-acetylcysteine (NAC) to be effective against the negative symptoms of schizophrenia, as well as akathisia and abnormal movements in schizophrenia (Himmerich & Erbguth, 2014).

N-acetylcysteine (NAC)

NAC has proven to hold a significant role in the aid of pathophysiological processes associated with psychiatric and neurological disorders. A systemic review by Deepmala et al. (2015) has found favorable evidence regarding NAC supplementation for disorders such as autism, Alzheimer's disease, bipolar disorder, depression, OCD tendencies, and schizophrenia. NAC's action of lowering levels of glutamate is indicated to be a key factor in its role of the amelioration of OCD and various grooming disorders (Racz, Sweet, & Sohoni, 2015). Another study found that in individuals with chronic schizophrenia (SZ), adjunctive NAC—when compared to placebo—has therapeutic potential for overall functioning and a decrease in positive symptoms of schizophrenia (Rapado-Castro et al., 2015). Several lines of research and empirical evidence have indicated that a large component of the pathogenesis of schizophrenia is a deficit in brain glutathione (GSH) levels by result of impaired GSH synthesis. A study supplemented individuals suffering from schizophrenia with a GSH precursor, NAC, which significantly reduced clinical severity and negative symptoms. This same study concluded that polyphenol, curcumin, and the flavonoid quercetin were able significantly to increase levels of GSH and, in turn, reduce the overall clinical severity of schizoaffective disorders (Lavoie et al., 2009).

Vitamin D (VD) and Iron

Seven research studies examining patients with psychosis all indicated insufficient levels of vitamin D (VD). A mini-analyses of these studies found that there was a medium-level effect size for VD in schizophrenia as opposed to the healthy controls, in addition to a trend for overall lower VD levels in comparison to other forms of psychosis (Belvederi et al., 2013). A study examining a Finnish cohort group of over 9,000 people examined supplementation of vitamin D at levels of 2,000 IU per day in the first year of life and noted a 77% decrease in the risk of developing schizophrenia in males compared to those receiving less than 2,000 IU per day. It is hypothesized by the researchers that vitamin D supplementation early in life is pertinent in pro-differentiating signals in the critical periods of brain development, as well as recovery from brain damage after injury (Brown & Roffman, 2014). There are many other vitamin and mineral deficiencies that are posited to play a role in the pathogenesis of schizophrenia. Research has suggested maternal iron-deficiency to induce fetal hypoxia as a result of the high oxygen demand on the part of the growing fetus.

Fetal hypoxia has a plethora of research showing consistent implications as a risk factor for the development of schizophrenia; specifically, it may predispose the child to an expression of schizophrenia in adulthood (Ibrahim & El-Sayed, 2013).

S-Adenosyl methionine (SAM-E)

An increasingly common over-the-counter supplement as an aid for the treatment of depression, SAM-E, was found (over a randomly-assigned, 8 week, placebo-controlled, and double-blind fashion study) significantly to reduce symptoms of psychosis such as aggressive behavior. Strous et al. (2009) report that SAM-E's predominant function is as a methyl group donor for catecholamines, membrane phospholipids, fatty acids, choline carnitine, creatinine, nucleic acids, and porphyrins. A crucial function of SAM-E, as noted by Strous et al. (2009), is myelination of certain phospholipids to promote fluidity and microviscosity of cell membranes. Furthermore, it was posited that the metabolism of SAM-E is crucial for the maintenance of myelin—myelin being essential for facilitating efficient signal conduction between neurons, among many other physiological roles. As for SAM-E's relationship to schizophrenia, Strous et al. (2009) hypothesized that by way of its methyl donor activity, SAM-E would affect catechol-*O*-methyltransferase (COMT) enzyme expression, in turn diminishing aggressive behavior in individuals with schizophrenia who possess the low activity COMT polymorphism—possession of which is noted to be somewhat common. SAM-E was found to improve overall quality of life, and in females the research has shown it to improve depressive symptoms as well (Strous et al., 2009).

Bacopa Monniera

The herbal extract of Bacopa Monniera was found to have significant neuroleptic effects with a reduction of dopamine concentration in the frontal cortex. There was a significant reduction of conditioned avoidance response and reduction of amphetamine-induced stereotype. The results of this study reveal that Bacopa Monniera may hold significant potential for the amelioration of the positive symptoms of schizophrenia (Jash & Chowdary, 2014). The herb Ficus Platyphylla (FP) was shown to have neuroleptic-like properties and significantly reduce locomotor activity. The study was able to reverse an apomorphine-induced prepulse inhibition deficit and hyperactivity by utilizing a co-administration of clozapine or FP. Even further, FP was able to inhibit the retrieval of a conditioned avoidance reaction in individuals with schizophrenia (Chindo et al, 2015).

Ginkgo Biloba (Egb)

Ginkgo Biloba (Egb) extract has been suggested to possess anti-oxidant and anti-inflammatory mechanisms of action. Furthermore, Egb has been shown to increase cerebral blood flow and possess antiplatelet effects that have been attributed to terpene and flavone lactones as well (Diamond & Bailey, 2013). Egb is indicated by the literature to be a significant adjunct aid to the pharmacological treatment of schizophrenia, as its primary pharmacodynamics component is an antioxidant. Egb is believed to provide a favorable adjunctive treatment for schizophrenia with clozapine, as it significantly decreases the negative symptoms of individuals with schizophrenia. The researchers suggest this may be due to the antioxidant action of Egb or the effect it holds on the serotonergic pathway. Even further, Egb administration displayed the capability of normalizing levels of serotonin in the brain (Doruk, Uzun, & Ozsahin, 2008). Another study examining the adjunctive impact of Egb treatment with a prescription antipsychotic found a statistically significant moderate improvement with respect to the total and negative symptoms of schizophrenia. The research selection criteria involved 466 cases on ginkgo with 362 cases on placebo—utilizing the Scale for the Assessment of Negative Symptoms (SANS), the Scale for the Assessment of Positive Symptoms (SAPS), the Brief Psychiatric Rating Scale (BPRS) to measure the positive, negative and total symptoms. This same study explored the role of antioxidants in schizophrenia's pathogenesis, indicating oxidative damage may hold a causative role in the progression of schizophrenia (Singh, Singh, & Chan, 2010).

Traditional Chinese Medicine (CM)

In 2011, research found that concomitant use of antipsychotics and traditional Chinese medicine (CM) in patients with schizophrenia held a significantly higher chance of improved outcomes than those who solely used prescription antipsychotics—61.1% in the adjunctive treatment group with CM versus 34.3% improvement rates in those only utilizing antipsychotics, indicating a potential herb-drug interaction (Z. Zhang et al., 2011). A double-blind, placebo-controlled clinical trial looking to improve cognitive impairments in patients with schizophrenia found that treatments were generally well tolerated, with no reported unwanted side-effects (Z. Chen et al., 2008).

(−)–Stepholidine (SPD)

An active ingredient of the Chinese herb *Stephania*, known as (−)–Stepholidine (SPD), is the first compound found to hold a dual function as a dopamine D1 receptor agonist and a D2 antagonist (Fu et al., 2007). This has led to an increase in research being done on the potential antipsychotic properties of SPD. One study investigating these properties in two animal models for schizophrenia found antipsychotic-like effects in the prepulse inhibition paradigm and in the PAW test. Additionally, the PAW test suggested SPD to be of atypical character with a relatively small potency for inducing extrapyramidal side-effects (Ellenbroek, Zhang, & Jin, 2006). It is suggested that schizophrenia is associated with excessive stimulation of striatal D2 dopamine receptors, too little stimulation of the medial prefrontal cortex D1 dopamine receptors, and neuronal apoptosis. With that said, research has found SPD to hold anti-apoptotic mechanisms in addition to its functions with respect to the D1 and D2 receptors, making it a promising candidate to hold therapeutic action against schizophrenia (L. Zhang, Zhou, & Xiang, 2005). In the way of adjunct treatment, co-administration of SPD with a typical antipsychotic drug was found significantly to enhance the therapeutic effects as well as markedly reduce conditions induced by typical antipsychotics such as tardive dyskinesia. SPD as a stand-alone treatment displayed therapeutic value without significant extrapyramidal side-effects, and it was able to reduce the negative symptoms of schizophrenia. This was confirmed utilizing animal models of schizophrenia wherein SPD improved cognitive function, social interaction, and inhibited hyperactivity in schizophrenic animals (Mo, Guo, & Yang, 2007).

Yokukansan (TJ-54)

The medicinal herb Yokukansan (TJ-54) was found by Miyaoka et al. (2013) to induce displays of highly significant improvement with respect to all measures of psychotic symptomology in the patients involved in the clinical research. Miyaoka et al. (2013) state that the hooks of TJ-54 contain indol and oxyindole alkaloids that protect against glutamate-induced neuronal death. Angelica radix, another component of TJ-54, is known for the effects it has on particular serotonin receptors. Considering that previous research has displayed schizophrenia to commonly present dysfunction of serotonin, glutamate, and dopamine receptors, TJ-54 seems to have the pharmacological properties necessary to be a viable treatment option for individuals with schizophrenia. The research by Miyaoka et al. (2013) showed that TJ-54 was very well-tolerated by the patients, and there were no observed adverse effects. This study concluded that TJ-54 seems to be an efficacious alternative treatment for very-late-onset schizophrenia and related forms of psychosis (Miyaoka et al., 2013b). A double-blind, placebo-controlled, randomized trial examining the effects of TJ-54 on treatment-resistant schizophrenia found the TJ-54 group to display statistically significant improvements in the PANSS excitement/hostility measures, with no significant side-effects reported (Miyaoka et al., 2013a).

Orengedoku

Another study, adding to TJ-54 the medicinal supplement orengedoku, resulted in the same efficacy as the atypical antipsychotic aripiprazole in the management of aggressiveness and impulsions to aggressive behavior, as well as improvement of tardive dystonia (by 80%). With reductions in irritability, impulsivity, and aggression, these two supplements taken together may be a combination worth exploring further. The individual in whom the aggressive impulses were measured had been on olanzapine, which was unsuccessful in abating his anger and even induced somnolence, unlike the combination of TJ-54 and orengedoku, which improved his symptoms (Okamoto et al., 2013).

Lonchocarpus cyanescens (LC)

A medicinal plant known as *lonchocarpus cyanescens* (LC) has been used in traditional medicine for the treatment of psychotic disorders, and the research on its antipsychotic-like efficacy explored why this may be such a potentially vital addition in the amelioration of psychotic disorders. A preliminary phytochemical screening of LC suggested the presence of constituents with anti-psychotic properties, such as: alkaloids, cardiac glycosides, cyanogenetic glycosides, flavonoids, steroids, saponins, anthraquinones, and tannins. Ethanolic and aqueous extracts of LC were able to suppress stereotyped behavior induced by amphetamines in rats and further produced a significant reduction in spontaneous motor activity in the open field test. The research is indicative of LC containing phytochemically-active antipsychotic constituents that may be efficacious in the management of varying forms of psychoses (Sonibare, Umukoro, & Shonibare, 2012).

Discussion

There is no blanket strategy for therapeutic approaches to schizophrenia, but a significant number of studies have indicated the clinical potential of adjunctive therapies with antipsychotics (or stand-alone) utilizing supplementation of antioxidants, B vitamins, anti-inflammatory, and neuroprotective nutrients, as well as dietary-restrictive practices (Arroll, Wilder & Neil, 2014). It is very important to note that due to lack of regulation by the FDA, using herbal and nutraceutical supplementation can have contra-indications with any preexisting treatment regimen one may be prescribed. Furthermore, using these supplements in place of one's prescribed treatment regimen without consulting one's doctor can be very dangerous and is not recommended.

While much of the research regarding the aforementioned supplements indicates there may be less risk associated with their use when compared to traditional antipsychotics, one should still consult their mental health practitioner or doctor before making any adjustments to one's treatment protocol. Moreover, dosages for a majority of herbal supplements have not been standardized, so one should proceed with caution and only after speaking with a mental health professional. These herbs and nutraceuticals can play a vital role for many people in recovery from and the staving off mental illness, especially considering the high rate of nutritional deficiencies in the population at large. Research by Fryar-Williams and Strobel (2015) indicates that schizophrenia and schizoaffective disorders are significantly correlated with nutritional and biochemical biomarkers identified as deficiencies in vitamins D, B6, and folate, as well as oxidative stress. Brown and Roffman (2014) note that specific vitamin levels at various critical periods of prenatal development play a very crucial role in determining whether or not an individual will develop schizophrenia. Doruk et al. (2008) hypothesize that excessive free radicals and their consequent damage play a significant role in the symptomology of schizophrenia. Doruk et al. (2008) also suggest that these highly destructive and active free radicals are products of the excess metabolism for the neurotransmitter dopamine and can cause membrane damage in addition to overall cognitive dysfunction. Disturbances in amino acid metabolism have been implicated in the pathogenesis of schizophrenia as well.

Recently, however, some research is beginning to view schizophrenia as a neurodevelopmental disorder, being a product of our experiences that took place in the first years of our life, our prime developmental period (Ibrahim & El-sayed, 2013). Russinova, Wewiorski, and Cash (2002) examined the use of alternative health practices in individuals with severe mental illness and noted that herbs and nutritional supplements were the second highest methods used in the treatment of schizophrenia—the first being spiritual practice—when compared to yoga, guided imagery, chiropractic, and massage therapy. It is important to highlight the results of this research by Russinova et al. (2002), as supplementation and pharmaceuticals are not the end-all approach to the amelioration of the symptoms of schizophrenia—psychosocial and spiritual domains of treatment have displayed much clinical significance. A study by Mohr, Brandt, Borras, Gilliéron, & Huguelet (2006) revealed that spiritual practice was able to instill hope, meaning and purpose in 71% of 115 individuals suffering from schizophrenia. Even further, spirituality decreased psychotic and general symptoms in 54% of the sample size, increased social integration in 28%, and decreased the risk of suicide attempts in 33% of the individuals in this study. Going back to the research by Russinova et al. (2002), herbs and nutraceuticals were able to provide a wide array of significant improvements in those with schizophrenia, such as increased energy levels, enhanced overall perception of health, and reduced levels of pain. Furthermore, these supplements were generally found useful in increasing emotional stability and alleviating anxiety, in addition to decreasing social isolation and being causative of a perceived overall increase in sense of well-being.

Stepping aside from the herbs and nutraceuticals empirically suggested to be therapeutic candidates for schizophrenia and other psychiatric illness, there are thousands of potential herbal remedies that have yet to be discovered and properly researched. The Amazon and the people therein utilize many psychoactive plants to alleviate the symptoms of—and potentially cure—a variety of psychiatric conditions. Research carried out by Mckenna, Ruiz, Hoye, Roth, and Shoemaker (2010) examined 128 Amazonian ethnobotanical compounds that were collected in the Loreto province of Iquitos, Peru. From these 128 plant species, 228 fractions were screened using 31 radioreceptor assays and a subset were screened utilizing functional assays at adrenergic, muscarinic, and serotonin receptors. Mckenna et al. (2010) found that 40% of the botanical samples possessed potential therapeutic CNS activity for the diminution of cognitive deficits associated with schizophrenia and dementia via significant inhibition of radioligand binding activity and both antagonistic and agonistic functions with respect to muscarinic, adrenergic, and serotonergic receptors in vitro.

This study is only skimming the surface with respect to potentially clinically significant herbal compounds. More extensive research with these compounds, and all other botanicals with promising CNS activity, needs to be carried forth to expand our ethnomedicinal catalogue and possibly discover novel phytochemical properties with therapeutic and clinical potential. Similar to the promising botanicals within the Amazon, Mussarat et al. (2014) examined the traditional uses of plants of the Dera Ismail Khan District in north-west Pakistan, indicating this area to be one of the country's richest in terms of biodiversity while simultaneously having had very few ethnobotanical studies carried out within its parameters. Going forward, there should come a time where it is widely acknowledged that the current pharmacologic treatment repertoire is simply lacking in pertinent areas where treatments are increasingly necessitated by growing rates of chronic illness and other health crises. These unexplored lands rich in biodiversity, but neglected by empirical research, should be preserved and explored in the reasonable hope that the unexamined botanical species therein may fill the void of viable treatment options made manifestly apparent by the growing rates of those suffering without cure The earth is by no means lacking in medicine; however, funding for ethnobotanical research is a different story.

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Human Sex Trafficking: A Thematic Analysis of New York Times Coverage

Kelsey Bishop

Abstract

Probably shocking to many Americans, human sex trafficking is an active and growing industry that happens right at home in the United States. This paper seeks to understand how the American print media reports on the crime of human sex trafficking in published newspaper articles. Understanding how American culture showcases sex slavery in the print media is the first step toward understanding what information is available to the general public about this crime. This study looks at identifying the common themes of human sex trafficking from a national American newspaper, exposing a small-scale understanding of how the print media represents modern-day slavery to the American public. A thematic analysis was used to uncover the emergent themes of 32 articles from the third highest circulated newspaper in the United States, the New York Times. *Using this qualitative method, the first research question—which asked specifically what content the articles were expressing about human sex trafficking in the United States—uncovered three major themes with seven sub-themes. Agenda-setting theory served as the foundational theory to explain how the public interprets the voice of print media, how they adapt those opinions with their own, and why dependence on the news is crucial for issue awareness.*

Probably shocking to many Americans, human sex trafficking is an active and growing industry that happens right at home in the United States. In fact, according to a Department of State report, the United States has become the second most trafficked country in the world ("Trafficking in Persons," 2007). For the pimps, sex slavery is a lucrative business that involves the coercion of mostly vulnerable American and foreign girls. The U.S. Department of Justice reported in 2005 that there were an estimated 100,000 to 150,000 sex slaves as young as five years old in the United States ("Trafficking in Persons," 2007). In 2012, human sex trafficking was a $32 billion dollar industry in the United States ("Time to tackle," 2012, February 12). Beyond the sheer magnitude of this issue, the real travesty is why the American media is not placing a spotlight on why it has become desirable to exploit minors for their bodies.

The purpose of this paper is to understand how the American media, specifically the print media, is reporting on the crime of human sex trafficking in published newspaper articles. Understanding how American culture is showcasing sex slavery in the print media is the first step toward understanding what information is available to the general public about this crime. This study looks at identifying the common themes of human sex trafficking from a national American newspaper, exposing a small-scale understanding of how the print media is representing the issue of modern-day slavery to the American public. A thematic analysis was used to uncover the emergent themes of 32 articles from the third highest circulated newspaper in the United States, *The New York Times*. Using this qualitative method, three major themes emerged with seven sub-themes from the first research question, which asked specifically what content the articles were expressing about human sex trafficking in the United States. Agenda-setting theory served as the foundational theory to explain how the public interprets the voice of print media, how they adapt those opinions with their own, and why dependence on the news is crucial for issue awareness.

Literature Review

What is Sex Trafficking?

Modern-day slavery is a billion dollar industry that forcibly claims the lives of mostly young adolescents who find themselves captured in brutal confinement without any hope of escape. The Supreme Court of the United States groups human trafficking into two categories: sex trafficking and labor trafficking (Clawson, Dutch, Solomon, & Grace, 2009). This paper focuses exclusively on human sex trafficking. Wholly defined, human sex trafficking is the "action of forcing, coercing, or deceiving an individual into prostitution through the means of recruiting, transporting, or harboring that person for the goal of involuntary servitude, exploitation, debt bondage, or slavery" (Aronowitz, 2009, p. 1; "Fact Sheet," 2007).

Human sex trafficking is the most common form of modern-day slavery, amounting to the fastest growing business of organized crime and the third largest criminal enterprise in the world (Hill & Rodriguez, 2011). Sex trafficking crimes include prostitution, pornography, stripping, live-sex shows, mail-order brides, military prostitution, and sex tourism (Clawson et al., 2009).

Of all the trafficked victims in the world moved across borders, 70% are female and 50% are children (Sabyan, Smith, & Tanneeru, 2011). It is estimated that 199,000 incidents of sexual exploitation of minors occur annually in the United States (Clawson et al., 2009). In 2012, a federal anti-trafficking task force created by the U.S. Department of Justice found that 82% of the 2,515 suspected incidents were classified as sex trafficking (U.S. Human, 2012). Of those cases, more than half of the victims were minors, and 83% were United States citizens (U.S. Human, 2012). Further research indicates that most victims of sex trafficking into and within the United States are women and children, particularly girls under the age of 18 (Richard, 1999). The U.S. State Department estimates approximately half of the 600,000 to 800,000 victims transported across borders worldwide are minors (U.S. Human, 2007).

Despite the number of cases found, it is difficult to estimate fully the number of victims in the United States. First, human trafficking is a covert crime, making gathering statistics on the nature, prevalence, and geography of human trafficking difficult to assess (Clawson, Layner, & Small, 2006; Clawson et al.,2009). Secondly, victims are often hidden by a lack of immigration documents or in private businesses that act as a façade for trafficking operations (Clawson et al., 2006). Lastly, victims are closely guarded by their captors, making victims difficult to identify (Clawson et al., 2006).

Domestic Versus Foreign Sex Trafficking

Sex trafficking victims in the United States can be classified into two categories: domestic (U.S. citizens) or foreign (individuals brought to the United States for the purpose of being traded in the sex industry).

Domestic trafficking. To be classified as modern day slavery, victims of sex trafficking do not have to be transported across country borders as some may believe (Clawson et al., 2009). Another misconception about sex trafficking is that girls are the only victims in this crime, but boys are also trafficked inside their own countries. Domestic sex trafficking refers specifically to the recruitment and transportation of children within their home country through deception or coercion for the purpose of commercial sex exploitation (Estes & Weiner, 2001). The majority of American sex trafficking victims are either runaways or thrown-away youths who live on the streets and whose life experiences involve abusive homes or families (Hill & Rodriguez, 2011). Since runaways have little or no way to support themselves, many get involved in prostitution for financial support and to get drugs or other possessions they need or desire (Hill & Rodriguez, 2011).

Foreign trafficking. Domestic trafficking involves victims already in the target country; alternatively, foreign trafficking involves transporting the victims across international borders. Trafficking women and children for the sex industry is rampant in every region of the United States (Richard, 1999). The average age of women trafficked into the United States is twenty, but many of them have been forced into slavery at a younger age (Richard, 1999). In 2009, the U.S. government and nongovernmental experts in the field estimated that, out of the 700,000 to 2 million women and children trafficked globally each year, approximately 50,000 of those women and children are trafficked to the United States (Richard, 1999). Many of these women transported to the United States are smuggled in the country by small crime rings and loosely connected criminal networks (Richard, 1999). Research has shown that most of these women are from Thailand, Vietnam, China, Mexico, Russia, Ukraine, and the Czech Republic (Richard, 1999). Other targeted trafficked countries are the Philippines, Korea, Malaysia, Poland, Brazil, and Honduras (Richard, 1999). These women are predominantly forced into prostitution via stripping, peep and touch shows, or massage parlors that offer sexual services (Richard, 1999).

The Victims

Stereotypes of young innocent foreign girls seduced or kidnapped from their home countries and forced into prostitution do not accurately depict the demographics of all victims. Men, women, and children of all ages and nationalities are trafficked for sex purposes regardless of whether they are trafficked into the United States or are citizens exploited in their own country (Florida University, 2003). Although people from every race and ethnicity are victims of sex trafficking, the majority of adolescents arrested for prostitution are African-American girls (Clawson et al., 2009; Flowers, 2001). Despite this divide, victims of sex trafficking have vulnerabilities in common that surface across categories of sex, age, immigration status, or citizenship (Protection Project, 2002). Poverty, youth, limited education, limited work opportunities, lack of family (homeless, throw-away, run-aways), history of sexual abuse, health or mental challenges, and areas with high crime or police corruption are all risk factors or characteristics that attract traffickers looking for victims (Salvation Army, 2006).

Impoverished women and children with a lack of options constitute a large portion of victims. International victims may be trying to escape economic and political crises or unsatisfactory living conditions (Aiko, 2002). In poor economic times, traffickers prey on struggling individuals (Aronowitz, 2009). The correlation between poverty and sex slavery is strong because low-income girls find it harder to escape the life of a prostitute (Lloyd, 2005).

Girls who were sexually abused in the past are also prey to sex trafficking. In a study by Clawson et al., (2009), of a sample of 106 adult women incarcerated for prostitution-related offenses, 68 percent reported that they had been sexually abused before the age of 10 and half reported having been raped at a younger age. Research demonstrates that the younger a girl is when she enters prostitution, the greater the likelihood of prior sexual abuse (Clawson et al., 2009). There are also studies that show a correlation between prostituted girls and family disruption. Girls who come from families where addiction is present, and/or if their mothers were physically abused by an intimate partner, are more likely to be involved in prostitution (Clawson et al., 2009).

Furthermore, the death of a parent, a divorce, or abandonment can put a youth at risk for exploitation (Clawson et al., 2009). The sense of loneliness and isolation that can occur from being placed in a foster home or in the child welfare system can make them vulnerable (Rabinovitch, 2003).

Boys are not as visible as young girls in the crime of sex trafficking (McKnight, 2006). The likelihood of boys leaving their homes feeling unwanted or misunderstood is more likely than girls, but often their involvement in prostitution stems from a similar history, such as past abuse and dysfunctional homes (Flowers, 1998). "Boys primarily sell their bodies to survive financially, explore their sexuality, and/or to make contact with gay men" (Flowers, 1998, p. 141). One study found that two-thirds of prostituted males had run away from home before being involved in the sex industry, and 40-50% were thrown out of their homes because of sexual identity issues (Clawson et al., 2009). Approximately 25-35% of boys involved in prostitution self-identify as gay, bisexual, or transgender/transsexual (Estes & Weinter, 2001). No matter their self-identification, 95% of clientele for prostituted boys are adult men (Estes & Weinter, 2001).

Pimp or Trafficker

The terms "pimp" and "trafficker" can easily be assumed to be synonymous; however, there is a distinction between these two roles ("Domestic Human," 2008). Depending on the jurisdiction, a pimp may not be violating any laws if he does not force another person to stay with him for the purposes of exploitation because the arrangement is for him to find and manage clients for her ("Domestic Human," 2008). Although a pimp does earn profit from a prostitute's earnings, according to law it is not considered force, fraud, or coercion to oblige adult women to prostitute themselves ("Domestic Human," 2008). However, any pimp who knowingly manages a minor would be classified as a trafficker ("Domestic Human," 2008). Similar to a pimp, a trafficker also consciously profits from prostitution, except that the victim has been coerced ("Domestic Human," 2008). It does not matter if he is directly or indirectly involved in the management of victims ("Domestic Human," 2008). Although most traffickers are men, there is also a fraction of female sex traffickers (Estes & Weiner, 2001).

Many pimps will have house rules about how to speak to traffickers, authorities, and johns or customers ("Domestic Human," 2008). Victims have reported that extreme sexual and/or physical violence occurs if any of the rules are broken ("Domestic Human," 2008). Some victims are forced to commit other criminal acts or to recruit other victims ("Domestic Human," 2008). One common house rule is the nightly quota, which requires the girls to make a certain amount of earnings every evening. The quotas typically range from $500 to $1,000 each night for commercial sex (Polaris Project). The women have to meet their quota through whatever means necessary or they will not be allowed to eat or sleep until the quota has been reached ("Sex Trafficking," 2012). Quotas are strictly enforced through punishment in the form of physical torture ("Sex Trafficking," 2012). To add to the injustice, the girls rarely get to keep any of the money because it all is given to the trafficker ("Sex Trafficking," 2012). A nonprofit based out of Washington D.C., the Polaris Project, made an informal estimate of a pimp's annual income from prostituting four women in his control (the average number of women and girls a pimp will control) based on direct client accounts. Between these four women, the pimp would make $632,000 in a year if each woman made approximately $500-1,000 per night, seven days a week ("Sex Trafficking," 2012).

These pimps have created a separate subculture to imprison their victims, but most traffickers grow up not far away from the crime itself. A study of twenty-five ex-pimps discovered that 88% of them were physically abused as a child and 76% were victims of sexual abuse themselves (Myers-Powell & Raphael, 2010). The same study uncovered that 88% of these traffickers grew up in domestic violence households and witnessed substance abuse in their home as a child. To illustrate this further, one female pimp argued that sexual violation against women is a fact of life and can be used to benefit the women (Myers-Powell & Raphael, 2010).

The Johns

Human sex trafficking does not only involve the victim and the trafficker; in fact, without a demand from "johns" or clients, there would be no need for modern-day slavery. In a study by Raphael and Myers-Powell (2010), one pimp described the surplus of johns as if they were falling out of trees. It may be assumed that the clients of sex trafficking are low-income men with social or psychological issues, but the reality is that "johns" are average, respected Americans with regular jobs, who tend to view women as commodities (Malarek, 2009). Victor Malarek (2009), author of *The Johns: Sex for Sale and the Men Who Buy It*, has written that johns "remain on the sidelines while the women provide the public face of prostitution" (p. 13). In fact, there is little research on "johns" other than a handful of demographic studies on age, marital status, education, salary, and employment, all of which could fit into a briefcase when compared to the small library that could be filled with research on prostituted women (Malarek, 2009). These men are stockbrokers, musicians, politicians, lawyers, writers, hotel bellmen, cab drivers, and bartenders, along with other professionals (Malarek, 2009).

Research which interviewed former pimps indicated that wealthy Caucasian and Asian men are the main clients, but African-American men were rare unless also professional athletes (Raphael & Myers-Powell, 2010). Prostitution allows Caucasian and Asian men to live out their fantasy of having sex with an African-American woman (Malarek, 2009). These pimps also told of "snooty" college kids with money being common customers; some even came with their fathers (Malarak, 2009). For some johns, buying sex is more of a hobby, although not one they easily brag about or are proud of, although many would argue it is "perfectly natural" (Malarak, 2009).

Farley did a study in 2011 with 202 men from Boston, which serves as a small representative sample of sex buyers and non-sex buyers. This study showed that the average age of sex buyers was 41, with the range being between 20 to 70 years old. Fifty-six percent of these men were Caucasian, 23% African American, and 89% of these men identified as heterosexual.

The average age when most of these men bought sex for the first time was 21, and these men paid for sexual services an average of 54 times in their lifetime. Eighty-eight percent of these occasions began at a bar, strip club, private party, or hotel. Out of this sample, 50% of sex buyers selected women based on ethnicity, and 80% also chose women based on their age (Farley, 2011). Some research found that the johns who revisit brothels choose children from the age of 12 to 17 as their preferred age group ("Slavery," 2012). The johns refuse to identify the children as victims of sexual exploitation ("Slavery," 2012). In one study, a pimp who managed a brothel informed researchers that repeat customers want new faces, therefore he had to "clean house" every six weeks (Myers-Powell & Raphael, 2010).

Outside of finding girls in person, clients use public announcements to find girls and women "willing" to sell their bodies. Internet advertisements have become a huge resource for pimps and traffickers to advertise their girls (Farley, 2011). Johns are referred by bartenders and hotel bell men, but mostly cab drivers (Myers-Powell and Raphael, 2010). Different interviews with pimps said that bachelor parties were consistent opportunities to attract at least two or three regular clients (Myers-Powell & Raphael, 2010). The Yellow Pages telephone book lists numbers for massage parlors and escort services, which can be façades for sex trafficking (Clawson et al., 2009). Newspapers, tabloids, and free advertising in adult bookstores boast about different ethnicities, nationalities, and races (Clawson et al., 2009). There are also a number of online forums for men to share experiences and to share information on establishments with prostitutes (Clawson et al., 2009).

While most johns do not like to think of their "date" as a sex slave, they are creating a demand for more girls and more illegal activity of prostitution ("Slavery," 2012). Johns see prostitution as consensual and/or an economic choice for the woman (Farley, 2011). Johns prefer to view prostitutes as loving sex (Farley, 2011). Contrary to this belief, victims of sex slavery often suffer from psychological illnesses that can cause them to shut down mentally in preparation for having sex with ten strangers or more a day (Farley, 2011). These illnesses can manifest even greater the longer they stay in the industry (Farley, 2011). Additionally, most women just as if they enjoy sex as an act for the client (Farley, 2011).

Media Effects on the Public

Whether the effects of media are intended or by accident, media channels do have a platform to influence its audience. Some intended effects may include: public service announcements on personal behavior and social improvements, effects on propaganda or ideology, and effects of virtual media on social control (McGuire, 1986). However, according to McGuire (1986), there are a substantial number of effects that the media does not intend on making. These include effects of media reportage of violence on aggressive behavior, the impact of media images on the social construction of reality, effects of media bias on stereotyping, effects of erotic and sexual material on attitudes and objectionable behavior, and how media forms affect cognitive activity and style (McGuire, 1986). Further research has blamed mainstream media for knowledge gain and distribution through society, the socialization into social norms, and cultural adaptations and changes (Perse, 2001). There are disagreements on how much media affects its audience; however, no matter the degree of emphasis, there is a consensus that media does have some impact on social life and structure (Perse, 2001).

According to Perse (2001), there are three learning curves associated with media effects: cognitive, affective, and behavioral. First, cognitive effects refer to what is learned and how much is learned. Second, affective effects contribute to the audience's positive or negative attitude or evaluation of a particular topic which evokes emotion within a media context. Last, audiences exposed to media begin to behave according to the media exposure, which is labeled as behavioral effects. The idea that people have the willingness to let the media shape their views is referred to as the index of curiosity (Bittner, 2006).

Agenda-setting theory. The reality of our culture is that there is a surplus of information from various media channels. Journalism professors Maxwell McCombs and Donald Shaw believe that "mass media have the ability to transfer the salience of items on news agendas to the public agenda" (McCombs, 2004, p. 177). Their theory of agenda-setting says that the media influences the public with salient cues in deciding which topics are the most important to consider (Bittner, 1996). This view does not suggest that broadcast and print personnel intentionally try to influence their readers, listeners, or viewers (Bittner, 1996). Nevertheless, McCombs and Shaw claim that the public looks to news professionals for cues on where to focus their attention on what is important (Bittner, 1996). "The press may not be successful much of the time in telling people what to think, but it is stunningly successful in telling its readers what to think about," said Bernard Cohen, University of Wisconsin political scientist (as cited in McCombs & Shaw, 1972, p. 177).

I used the agenda-setting theory to analyze my data to understand which themes of sex trafficking *The New York Times* has made more salient. By identifying which concepts involving sex trafficking in the United States are expressed as more important in the articles, I was able to conclude how this affects how the readers view each item and therefore rank it in importance. Through an agenda-setting theory lens, article placement is a large factor in suggesting to the reader which stories are most important. McCombs and Shaw reasoned that people who read the newspaper recognize that editors place greater stress on the front page than the shorter articles hidden in the other pages (Bittner, 2006). Another example is when a newspaper or other news source puts greater emphasis on certain stories. These become the issues that the public gravitates to as most important, which consequently influences the way people think (Bittner, 2006). The mindset is, "If the news editors of *Time* and ABC think it is important, I probably will too" (Bittner, 2006, p. 363). This attention is further exploited by the news source. Top representatives of the Associated Press, like *The New York Times*, become the agenda setter for other news sources, again keeping the top issues in the frontline (Bittner, 2006). This can keep the public narrow-minded, especially because these media conglomerates are mostly composed of Caucasian males who follow the same social circles, parties, and conferences, resulting in a misrepresentation of U.S. citizens (Bittner, 2006).

Research Question: What themes were written about in regard to sex slavery in *The New York Times*?

Methods

Data Collection

Sample. The criteria for article selection mandated that each article chosen for this study 1) be related to the subject of human sex trafficking in the United States and 2) had been published from January 2011 through June 2012 in *The New York Times*. These dates were chosen in order to acquire the most recent sample of articles, and the dates provided the researcher with a broader understanding of how sex trafficking has been represented over an 18 month period. I chose *The New York Times* because it is the third most widely circulated American newspaper in the United States (Audit Bureau of Circulation, 2012). Initially, it was suggested to use three newspapers, including *USA Today* (which is second on the list) and the *Wall Street Journal* (which is ranked first); however, after some preliminary research on each newspaper's website, *The New York Times* offered the most variety and material for data analysis. In addition, after only finding less than five articles relating to human sex trafficking in the previously suggested newspapers, the decision was made to focus solely on the articles from *The New York Times*, which provided a more accurate collection of data than other online national newspaper archives; the lack of articles found under other sources did not effectively represent enough range to be evaluated for educational data.

Criterion sampling was the major sampling technique used to identify relevant articles to examine. According to Miles and Huberman (1994), criterion sampling is used when the research decides on specific criteria that will be used to choose the sample that will be examined. In this study, criteria for the articles had to be related to (1) human sex trafficking (and not any other form of modern-day slavery); (2) the articles could not be focused on celebrity involvement in awareness because these articles did not provide substantial evidence based on the research questions; and (3) the articles had to be directly related to sex trafficking in the United States.

Identifying the articles involved visiting the *New York Times* website and using the search bar to search "Human Sex Trafficking." Once directed to the archive page, I narrowed the search further by putting in the dates "January 1st, 2011" to "June 30, 2012." From this search, 2,200 results were found to have some connection with the dates and the search words. The articles were placed in order of relevance for the search phrase "human sex trafficking." From this step, I found 60 articles that varied from topics on celebrity sex scandals and foreign sex trafficking to other items not directly related to the discussion of human sex trafficking in the United States. Although over 2,000 hits were identified, after reviewing articles on the first ten pages of the website search, the articles shifted focus on either "humans," "sex," or "trafficking" and no longer focused on human sex trafficking as an organized crime. Therefore, from the sample, 32 articles were identified as relevant to the topic of "human sex trafficking in the United States," excluding any articles involving celebrity advocates or sex offenders.

Data Analysis

Thematic analysis. I examined 32 articles from the nationally acclaimed newspaper *The New York Times.* A thematic analysis was conducted that identified themes common to each article. To find themes in these articles, I read each article holistically, jotting down notes and numbering each potential themes. Then I read the articles a second time, looking for common themes throughout. In qualitative research, it is common to realize that not all of the material found in the reading process will be used as data because it will not contribute to the research objectives. With this understanding, data reduction, or prioritizing emerging themes, were "reduced" into categories and codes to create a manageable number of emergent themes (Lindlof & Taylor, 2002). Therefore, on the last review of the 32 articles, I was able to distinguish the emergent themes from the articles. It was important while reviewing the data collected that I re-read my research question to keep the evidence relevant to the focus of this study. After identifying the emergent themes based on my reading, it was easy to see which potential themes stood out and were more prevalent or common. From my findings, I determined how the print media is representing sex slavery to its readers.

Validation Strategies

Due to my own personal opinions and biases of this particular cultural issue, I applied two validation strategies. First, I identified and clarified my bias of this topic. I have strong opinions against the use of power or manipulation to force another human to commit sexual acts without consent, especially when the victim is viewed as an object or attraction.

The second validation strategy used was rich, thick description. These direct quotes from the newspaper articles are used so the researcher can decide if the data are transferable to other print media (Lincoln & Guba, 1985). In the results section of this report, I used direct quotes from the newspaper articles to highlight emergent themes that connected the various articles. Using rich, thick quotes allows the reader to judge the data with his or her own perspective.

Results

The research questions guiding this analysis focused on how *The New York Times* articles from January 1, 2011 to June 30, 2012 have been communicating the issues of human sex trafficking to its readers. The first research question focused on themes that emerged in the articles about sex slavery in *The New York Times*. Three themes were found: the victims' demographics, pimping tactics, and the online sex market. Within these themes, several subthemes were discovered as a result of an analysis of the 32 articles.

Victims' Demographics

Young girls. The most frequent subtheme found in these 32 articles of *The New York Times* was the prevalence of underage girl victims either rescued from or who escaped from the industry. From the articles, the youngest girl interviewed said she was nine when she started being sold for sex. Along with her, girls as young as 10 and 12 (and up to 17) testified as having been approached by a pimp. The articles reported two different claims: the average age for girls to be forced into prostitution is 12 to 14, and the most vulnerable ages range from 16 to 18. Another article stated that half of these young sex-slaved minors still live with their parents. Young girls are most desirable in the sex-trade because of their "tween" bodies (Kitroeff, 2012, para. 3).

Race and family background. The backgrounds for many of the victims recorded in these articles reveal that the majority grew up in abusive homes. For example, one article stated that a victim's father beat her when she was a young child (Brown, 2011, para. 3). Another victim said her stepfather would take her to an abandoned building to touch her inappropriately when she was twelve. One victim, Withelma Ortiz, grew up in the foster system with families that would sexually and psychologically abuse her (Kitroeff, 2012). Another victim, Lisa, recounts that for ten years her father would rape her, starting when she was four years old. He would also invite other men to join in the abuse after she turned 18. Lisa's story began before birth. Her mother was an alcoholic, which resulted in Lisa being born with fetal alcohol syndrome, which affects a person developmentally, leading to difficulty in paying attention, speaking, and possessing a poor memory (Kristof, 2012, para. 3-4).

One article claimed that the typical victim is usually a "13-year-old girl of color from a troubled home who is on bad terms with her mother" (Kristof, 2011, para. 13). This was the case for Brianna. At age 12, she ran away from home for the night because of a fight with her mother. She never intended to be gone more than a night, but after confiding in a friend's older brother, she was forced into the sex trade. Runaways are a big target for pimps. One victim, Baby Face, was found by her pimp after she had run away from home (Kristof, January 2012, para. 19). Her pimp provided her with human essentials for survival and, a few days later, she was being advertised online.

Pimping Tactics

First meeting. For the girls that find themselves enslaved in the sex industry, most are coerced by an "idealistic" man. This overpowering system involves an older man approaching the victim and telling her that she is attractive or beautiful and then asking her to be his girlfriend. For these girls who "lack self-esteem and lack alternatives" (Kristof, 2011, para. 6), they are flattered and agree because of his promise for "a better life"

(Walter, 2012, para 3). For the minors or runaways that have no means for providing for themselves, the pimps promise to feed, clothe, and take care of them when they are sick. For other victims, perhaps their pimp bought them food and, because she was "boy crazy" and desperate to have a man her in life, she viewed him as a boyfriend that would always have her best interests in mind (Kitroeff, 2012, para. 9). It is not an accident that these men approach these girls. Many of them could be stalking a girl for days to see if she is vulnerable. Traffickers are ready to exploit these girls mentally, emotionally, and physically (Kitroeff, 2012, para. 11). For other victims, kidnapping is the gateway into the trade. "You can be kidnapped just walking down the street," said one victim. "It's 'hey girl,' and the next thing you know you're kicking him or some other girl will talk to you and then snatch you up," she said (Brown, 2011, para. 19, 20).

Violence and threats. Violence is a common theme in these articles for how pimps treat their victims. The girls are often locked in a room, tied up, drugged, raped, and threatened. Beatings, rape, and drugging are typical tactics for pimps to inflict on victims in the beginning of their relationship. One pimp would beat his prostitutes with a studded belt, his fists, a hammer, or a heel of a shoe (Kristof, 2012, para. 19). Pimps will use threats, intimidation, and beatings to force the girls to have sex for money with clients. Prostitutes live in fear of their pimp, which helps explain why these girls do not try to escape. One victim was kicked down a stairwell because she tried to run. Another survivor retold the memory of her pimp hitting her over the head with a glass bottle for trying to call 911 (Kristof, January 2012, para. 3). A similar attempt for escape resulted in one girl almost being killed. "I got drowned. He choked me, put me in the tub, and when I woke up, I was drowning. He said he'd kill me if I left" (Kristof, 2012, para. 15). A young girl once saw her mother outside the window hanging up search flyers for her return. The girl tried to yell for her mother's attention, but the pimp grabbed her back viciously and threatened to kill her if she shouted (Kristof, 2012, para. 15). Forms of this violence are also inflicted on the victims as a consequence for not meeting the pimp's quota for the night or for being caught by police. Alyssa said that, if she did not meet the quota or if she tried to connect with the outside world, the pimp "would get aggressive and strangle me and physically assault me and threaten to sell me to someone that was more violent than him, which he eventually did" (Kristof, March 2012, para 13).

Pimps also have been known to brand their victims. Several articles said that pimps would tattoo their names or a barcode on the girls to illustrate that she was property and for sale. Allegedly one pimp branded his victim with a tattoo of a dollar sign in her pubic area (Kristof, May 2012, para. 3). Still, needles are not always the tools used by pimps. One survivor has a scar on her face from when her pimp gouged her with a potato peeler. "He wanted to brand me in a way I would never forget," she said (Kristof, March 2012, para. 2). Another victim had her pimp's name carved into her back with a safety pin.

Stockholm syndrome. As stated earlier, the majority of the victims in these articles reportedly came from broken families, which resulted in them having low self-esteem and a desperate desire for affection. The pimps will use a web of deceit emotionally to capture the girls' affection, which results in a Stockholm syndrome effect for the majority of these girls. The pimps prey on vulnerable girls and women that they can degrade by using a combination of violence and tenderness to coerce them under their control. Many victims feel a romantic bond with their pimps, even if he beats them. One victim said that even though he beat her maliciously, he would then beg for forgiveness. Being beaten was not a new experience for her, but the expression of remorse differed from her past. "Somebody finally beat the crap out of you and then comes back and kisses it and says, 'I want to make it better'" (Kitroeff, 2012, para. 3). For her, the sign of regret was love.

This emotional bond becomes particularly destructive when the victim needs to testify in court. Advocates against human sex trafficking blame the psychological and emotional difficulties as reasons why many victims refuse or retract any accusations against the pimps that sell their bodies. For girls and women raised in unsafe and unloving environments, this dependency runs particularly deep. For girls who have never really felt valued, it is even harder to speak out against perhaps the only person to ever show them love (Kitroeff, 2012, para. 10).

One victim was asked to testify against her pimp after five years of enslavement by him; however, because she was still afraid that he could hurt her, even after he was in custody, she chose not to make a claim. She regrets the decision deeply and blames her decision on Stockholm syndrome (Kitroeff, 2012, para. 4). For those victims subjected to violence and prostitution at a young age, the slave-life seems normal. One victim told reporters that she loved her pimp very much and thought the relationship normal.

It is difficult to find victims who will testify in court or who will try to escape because they are either paralyzed by fear or have Stockholm syndrome. Norma Ramos, executive director of the Coalition Against Trafficking in Women, says that one "thing we've learned from women who have been prostituted is that it is very easy to get into, but very difficult to get out of" (Buettner, 2012, para. 11).

Online Sex Trade

The online sex trade completes the analysis of the emergent themes found under the first research question for discovering what *The New York Times* articles were saying about human sex trafficking. The internet has become a booming resource for pimps to advertise victims and for johns to find girls. Ironically, the same websites that sell and advertise sex with victims also provides law enforcement an easy access into the trade market for the purpose of rescuing these girls and arresting traffickers. First is an explanation of how pimps and johns use this technology to further advance the industry.

Helping johns and pimps. The researched articles found that most pimps are looking at online websites to advertise and sell their prostitutes. "Pimps are turning to the Internet," said Lauren Hersh, ace prosecutor in Brooklyn who leads the sex-trafficking unit (Walter, 2012, 10). Other enforcement officers and child advocates agree that American-born minors being lured into the sex trade has exploded with the internet. Pimps will post ads with naked pictures of the girls, marketed on the websites where the clients with more time and money will browse (Baker & Stelloh, 2012, para. 5). These advertisements can be found under section labels such as "adult," "escort," or "strippers and strip clubs" (Carr, 2011, para. 3). Despite nationwide campaigns and pressure from government leaders for these sites to ban sex-related advertisements, the online sex trade is flourishing.

The largest forum for the online sex trade is Backpage.com. This website is mentioned in every article reviewed for the current study about human sex trafficking online sales. This website accounts for about 70% of America's prostitution ads, which estimates to $22 million in annual sales from these ads (Kristof, April 2012, para. 9; Kristof, March 2012, para. 5). The articles recognize that some of these ads are made by consensual adults. A sixteen-year-old former victim said that three quarters of her "dates" came from Backpage (Kristof, March 2012, 15). Backpage representatives say that they have spent millions of dollars working with law enforcement to monitor these advertisements to screen ads that feature minors. "For a website like Backpage to make $22 million off our backs," said former victim, "it's like going back to slave times" (Kristof, March 2012, para. 18).

Backpage.com is not the only site subject to being infiltrated by sex traffickers. In fact, one site, itspimpin101.net, provides a forum for community sharing for johns, prostitutes, and pimps. The site provides visitors with instructional podcasts for pimps or aspiring pimps. There are tips and advice about "the game," and users make deals and share police sighting in real-time (Walter, 2012, para. 5). This site and other similar sites provide individuals an opportunity to speak out against pimps, prostitutes, or customers that have robbed or ripped them off.

Helping police. There is some debate in the articles reviewed on whether online forums are igniting the industry or providing an easier method for law enforcement to rescue victims. Law enforcement officials agree that online communities have made solicitation easier; however, it has also given police a new insight into the hidden trade. In 2010, when Craigslist's "erotic services" was removed, it took away the "fish pond," which Detective Jeremy Martinez of the San Jose Police Human Trafficking Task Force called a "great tool" for law enforcement to gather intelligence (Walter, 2012, para. 6, 7). The Alameda County district attorney's human trafficking unit supervisor, Casey Bates, says that online sex sites are a "love-hate-relationship" and "maybe the best thing to do is to block a site or take it down, but it just pops up in a different form" (Walter, 2012, para. 20). In fact, the side that does not believe battling the different websites will change the crime claims that $44 million of the sex-related advertisements that were on Craigslist have now relocated to Backpage.com. Supporting this argument, some advocates believe that instead of spending money on banning advertisements, money should be spent on the root causes of human trafficking: drug addiction, poverty, and family abuse (Carr, 2011, para. 16). On the other side, opponents against online communities argue that when Craigslist stopped advertisements in 2010, the online prostitution plummeted more than 50 percent. They claim that getting Backpage.com to exit the sex trade advertisements would be a setback for pimps, losing a major online market, though it would not solve the problem (Kristof, 2012, para. 9).

In conclusion, the three major themes that emerged from the 32 articles from *The New York Times* for the first research question were the victims' demographics, the tactics of pimps, and the increasing online sex trade. Each of these themes generated its own subthemes, which increased the readers' understanding of how to categorize the information said about human sex trafficking in the United States.

Discussion

As stated previously, under agenda-setting theory, the media has an impact on its readers and viewers. The human sex trafficking articles reported in *The New York Times* portrayed a basic understanding of the issue constructed from testimonies from former sex slave victims, personal opinions of the authors, and police reports. The salience of these themes determines how the readers prioritize the central factors of this social issue, which corresponds with their personal convictions toward this human injustice. This study reviewed articles that dealt with the issue of human sex trafficking in the United States; however, as agenda-setting theory suggests, the tragedy is that only a handful of articles singled out this issue. How can the American public fully understand this issue when only 32 articles in a timeframe of a year and half were published? Unfortunately, the placement of these articles in the print form of the newspaper (one factor in agenda-setting theory) is unclear, having been found while archived online.

The research question focused on what themes were expressed in the 32 newspaper articles from *The New York Times*. In order to make conclusions about what the articles say about sex trafficking, it is crucial to compare the emergent themes with the academic research already found about sex trafficking. The congruent themes found in the literature review and the articles included the demographics of the victims, the cycle of coercion used by traffickers, and the psychological difficulties for the victims.

The articles studied frequently referenced the ages and family backgrounds of the girls being trafficked for sex. Similar to prior research, the average age for these girls ranged from twelve to fourteen (e.g. Brown, 2011; Moynihan, 2012). The testimonies from the former victims in the newspaper articles consistently told of girls who had run away from home or had a history of physical or sexual abuse from their relatives. These "throw away" youths are finding their needs met by a trafficker who promises to give them a better life.

As the literature claims ("Sex Trafficking," 2012), the victim's stories told of how these traffickers would pose as caring older men and propose to be their "boyfriend." Whether through force or emotional confinement, these traffickers quickly turn these girls into profit. For these girls, many of whom have come from emotionally deprived home lives, this expression of love and hope begins the cycle of abuse that ultimately traps them into a life of slavery.

Victor Malarek (2009), author of "The Johns: Sex for sale and the men who buy it," writes that these men are often overlooked in the media because there is an underlying cultural belief that "prostitution is an acceptable outlet for men's urge" because "men need sex, as the belief goes, to feel like real men, to amuse themselves, let off steam, or as a diversion from the cares of life" (p. 15). The combination of the cultural acceptance that "boys will be boys" and the lie that prostitutes choose that lifestyle has created a social injustice that is impersonal to the public.

As explained extensively in the articles, the girls are often too afraid to stand up against their trafficker because they live in fear of their pimps. Victims live in a desperate and continuous cycle of being forced to perform sexual acts with various men until late in the morning, only to sleep or mentally prepare during the day for the next night. They have no say on whether they keep the money or whether or not they want to prostitute themselves. The option of refusing comes with the reality of knowing that it will result in malicious violence and potentially death.

The reality for these victims is that they have to forgo their freedom either by fear or by an emotional affection for their trafficker. Stockholm syndrome is present and unifying in these cases of sex trafficking victims. Vulnerabilities are exploited as the captives of sex trafficking are removed from any emotional state of safety. Victims are physically and emotionally overpowered, making them incapable of escape even if they had an opportunity.

Conclusion

The issue of sex slavery is a problem that is happening right now. This issue is American. It is hurting citizens, minors, girls, boys, and families. It is a personal issue, and should be presented as such. Whether citizens feel the need to become actively involved or not in rescuing these girls, the public should be informed about the whole issue so it becomes a choice to act, not an issue of naivety. From this current study, the public that has read all of the articles relating to human sex trafficking from January 1, 2011 to June 30, 2012, in *The New York Times* became predominately aware of the sex slavery victims' demographics, the use of the internet to trade sex for money, and the cycle of coercion and abuse traffickers use to instill fear in minors. However, these readers were not given insight into the johns that have an extensive role in the trafficking minors for sex, the background of pimps, and the reader's own role in stopping this injustice. Human sex trafficking is alive and thriving, and the longer we ignore the issue or do not admit to the realities, more victims are being beaten, manipulated, and turned into an object for pleasure, instead of individuals as human as the un-slaved.

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Taming Trope Turnabout: John Fletcher's *The Woman's Prize, or the Tamer Tamed*

Jacquelyn C. Hayek

Abstract

Within literature and history exists a long-standing tradition of men tyrannizing over women and harsh penalties for any woman who does not conform to society's expectations. From these trends emerged the taming tradition, almost how-to guidebooks, in which a representative patriarch subdues and reforms an unruly woman. This man, most notably Petruchio from William Shakespeare's The Taming of the Shrew, *controls the errant female via her output in physical pleasures, will power, and ability to speak. With the transition into the Jacobean era, many changes were taking place; government and society were adapting, and there was widespread debate about customary gender roles. Playwright John Fletcher responded to the taming trope but told the story directly reversed in his work* The Woman's Prize, or The Tamer Tamed, *where a woman character shows Shakespeare's Petruchio—now a widower—how to behave, thereby earning a companionable kind of equality in her marriage to the former woman-tamer. Though likely intended as a parody, or even a cruel kind of comedy where the humor comes from the impossibility of the situation, this text complicates the taming tradition by directly reversing the gender roles. Despite situating the woman as the tamer over the errant husband, however, Fletcher's play utilizes the customary elements of a taming tale and ultimately finds its happy ending in the protagonists settling back into traditional roles within the gender hierarchy. While contemporary audiences might have found this comedic, the modern feminist can read into this dramatic situation the fomentation of gender discontent.*

"He that knows better how to tame a shrew, / Now let him speak: 'tis charity to show."—

Petruchio, *The Taming of the Shrew* (4.1.146-7), William Shakespeare

The epigraph above is self-conscious because Shakespeare's text in many ways epitomizes a popular canon of instructive literature on the subject of "how to tame a shrew." The popularity of the tales, songs, jokes, manuals, and plays belonging to this taming tradition coincided with real, historical concerns about outspoken women and the male-dominated hierarchy. During the Jacobean era, debate about women's role and social status poured onto public stages and reached particular intensity in the 1610s (Chetty 93). At this point, playwright John Fletcher engaged creatively with the subject by inverting the traditional expectations. In his play *The Woman's Prize, or The Tamer Tamed* (1611), Fletcher's protagonist Maria appropriates the repressive techniques from Shakespeare's *The Taming of the Shrew* by asserting her mastery through her physical pleasures, her will power, and her shrewd speech. Though likely intended as a parody, or even a cruel kind of comedy where the humor comes from the impossibility of the situation, this text complicated the tradition by directly reversing the gender roles in the traditional taming tale. While contemporary audiences probably found this comedic, the modern feminist can read into this dramatic situation the fomentation of gender discontent.

In the England of Shakespeare and Fletcher, the social and political system was built on the foundation of distinctive gender inequality. Government and society depended on each person knowing and keeping his or her place. The idealized woman was subservient and controlled. She had virtually no voice. She was to be silent, obedient, and responsive without independent agency while, simultaneously, being receptive to input from male authority, first her father and then her husband, regarding their words, wills, and desires. Men were empowered, expected, and encouraged to control their women into compliance. In *The Taming of the Shrew*, Shakespeare illustrates the core of the shrew-taming tradition—the idea that masculine authority and input must control a woman's output.

Following in the footsteps of his great predecessor and courting the public taste, Fletcher also engages with the topic of gendered social conformity, as well as the techniques applied to achieve it. With his work, a sequel to Shakespeare's tale audaciously appropriating the Bard's characters, this young playwright followed up on a popular trend and also a public issue:

> Fletcher recognises sexism as a significant issue to be addressed and makes clear the complex interaction of conflicting subjectives and power in this play. The emphasis is both on the individual empowerment of the protagonist as well as social transformation—the need to change society as it was currently arranged. (Chetty 94)

Though young and relatively new to the London theater scene, Fletcher had the creativity and the daring to take a diametrically opposite approach and to parody the culturally familiar story by telling it with the genders reversed. In his text, Fletcher spotlights a female protagonist subduing a man whose mercurial temperament recasts him not as the rightful representative of patriarchy but as the socially distasteful other. This depiction seemingly empowers the woman to tame her "tyrant." Although it is unlikely that Fletcher had any larger social or reformist intentions, his text, when read against historical context, reveals and complicates the major tenants of the taming tradition through their explicit inversion.

In sixteenth-century England, a woman who was too outspoken or whose public behavior did not match cultural expectations of the "feminine" was labeled a scold or a shrew. Women who fell under this category were subjected to cruel, public punishment. The spectacle aspect was meant as a general corrective to restore the dominant ideology of gender hierarchy and "the expectation for women to be chaste, silent, and obedient because through such education 'the student learns to acquiesce to the prevailing social hierarchies by internalizing the dominant value system and tempering passions that threaten social order'" (qtd. in Nesler). Seeing the pain and shame of another was a powerful preventative measure, and these public reprisals were harsh for that purpose. Fear of anything undermining patriarchal power, described as a "crisis in gender," was correlated with a noted upsurge of crimes specifically gendered as female in the court records of this period.

This phenomenon was also likely the impetus for the invention and application of punishments exclusively designed for women (Boose 184). The first step to enforce women's social conformity was to redefine crime so as to identify—and subsequently penalize—any behavior outside the requisite, submissive mode. Under this system, women were brought before civil authorities for "offenses" such as refusing to work as servants, quarreling with neighbors, and scolding or dominating their husbands (Underdown 119). A further step was to invent and implement barbaric consequences like the cucking stool and the scold's bridle (Boose 186, 199). The ability to assign a charge to these offenses isolated the perpetrator and made the perceived danger seem manageable to masculine authorities. Ultimately, all of these countermeasures were brought to bear on the disruptive, unruly woman.

The public exposure, punishment, and reclamation of disruptive female "criminals" easily transitioned from the village street and civil courts to the city theatre. Shakespeare reacted to this phenomenon with a theatrical comedy depicting how a virulently male patriarch tames an outspoken woman for his personal use and on behalf of society: "*The Taming of the Shrew* offers a virtual manual of techniques devised to persuade women of the natural basis of culturally determined differences" (Freedman 127). In the relationship between men and women someone had to be dominant, and Shakespeare's message was that the master should be the man. By illustrating step-by-step the process of shaping Kate into an idealized version of womanhood, Shakespeare upheld one of society's most fundamental myths, which "privileges men over women, sanctions the exchange between men of their daughters and wives, and equates misogyny with civilization itself" (Freedman 130). Men were not simply permitted to rule over women's utterances and social actions; they were expected to do so. Despite its offensive acquisitiveness, Petruchio's "view of the marital relation is sanctioned by his society, and he is quite serious about treating Kate as his chattel. His object is to put her in her place as a woman and wife" (Paris 342). Thus, Shakespeare embodied the basic tenets of the taming tradition.

By contrast, the Fletcher taming text comically suggests "there will be more interest in the situation and more truth, if there is not merely action but interaction, if (to put it simply) the woman fights back" (Leech 52). Impossibly spirited and clever, Maria does not just resist Petruchio, she completely turns the tables on him. *The Tamer Tamed* "undermines our expectations through a resolute, witty woman and a series of tricks that profoundly challenge our assumptions about Jacobean society" (McMullan xvii). Taking on each area of gendered suppression illustrated by Shakespeare and supported by early modern patriarchal structure, Fletcher's tamer presents the radical idea that all wives could deserve the kind of equality she laims. Though the contemporary audience might have found this comedic, the modern feminist can read into this dramatic situation the fomentation of gender discontent.

One area challenged by Fletcher's protagonist is the idea that women are not allowed voice regarding their sexual desires and physical pleasures. A wedding with its rich garments, its sumptuous feasting, and its expectation of the eventual sexual consummation was intended to delight the senses. Society marked this occasion as the transition from maiden to matron and as a rare celebration and pleasure for a woman. In Shakespeare's taming narrative, Petruchio denies his reluctant bride these enjoyments:

> Usurping the bride's traditional delayed entry and robbing her by his outlandish attire of the visual centrality that custom invests in brides synecdochically in the bridal gown, Petruchio spectacularizes himself in such a way as to humiliate the bride. . . . [H]e deprives her of the reverence that she is on this one day due. (Boose 192)

Due to Petruchio's clownish antics, no one anticipates Kate's arrival or admires her appearance; after the ceremony, she is dragged away before the feast at her father's house and is then denied the meat set out at her husband's home; and, finally, her bridegroom only unsettles and agitates her in bed. No time is wasted in Kate's re-education because, as soon as she enters her husband's house, her food, sleep, and sexual relations are curtailed and controlled by her self-appointed tamer (Shakespeare, *Shrew* 4.1, 4.3). It was customary for a bride to get little sleep on her honeymoon, but Kate gets neither rest nor sexual fulfillment. She is shown her desire only as a tease before her "loving" husband takes it away: "Petruchio makes Kate aware that she is completely in his power and depends on him for the necessities of life, like food and sleep. . . . Petruchio is demanding that Kate relinquish her own sense of reality and assent to his. . . . Realizing that she will never have anything she wants as long as she resists, Kate capitulates" (Paris 343). Her pleasure, even her very sustenance, is demonstrably dependent upon her husband's input.

However, while Shakespeare's Kate is alone and completely within Petruchio's power, Fletcher's Maria is publicly surrounded by a community of self-asserting, pleasure-seeking women. In Fletcher's text the local wives rally around the new bride who stands for female desire. In an introduction to a new print edition of the play, Celia Daileader and Gary Taylor explain that, essentially, the women

> protest by *having fun*. So as not to become 'prisoner[s] to [men's] pleasure', they create a sanctuary for their own pleasure. . . . In memory of the ill-dressed, ill-fed Katherine, the rebels demand money for fine clothes, gorge on pudding and pork, and drink, and drink, and drink, and drink. (20)

According to the dictates of patriarchy, a woman was to embody maiden modesty and moderation. Maria and her comrades rebelliously celebrate indulgence and excess. The sheer number of women involved and the public nature of the event could suggest that this is not an issue of discord in one marriage but a general challenge to the cultural subjection of a woman's pleasure to that of a man. As a martial group, these women "remain determined to correct the inequities of the past, a past which seems explicitly to include the lessons taught by Shakespeare's consideration of gender issues in *The Taming*" (Smith 44). Maria and her sister rebels give their bodies expression through riotous merry-making in the upper chamber, which is a quasi-sacred space associated with the subjugation of their bodies by defloration (Johnson 126). As one would expect, the bridal suite was the site of great physical fun on the wedding night, but in Fletcher's play the groom is deliberately excluded.

The larger point seems to be that these women do not need a man to have a good time: "Locked in and prepared for survival due to their domestic foresight, the women create a transgressive, self-sustaining community independent of men . . . and obtain power over their own households and bodies" (Nelser 10, 11). With provisions to delight their physical bodies and a sense of female solidarity, these wives practically assault the men with their exuberant presence. In this scene, Fletcher's women feast themselves, manifesting their oral enjoyments through good food, rather than waiting to be fed like a pet (Daileader and Taylor 23). In this way Maria's outpouring of desire and pleasure appears to flout gender ideology, but another way that she revolts is by refusing to grant her husband conjugal rights: "The bedchamber into which the women barricade themselves serves as an externalisation of their own bodies, as they protect themselves from the men's attempts to enter both it and them" (Chetty 95). Because she is out of his reach and he cannot physically force her to accept his dominance, Petruchio is compelled to wrestle with her intellectually and philosophically. Despite Maria's open profession that she willingly consented to her marriage with Petruchio, he must conform to her standards as a husband before she will grant him conjugal rights (Barnhill 270). She will not automatically surrender to his desire or accept input from his sexual advances.

This does not mean, however, that Maria disregards desire and the pleasure of sexual intimacy. When Petruchio implies that if she does not yield he will go and sleep with some other woman, Maria rejoins that she will just take another man for a lover, ignoring the sexual double standard (Fletcher 1.3.230-36). Just because she does not wish to be ruled by him does not mean she will deny herself; her desire for independence coexists with her heterosexual desire (Daileader and Taylor 12). Fundamentally, Maria does feel desire for her mate, but she masters it until she can enjoy this pleasure without sacrificing her selfhood in the process. The process of her opposition "departs from irrational unruliness traditionally associated with shrews," depriving not "from passionate imbalance, but instead [arising] from a calculated plan to preserve her identity within marriage" (Crocker 411). Admonishing her little sister Livia on the subject, Maria states that a "childish woman that lives a prisoner to her husband's pleasure has lost her making [i.e. betrayed her creation], and becomes a beast, created for his use, not fellowship" (Fletcher 1.2.136-9). Maria has too much integrity herself and desires a more substantive marriage, so she exercises patience and self-control.

When Maria initially refuses to bring Petruchio up to her bed, Fletcher's male characters assume that her purpose is to preserve her purity (1.3.107-8). However, far from subscribing to the cult of eternal virginity, Maria advocates for the rights of wives, herself in particular, to have a fulfilling sex life (Daileader and Taylor 21). As Maria schemes with Livia and her cousin Bianca after the wedding, Fletcher adapts Petruchio's analogy of hawk training for Maria's speech with considerable innuendo and double entendres (1.2.147-57). Despite the veiling metaphor, it is hard to miss the orgasmic nature of her description:

> The play becomes a celebration of female sexuality, of female pleasure, as Maria rejects the lie-back-and-think-of-England mentality encouraged by the conduct-books in favor of a sex-life—and by extension, a domestic life—that will provide her with what she wants and needs. Petruchio, if he wants to consummate the relationship, will have to realize what these requirements are and adjust himself to them. (Chetty 94)

Maria is not interested in her own enjoyment at the expense of Petruchio's. Her aim regarding sexual consummation is in favor of mutuality. The masculine worldview may associate love and duty in marriage with how well the wife satisfies her husband sexually, but Maria demonstrates the power of withholding sex—a common trope in dramatic comedy—to draw men's attention to other aspects of the relationship (Smith 52). This dynamic is only one stage of her campaign to tame her tyrannical husband. The field where Fletcher's tamer takes her stand is in favor of physical pleasure experiences for women, not dependent on men.

Losing no time, Fletcher's Maria turns the tables on Petruchio and the traditional notion of taming by letting loose the output of her pleasures and refusing the input of her husband's desire. Next, Maria's output challenges convention regarding will power. She seizes her opportunity to assert her demands while the marriage is unconsummated, and she claims the higher ground. If he submits, she will have laid the foundation for greater equality. Maria's steps here are by no means random. Her actions are strategic since she "has decided to exert her sovereignty, and locks herself in her apartment until Petruchio will submit to the terms of her demands" (Ferguson vii). For the benefit of the audience, in the very first scene where Maria is introduced, Fletcher has her a "fundamental objective: to bring about Petruchio's recognition and acceptance of her independent soul, encompassing, as it does, her will and intellectual powers" (Johnson 102). Maria is intentional, almost methodical, in how she demonstrates her will power and works against domination by male authority.

During her dominion in the upper chamber, Petruchio and her father—both recognized male authorities—try to talk Maria back into "proper" obedient submission. However, as both representatives of patriarchy urge her to her "duty," she cleverly elucidates her unique position. Seizing the moment of liminality after the wedding ceremony and before the consummation to stage her protest, "Maria creates and occupies a threshold between maid and wife, effectively defying patriarchal definition and categorization of women according to their marital status" (Johnson 127). As a married woman, Maria is no longer subject to her father, and as her marriage is unconsummated it is not yet legitimate; therefore, she is not subject to her nominal husband (Fletcher 1.3.191-8, 208-18). This liminality creates for Maria a scenario of power, one from which she is in a position to negotiate. Attempting to manipulate Maria by an appeal to her emotions, Petruchio next speaks in the name of love, more than duty, as he demands her obedience (Johnson 153). He still imposes his will, but he also veils the misogynist ideology with interpersonal rhetoric. However, Maria's rhetoric resists his attempt because, when "Petruchio insists that Maria owes him obedience because she is a wife, she claims their marital obligations should be mutual" (Crocker 413). A shrewd woman, Maria not only sees through Petruchio's subtle subjugation, but she also asserts her will rationally.

Countering will for will and rhetoric for rhetoric, Maria simultaneously withstands her husband's enticement and expose his bad temper. Though Petruchio can speak fairly, he upholds the gendered ideology that allows him to rule her. Therefore, he is unprepared for her refusal to obey, and, after being publicly humiliated, Petruccio "unleashes a rant debasing women's bodies and utterly dismissing their minds" (Johnson 120-21). After Petruchio recovers from his irritation and embarrassment, he agrees to Maria's demands—expecting to conquer her more directly afterward. Petruchio's assent ends the initial skirmish and brings the women down, but he still has to contend against Maria's will. Although she descends from her high ground, Maria still refuses to yield to Petruchio; whereupon, he resorts again to bullying and threats. In "exposing Petruccio's penchant for violent outbursts Maria essentially exposes to what extent Petruccio's authority as husband depends upon physical coercion and how little it has to do with reason" (Johnson 155). He cannot contend with her oppositional will so he defaults in his frustration to the tyranny of physical force; thus, Fletcher invited the audience to laugh at Petruchio while also potentially exposing a weak point in the taming.

Since cultural tradition did allow a husband to exercise authority over his wife's body in force as well as in pleasure, Maria has cause to be afraid. However, in her response, "Maria makes clear to Petruccio that overpowering her body does not amount to enjoying control over her person . . . [it] would [in fact] entail permanently losing the chance of a privileged access to her 'mind' and 'appetite'" (Johnson 138). The *intangible* of her personhood, her heart and soul, are lost to him if Petruchio forcibly compels her to his will. Presenting women as composed of more than mere body, Maria rejects input from her husband's will and insists on equal consideration for the output of her will and her words.

Another contentious area where early modern men tried to exercise control over the female threat were women's words and speech. Returning to historical context, it is 'striking' that "the punishments meted out to women are much more frequently targeted at suppressing women's speech than they are at controlling their sexual transgressions" (Boose 184). Considering all of the bad jokes and bawdy stories during this era that dealt with the dangers of female sexuality and cuckoldry, this comparison illustrates how seriously the establishment took the threat of outspoken women. In the early modern mindset, the female gendered offenses of speech and sexuality were linked:

> The talkative woman is frequently imagined as synonymous with the sexually available woman, her open mouth the signifier for invited entrance elsewhere. Hence the dictum that associates 'silent' with 'chaste' and stigmatizes women's public speech as a

> behavior fraught with cultural signs resonating with a distinctly sexual kind of shame. Given these connections . . . control of women's speech becomes a massively important project. (Boose 196)

In order to maintain a standard of morality and good social order, the male establishment must, therefore, exercise control over women's speech. The domestic patriarchy which Jacobean society was built on depended on women accepting and functioning in their lower status. The ideal woman accepted the input of male authority in silence. It is no surprise, then, that "the woman with a sharp tongue breaks the social order: she is strictly disorderly. Discordant, disruptive, unruly, she threatens to sabotage the domestic harmony which depends upon her general submissiveness" (Jardine 106). As the head of the home, every man was therefore responsible for keeping his wife quietly in order.

The character of Petruchio, as represented by both Shakespeare and Fletcher, takes this responsibility very seriously; however, where in *Shrew* Petruchio is prepared for trouble by Hortensio's warnings (Shakespeare 1.2.45-50), in *The Tamer Tamed* Petruchio is taken completely by surprise when Maria starts talking (Fletcher 1.3). Petruchio is more upset by her continuing to speak than he was when he heard she was fortified against him for the night. Both he and Maria's father, Petronius, command her to be silent, and when she does not comply, they get extremely agitated (McMullan xvi). Rhetoric and the power of speech are supposed to be masculine, but Maria wields both with precision.

The threat is not just the fact that women speak out, but there is danger in what they say. Before she has been tamed, Kate boldly claims a right to speak her feelings (Shakespeare, *Shrew* 4.3.74-82). However, by the end of that scene, she has been so mortified and badgered that she stops resisting and even affirms whatever Petruchio states as the truth. This concept of controlling and imposing male perspective on the woman is a consistent tenet of the taming tradition: "the 'tamer' imposing on the 'tamee' an alternative version of reality" (Johnson 143). On the journey back to her father's house, Kate irrationally agrees with Petruchio's representation of the time, the sky, and everything that they come across (Shakespeare, *Shrew* 4.5). Her speech is now completely controlled by her tamer. To show off this accomplishment, Petruchio publicly showcases Kate not only submitting quietly to his will—throwing away her cap—but also acting as a mouthpiece for his philosophy, preaching his doctrine of female subordination to the other wives (Paris 344). This is the desired end of the taming tradition, to take a formerly disruptive woman and make her a model of the idealized feminine.

Fletcher inverted not only these techniques but also their outcome in Maria's shrewd speech. Initially, she provokes Petruchio to speak out in confusion and anger all of his conventionally masochistic notions about duty and gender. What he says sounds like mindless repetition of the prevalent male worldview and leads Maria to taunt him (Smith II). His rote parroting and her derisive reply only emphasize how ineffective his words are unless he can enforce them: "making him engage with her solely on the grounds of wit and hear what she has to say, instead of physically coercing her to say what he wants her to say" demonstrates his weakness (Johnson 137). In front of other men in the community, Maria refuses to adhere to Petruchio's script, compounding his humiliation. Then she disappears into her upper-room sanctuary and refuses to listen until he says what she wants to hear and signs agreement to her demands (Fletcher 2.6). There is no power in Petruchio's words to subdue Maria.

Moreover, Fletcher continued the taming narrative by having Maria appropriate the technique of imposing her version of reality onto Petruchio. When he plots to get sympathy by pretending to be ill, Maria sends physicians and locks him into his room, spreading word that he is infectious (3.5). Later, when Petruchio has violently forced his way out, Maria complains that he had insisted on being quarantined and would not let her near him out of care and protection for her (4.2). In an aside to the audience, Petruchio admits that if he didn't absolutely know how it really happened, even he might be convinced by her pretty speeches.

In a final triumph of words, Maria not only subverts Petruchio's culturally supported ideology about gender and marriage, but she also makes him a convert to her philosophy. Through his invocation of conventional gendered platitudes, Fletcher set up Petruchio as the voice of traditional taming and the early modern masculine hierarchy. In a direct reversal of the final scene where Shakespeare's Petruchio has Kate mouth self-abnegating attitudes about women (5.2), Fletcher's Maria has Petruchio rehearse before an amazed audience—in the theatre and onstage—his wife's subversive doctrine (Smith 54). The woman-taming spirit is broken. None of Petruchio's employed techniques have conquered Maria. Weary and resigned, "Petruchio finally relinquishes the cultural fantasy of masculine authority," disavowing the "tyrannical power of marital sovereignty, [and] he achieves accord with Maria" (Crocker 417). He has admittedly taken in Maria's spoken output and will pass it on as a lesson to other men.

So long as Petruchio was a threat, Maria had to resist and countermand him. Once the fear of his domination is removed, Maria can become affectionate, receptive, and "feminine" again: only "when Maria is convinced that Petruchio has finally given up his belief in his power to tame her does she relent and accept him as a de facto husband" (Leech 53). Rather than completing a revolutionary proto-feminist triumph by having Maria rule over Petruchio, Fletcher re-establishes patriarchy. Critics and scholars, including George Ferguson, Gordon McMullan, and Molly Smith, debate and disagree about the meaning of Maria's ultimate submission to Petruchio after she believes that he has been tamed. Whatever the reason, it is unsurprising that the comedy ends with an arguably happy marriage and restored gender hierarchy.

Petruchio, as Shakespeare's representative of the traditional taming trope, changes roles in Fletcher's work. Yet at the end of his supposed taming, and the conclusion of Fletcher's play, Petruchio emerges still married and still master in ways consistent with conventional patriarchy. His pleasures may have been checked and postponed, but they were never truly reformed in the manner observed in taming texts where a nonconforming woman was the subject. In the midst of widespread cultural debate about traditional gender roles, playwright John Fletcher joined the conversation about taming by directly reversing the standard story in *The Woman's Prize, or The Tamer Tamed*. In Fletcher's imagined scenario a woman shows a man how to behave, thereby earning a companionable kind of equality in her marriage. This play does not appear to be a serious stance regarding the relative power and position of the sexes, but rather, as a comedy, it aims to make the audience laugh, perhaps callously, at women's inability to actually get the upper hand, rather than to question the masculine status quo. However, whether intentional or otherwise, Fletcher's play suggests the possible fomentation of sociohistorical fissures in gender relations that could be tied to the early stirrings of feminist discontent.

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"It lyth nat in my tonge, n'yn my konnyng": Chaucer's Squire's Instruction in Virtue and Eloquence

Morgan Hanson

Abstract

Scholars have long analyzed Chaucer's use of rhetoric in The Canterbury Tales *in regards to either stylistic or historical concerns. Much of the discussion, then, only touches on the superficial nature of rhetoric in* The Canterbury Tales*, for those concerned with style examine the tropes employed by Chaucer, and those concerned with history seek to prove which rhetorical sources with which Chaucer was familiar. However, discussions of Chaucer and rhetoric need to return to the key debate in which rhetoric has been involved since its inception in ancient Greece: the debate between philosophy and rhetoric. In this paper, I examine the relationship between philosophy and language as presented in the Knight's use of rhetoric and the Squire's use of rhetoric in their respective tales, specifically through the rhetorical device* occupatio*. The Knight imparts both his philosophy on nobility and rhetorical eloquence to his son through the* occupationes *in his tale, and the Squire shows his humble attempt at acquiring his father's philosophy and eloquence through the telling of his own tale.*

"Really, now you ask me," said Alice, very much confused, "I don't think—"
"Then you shouldn't talk," said the Hatter.
–Carroll, *Alice's Adventures in Wonderland* (66)

In one letter to a friend, the famed Italian humanist Francesco Petrarch explores the eloquent expression of the virtuous man's virtuous thoughts. To Petrarch, a man virtuous in action and in speech will lead to personal improvement, which in turn leads to a stronger society. Petrarch argues that thought and speech have a mutually dependent relationship, since while the mind guides and adorns speech, speech "declares what the mind is like" (15). This symbiotic relationship, though, does not happen by chance. Rather, the virtuous man must carefully manage mind and speech both; or, as Petrarch writes, the "mind may learn to be reasonably severe in managing speech [while] speech may learn to be truthfully magnificent in expressing the mind" (15). Eloquence, then, becomes Petrarch's recommendation for the virtuous man. This eloquence comes not only from the writings of Cicero and other classical rhetoricians (who Petrarch believes merely teach ornate speaking) but also through the improvement of the mind. Indeed, Petrarch thinks ornamental rhetoric creates speech that is charming, sweet, and lofty, but rarely leads to speech that is also grave, wise, and consistent (15). Furthermore, even though virtuous actions can demonstrate a man's personal virtue as well as inspire his acquaintances to virtue, virtuous speech can inspire people to virtue both now *and* in the future, since speech can be recorded in writing. Finally, in a seemingly last-ditch effort to sway his audience, Petrarch notes that eloquence—this careful management of thought and speech—benefits the self.

In his *Canterbury Tales*, Geoffrey Chaucer appears to view the relationship between rhetoric and philosophy in the same way as Petrarch, a contemporary whom Chaucer revered. Of course, this is no surprise. Chaucer spent much time in Italy in the service of King Edward III, and David Wallace speculates that, in Chaucer's trips to Italy, he "gained sophisticated, first-hand knowledge of the social and political settings from which the writings of Dante, Boccaccio, and Petrarch had emerged" (36). William Rossiter agrees, noting that Chaucer not only translated two of Petrarch's works but also may have been influenced by Petrarch in other aspects of his writing (2). Perhaps a Petrarchan influence extends to Chaucer's own use of rhetoric, since Chaucer shows a concern with the connection between the thoughts, words, and actions of men, especially as evidenced by the Knight and his Tale in relation to the Squire and his Tale.

However, much of the scholarship on Chaucer's use of rhetoric tends to focus on rhetoric as a style guide rather than as a means to convey ethical ideas to others. While Chaucer's use of rhetoric has been studied for centuries, the first modern (and most frequently cited) study of Chaucer's use of rhetoric is John Manly's "Chaucer and the Rhetoricians" (1926).[1] Manly asserts that Chaucer relied on rhetoric early in his writing career as a stylistic device for either expanding or abbreviating his text; however, Chaucer later used his imagination rather than rhetoric as a means to expand upon his ideas. Manly, then, concludes that Chaucer was familiar with treatises on rhetoric, especially since he uses several rhetorical figures within his writing, and he surmises that Chaucer may have been familiar with the three main classical texts of rhetoric that were used in the Middle Ages: Pseudo-Cicero's *Rhetorica ad Herennium*, Cicero's *De Inventione,* and Horace's *Ars Poetica*. In addition, Chaucer may have used two contemporary rhetoricians: Matthieu de Vendome and Gaufred de Vinsauf (Manly 273). Manly does acknowledge that this is merely an assumption, for there is no proof of Chaucer's knowledge of these rhetoricians (aside from the reference to Vinsauf in the "Nun's Priest's Tale"), and it is this assumption that is at the crux of the debate regarding Chaucer's use of rhetoric. However, Manly feels quite comfortable with making this assumption since Chaucer demonstrates such a vast knowledge of several subjects and, at the time of his writing of the article, there was more proof to indicate that Chaucer had been educated at the inns of court, which was a highly liberal education (272).

In a direct response to Manly, Murphy reports that "concrete evidence of the teaching of formal rhetoric in English universities does not appear until 1431, while lower schools apparently taught no rhetoric until the fifteenth century" (2). Murphy argues that Chaucer and his contemporaries most likely followed a grammatical tradition instead of a rhetorical one, since there is very little evidence for a rhetorical tradition in England during Chaucer's lifetime (4). Even though Chaucer could have encountered rhetoric through his reading of continental works, Murphy argues, instead, that Chaucer must have "possessed only a very general concept of rhetoric"

1. Most current scholarship follows Manly's lead as viewing Chaucer's use of rhetoric as a creative tool to more effectively reach his audience. Like Manly, Russell sees Chaucer as using rhetoric creatively, as Chaucer seems to dance the line regarding the practical use of rhetoric and the infamous misconceptions of rhetoric (53). Similarly, Payne views Chaucer as moving from the prevalent contemporary concept of a two-way relationship between idea and poem to the more classical idea, an idea that first began with Aristotle, of the three-way relationship between idea and poem to the more classical idea, an idea that first began with Aristotle, of the three-way relationship between speaker, language, and audience (272). This model, as Payne sees it, makes for a more "organic" poem since the speaker takes account of his language in order to best influence his audience (285).

(8). If Chaucer did read of these rhetorical figures, he may have read of them only from "the ordinary grammar texts or from his French models, without ever resorting to rhetorical treatises or the medieval manuals" (15).

Although at this point it is impossible to conclude which rhetoric texts Chaucer was familiar with, if he were familiar with any at all, a general discussion of Chaucer's use of rhetoric may still be beneficial. However, this general discussion needs to extend beyond a mere stylistic examination of Chaucer's use of rhetorical figures. Rather, this discussion needs to return to the key debate in which rhetoric has been involved since rhetoric's inception in ancient Greece: the debate between dialectic and rhetoric. Largely, the debate centers on the superiority of the one over the other.[2] Confronting scholars like Murphy, Rita Copeland asserts that medieval understanding of rhetoric extended beyond "narrow technical rules" (124), since Chaucer and other medieval writers did not see philosophy and rhetoric in binary opposition, but, rather, "they worked with that binary, using rhetoric as the site from which they would negotiate the conflicting claims over the authority of knowledge and the power of representation" (125). Rhetoric, then, serves to allow thought, through language, to reach a wider audience: "it is through rhetoric that one thinks about language, truth, form, embodiment, time, history, intention, authority, the social construction of meaning, and the very human problem of being in the world" (139). Rhetoric, through language, can give form to philosophical thought.

While rhetoric certainly plays a large part in the entirety of *The Canterbury Tales*, the relationship between the Knight's and Squire's use of rhetoric demonstrates quite clearly the connection between philosophy and language. Rather than severing the ties between philosophy and rhetoric, Chaucer demonstrates the link between the two through both the Knight's and the Squire's use of rhetoric, particularly the rhetorical figure *occupatio*, or false omission. For example, the Knight uses *occupatio* seventeen lines into his tale:

> And certes, if it nere to long to heere,
> I wolde have toold yow fully the manere
> How wonnen was the regne of Femenye
> By Theseus and by his chivalrye.

2. In Plato's *Gorgias*, Socrates comments on the lack of ethics in Sophistic rhetoric, especially in regards to the potential corruption of the youth that can occur through the Sophistic use of language. He argues that a rhetor does not need to know the Truth about the topic at hand; he merely needs to know the best way to persuade his audience (458c-459c).

> [And certainly, if it were not too long to hear,
> I would have told you fully the manner
> How the reign of Femininity was won
> By Theseus and by his Chivalry.] (I.875-78)

Chaucer says he will not tell of the story, but he does, and the tale continues for eleven lines. This device is a particular favorite of Chaucer's, as he can quickly provide the full details of a seemingly tangential tale without overwhelming his audience. Often, though, these secondary narratives serve to highlight a character trait or to heighten the pathos of a scene.

As the chief educator of the Squire, the Knight instructs his son in the ways of being a knight. For the Knight, a true knight is one who is virtuous in both word and deed. The Knight, then, can be seen as an educator in the art of rhetoric, particularly when rhetoric is viewed in a Petrarchan sense of control of the mind and speech, to his son the Squire. The Knight stresses the importance of control in terms of thought and action through his narrative, but he further emphasizes this theme of control in thought through his own use of *occupatio*, in which he uses the device to stress a knightly virtue as a quick aside so as to not overwhelm his audience. The Squire, as a knight-in-training, lacks the eloquence of his father. He rambles his way through his tale, and he is unceremoniously interrupted by the Franklin, who graciously saves the audience of pilgrims from having to endure a seemingly ceaseless and wandering narrative. The Squire, unlike his father, lacks the ability to control his thoughts in an eloquent manner, and his failure is especially noticeable by his inept use of *occupatio*. The Squire says he will not tell of a topic, but instead of using *occupatio* correctly, he goes on at great length on the very topic he just promised not to tell, and often, the topic is one of opulence rather than virtue. The Knight imparts both his philosophy on nobility and rhetorical eloquence to his son through the *occupationes* in his tale, and the Squire shows his humble attempt at acquiring his father's philosophy and eloquence through the telling of his own tale.

"I wolde have toold yow…": The Knight's Instruction in Nobility and *Occupatio*

Chaucer scholars have long viewed Chaucer's Knight as a noble character, primarily centering on the Knight's virtuous disposition. Schofield nicely explains why the Knight has received such lavish praise from scholars when he writes that "[the Knight] was not simply a man of great physical courage and brilliant achievement in war, but the embodiment of very high spiritual excellence" (35). The Knight, as many scholars have also noted, desires to extend his chivalric ideals to the rest of the world through the telling of his tale. Muscatine, when considering the structure, form, and meaning of the tale, submits that "the Knight's Tale is essentially neither a story, nor a static picture, but a poetic pageant, and that all its materials are organized and contributory to a complex design expressing the nature of the noble life" (919). Furthermore, scholars also tend to agree that the Knight tries to create order within the world. Kahrl reads the Knight as celebrating "classical order in the chivalric world" (195). The Knight lives the very values he wishes his son to inherit: worthiness and wisdom.

Any reader of *The Canterbury Tales* would not have to go too far in order to see why the Knight has been described as a paragon of virtue. In the "General Prologue," Chaucer highlights the Knight's appreciation for virtue and chivalry within the first four lines of his description of the Knight:

> A Knyght ther was, and that a worthy man,
> That fro the tyme that he first bigan
> To riden out, he loved chivalrie,
> Trouthe and honour, freedom and curteisie.
>
> [A Knight there was, and he was a worthy man,
> That from the time that he first began
> To ride out, he loved chivalry,
> Truth and honor, freedom and courtesy.](I. 43-46)

Firstly, the Knight is a "worthy man" (I. 43), a word that Chaucer uses five times in some form to describe his Knight. This excessive use of the word *worthy* seems to indicate that the Knight comes from a class of aristocratic knights, and perhaps not a mercenary knight as Terry Jones reads him, since *worthy* seems to indicate that the Knight has earned the epithet. Furthermore, this Knight is worthy in that he has practiced the rules of chivalry since he first became a knight. Chaucer, thankfully, supplies his readers with his perception of the qualities of chivalry: "trouthe and honour, freedom and curteisie" (I. 46). The Knight celebrates key virtues that an officer of the peace, as many knights were, would encourage. Like the Parson, as Schofield notes, the Knight first practices what he preaches (35).

Chaucer then describes the battles in which the Knight has participated. No matter the Knight's reason for entering into battle, whether as a faithful follower of his lord or a self-serving mercenary, Chaucer uses the battles to further expound upon the Knight's worthiness. The Knight, again, is a worthy man when he fights in "his lords werre" [his lord's war] (I. 47), and in this war, he is "evere honoured for his worthynesse" (I. 50). He rode in more raids than any other "Cristen man so ofte of his degree" [Christian man of his degree so often] (I. 55), and he faithfully worked for his lord, which earned him a "sovereyn prys" [highest prize] (I. 67). Chaucer holds his Knight in such high esteem that he gives the Knight a great reputation amongst his peers.

But Chaucer has not finished elaborating on the Knight's worthiness. This Knight is also "wys" [wise] (I. 68) and "as meke as is a mayde" [as meek as a maid] (I. 69), and "[h]e nevere yet no vileynye ne sayde" [he never yet said any villainy] (I. 70). Chaucer concludes his description of the Knight's character with the oft-quoted "He was a verray, parfit gentil knyght" [He was a true, perfect gentle knight] (I. 72). The word *gentil* deserves the most attention here. The word is glossed as "noble" in the *Riverside Chaucer* (24), but the word extends beyond mere nobility on the battlefield or in the court. Peterson views the *gentillesse* of the Knight as "grounded in worthy deeds and spiritual values" (68). Terry Jones describes the *gentil* knight on more general terms, interpreting him as "a man of culture as well as a soldier" (11). Even though Jones believes that Chaucer's Knight operates as a mercenary, Chaucer's description of the Knight matches this general description of *gentillesse* that Jones provides. The Knight is clearly cultured, for he has traveled over Christendom in the service of his lord in order to protect the virtues of chivalry, and he clearly supports peace with his proper language, wisdom, and humility. If the Knight behaves in such a manner, then surely he would wish for his son, his own squire, to learn these true traits of knighthood. Chiefly, the Knight is concerned with noble thoughts and noble deeds, as evidenced by the content of his tale, but he also understands the importance of eloquence. Through his expert use of *occupatio*, the Knight can highlight his message of self-control without getting bogged down in the details of his tale all in an effort to teach his son how to show control in his speech.

Russell particularly emphasizes the connection between the "Knight's Tale" and the Knight's use of rhetoric. To Russell, "the *Knight's Tale* is manifestly the story told by a person who has ostentatiously embraced traditional chivalric virtues," which he wishes to impart to his son the Squire through the telling of the tale (100). Russell particularly emphasizes the words and deeds of the men in the "Knight's Tale," and he sees the *occupationes* in the tale as Chaucer's way to revise Boccaccio's *Teseida* so that the Knight could stress both the irrational behavior of youth and the rational nature of adulthood (100). To Russell, the Knight employs *occupatio* so that the frivolous details of the Boccaccio's *Teseida* may be left far from the Knight's well-controlled tale. Russell seems to read the Knight as exacting a cold control over life.[3] The Knight certainly desires for control in the world, and one form of control is that between thoughts and words. Since the Knight desires to teach his son to be a virtuous Knight, he must teach his son both in the actions and eloquence of a Knight. He teaches the Squire the proper actions through the plot, as Russell observes, but the Knight both stresses his philosophy on nobility and teaches his son the importance of eloquence through his controlled *occupationes*.

The Knight, by my count, uses the trope eight times, while his son uses it only five times. The Knight's frequent use of *occupatio* allows him to tell the tale in full without compromising his main plot. Rather than completely omitting the details, he nicely provides his audience with a brief summary of the action that he will not elaborate on, so even though the Knight says he will not tell of it, he tells enough to satisfy his audience without ruining the message of his own tale. The Knight seems to employ *occupatio* on two main occasions. Firstly, the Knight uses the device to tell of a heroic venture or courtly life that does not quite fit with his overall message. This is the most frequent use of *occupatio* in the "Knight's Tale," and thus, the Knight can impart his philosophy of nobility as an earned rather than an inherited trait through eloquent asides. Secondly, the Knight employs *occupatio* in order to highlight the pathos of a scene, which demonstrates the Knight's awareness of his audience.

Throughout his tale, the Knight tells of peripheral heroic qualities via *occupationes* as a way to further instruct the Squire in the truly *gentil* life, and all of these *occupationes* concern Theseus's character in order not to detract from the main plot of Arcite and Palamon. The first *occupatio* within the tale belongs to this first type of *occupatio*, and it occurs seventeen lines into his tale. Here, the Knight refuses to describe Theseus's conquering of the Amazons (I. 875-85). The Knight says that he will not tell how Theseus won "the regne of Femenye" [the reign of Femininity] (I. 877), nor will he tell of the "grete bataille for the nones" [great battle of the time] (I. 879); he will not tell "how asseged was Ypolita" [how Hippolyta was as-

3. Russell is not the only scholar to see the Knight as attempting to exert control over the action in the tale. Jones reads the Knight's use of *occupatio* in the tournament scene as a way to strip the tournament of "every vestige of chivalry or romance" (178). Helterman takes an even more cynical approach to the Knight's use of *occupatio* by reading the Knight's use of *occupationes* as a way to be truthful, a virtue adored by the Knight, while still exacting control in the world (504).

sailed] (I. 881), and he will not share the details about the "feste that was at hir weddynge" [feast that was at their wedding] (I. 883) or of "the tempest at hir hoom-comynge" [the tempest during their homecoming] (I. 884). Although he does not provide elaborate details on Theseus's conquest, the Knight does provide his audience with enough information so as to not leave his audience wanting more. Clearly, this scene has nothing to do with the story of Palamon and Arcite, but it does show a "heroic" venture of conquest. Even though he conquered a tribe of women (a questionable act even by medieval standards), and even though the deed causes the reader to question Theseus's martial abilities, the deed could still be read as heroic, for Theseus sought to conquer, and he did, and he also gained a renowned bride in the process. Of course, the Knight could gloss over this event so as to appease his audience (who would be familiar with Theseus's conquest of the Amazons) while still trying to uphold Theseus's nobility. Either way, the Knight paints a picture of a conquering hero, which serves as a description for his son, but he does not dwell on it so that he can focus on the Palamon and Arcite's plight.

The Knight uses *occupatio* to highlight the virtuous quality of loyal friendship through the quick note on the relationship between Theseus and Perotheus. Theseus loved his friend so much, that when Perotheus died, Theseus sought his friend in hell (I. 1198-1201). The Knight seems to suggest that a noble man would do anything for his friends, even venture to the depths of hell, and this quality further elaborates on the virtuous man that the Knight desires for his son to become. This swift mention of true friendship occurs immediately before the strife between Arcite and Palamon, and so the quarrel between the two knights is magnified. The Knight's brief reference of a good friendship provides a striking note of virtue within the current cacophonous strife in the tale.

The Knight again uses *occupatio* to stress Theseus's worthiness as a knight, which echoes the Knight's own worthiness (I. 2197-2207). The Knight describes Theseus as "this worthy knyght" (I. 2190), and even though this description happens a few lines before the actual *occupatio*, the details of the *occupatio* are concerned with Theseus's worthiness. The Knight omits the feast given before the tournament, but the Knight does so only so that he might move on with the plot. As the Squire later proves, one can wax on about feasting for far too long, for much happens at a feast, and so the Knight only gives the highlights. But the Knight must give the details of the feast, for the audience has not seen Theseus as a gracious host, which further elaborates on his virtuous character. Theseus provides minstrels and good service (I. 2197) and "grete yiftes to the meeste and leeste" [great gifts to the most and least] (I. 2198) of his guests. Dancing, talk of love, and hunting animals also grace the feast, which provide entertainment for all, but through these events, knights can further display their proper knightly behavior. The Knight declares that even though he plans to make no mention of the feast, he does desire to give "th'effect" of the feast, which he quickly does. Like the other instances of *occupationes* involving Theseus, the Knight elaborates on another quality of noble worthiness that his son can learn to emulate.

In the final example of *occupatio* as a tool to expand on proper heroic behavior, the Knight does not discuss Emelye's preparations to go to the temple of Diana (I. 2282-86). No mention of Theseus and his heroic deeds or worthiness is mentioned here. Instead, the Knight seems to be imparting another aspect of nobility that he holds important: modesty. Rather than going on about her preparations for the day, he simply tells his audience, "Hir body wessh with water of a welle. / But hou she dide hir ryte I dar nat telle, / But it be any thing in general" [She washed her body with the water from a well. / But how she did her rite, I dare not tell, / Unless it were any thing in general] (I. 2283-85). Instead of saying he will not tell, as is his usual device, the Knight instead says he "dar nat telle" (I. 2284). With this statement, the Knight indicates that it is immodest to discuss a woman's preparation, and so he gives the basic details to it so that the audience can see a small detail in the life of a courtly woman while the Knight can still maintain his modesty and preserve hers.

The Knight also uses *occupatio* in order to emphasize the pathos of a scene. The Knight first uses this type of *occupatio* when he describes the mourning of the widows as they watch their husbands honorably burn on the funeral pyre early in the tale (I. 994-1000). This scene demonstrates the honorable actions of the women, for they mourned for their husbands, and the scene also shows the importance of dying in a noble fashion, in this case, battle. The men deserved a proper burial, and Theseus provides them with that, but truly no more needs to be said of the mourning. His brief summary, however, is eloquently done. The Knight succinctly describes the "grete clamour and the waymentynge" [great clamor and lamenting] of the women (I. 995), he only mentions the "brennynge / Of the bodies" [burning / Of the bodies] (I.996-97), and he quickly reminds the audience of "the grete honour / That Theseus, the noble conquerour, / Dooth to the ladyes" [the great honor / That Theseus, the noble conqueror, / Does to the ladies] (I. 997-99). Theseus, again, performs an honorable task, but while that is a focus of the scene, the mourning of the women, though briefly mentioned, seems to be heightened. The Knight does not have the time, and perhaps he does not have the words, to describe their lamenting. The Knight quickly gives his readers an emotional moment without overwhelming them.

Since the strife between Arcite and Palamon shows how a Knight should *not* behave, it is no wonder then that the Knight would use *occupatio* to show the emotion of the strife. In the shortest *occupatio* in the "Knight's Tale," the Knight quickly summarizes in only three lines the strife between Arcite and Palamon after they have declared their love for Emelye while imprisoned: "Greet was the strif and long bitwix hem tweye, / If that I hadde leyser for to seye; / But to th'effect" [Great was the strife and was long between the two of them, / If I had less to say; / But to the effect] (I. 1187-89). This *occupatio* comes after Arcite and Palamon have argued about who loved Emelye first, and so it serves to heighten the emotion of the scene. If they have spent almost 100 lines declaring their love for Emelye and then arguing about who loves her more, then it would not be hard for the Knight's audience to imagine how much longer this argument could have lasted. The Knight and his audience both know that since Palamon and Arcite are enchained in a prison that the two most likely have little else to discuss than their love of Emelye and their worthiness for her hand, and the Knight confirms that suspicion with a telling and succinct *occupatio.* The Knight, in his seventh form of *occupatio* (I. 2817-26), turns again to Emelye, but instead of showing one of Theseus's virtues, he instead glosses over Emelye's sorrow: "What helpeth it to tarien forth the day / To tellen how she weep bothe eve and morwe" [What helps it to tarry away the day / To tell how she wept both evening and morning] (I. 2817-18). He then moves from the specific, Emelye's grief, to the general by describing how widows experience sorrow that can ultimately lead to a "maladye" (I. 2825) and death (I. 2826). With this expansion to widows in general, the Knight both heightens and clarifies Emelye's grief. She shares in the pain with many women; her grief is not insufficient, nor is it melodramatic. The universal pain that she shares might resonate more with the pilgrims, and so the Knight can appeal to their emotions without diverting from the tale.

The Knight makes his final use of *occupatio* his longest; the passage extends for forty-eight lines (I. 2919-66). Here, the Knight says he will not discuss Arcite's funeral, but with this *occupatio*, the Knight provides great details of the funeral. The *occupatio* begins with:

> But how the fyr was maked upon highte
> Ne eek the names that the trees highte,

> As ook, firrre, birch, aspe, alder, holm, popler,
> Wylugh, elm, plane, assh, box, chasteyn, lynde, laurer,
> Mapul, thorn, bech, hasel, ew, whippeltree—
> How they weren feld shal nat be toold for me.
> [But how the fire was made up high
>
> Nor also the names that the trees are called
> Such as oak, fir, birch, aspen, alder, holm, poplar,
> Willow, elm, plane, ash, box, chestnut, linden, laurel,
> Maple, thorn, beech, hazel, yew, dogwood—
> How they were fell shall not be told by me.] (I. 2919-24)

Here, the Knight first says that he will not name the trees, but then he proceeds to name not one tree, but one and twenty trees. This brief sample from the forty-eight-line *occupatio* provides a good example of the rest of the section, for the Knight continues to remind his audience that he will not tell of an aspect of the funeral by placing "Ne" at the beginning of the line in order to remind his audience, a tactic he uses fifteen times. In this lengthy *occupatio*, the Knight plays to the pathos of the scene in an effort to stress an honorable burial for a good knight. His initial refusal to state these claims emphasizes the burial for his audience. When the Knight has said in the past that he will not tell of a certain event, his audience had become accustomed to a concise summary of the event. By continuing to mention that he will not tell of aspects of the funeral, he further emphasizes the importance of the event by continuing to do the opposite of what his audience has come to expect with his *occupationes*. In a sense, he has a reverse *occupatio*. By saying he will not call attention to it, he in fact draws more attention to this scene. With this device, the Knight shows his son the glory a worthy knight receives in burial, the earthly ultimate desire for a virtuous knight.

Even though the Knight provides clear examples of noble worthiness in the tale proper for both his son and his audience, the Knight can further direct his son in noble virtues through the use of *occupationes.* The Squire, as a student of rhetoric, would be alerted to these nods from his father, and he could learn of eloquence through observing the construction of a proper *occupatio*. Furthermore, a few of the *occupationes* enhance the emotions within the tale, which heightens the tale from a tale of virtue to a romance. The Knight can both instruct his son and please his general audience through his use of rhetoric.

"…but I wol seye as I kan": The Squire's Noble Attempt at *Occupatio*

Like his father, the Squire has received much scholarly attention, largely focusing on either the tale's exotic setting and its connection to contemporary travel narratives or the aspects of courtly love and life found in the tale. Regarding the Squire's telling of the tale, scholars have responded fairly negatively to his use of rhetoric. The Squire, unlike the Knight, acts as an exuberantly romantic courtier. Because of his youth, the Squire does not have the same control in thought and words as his father. However, several scholars have noted that the Squire understands rhetoric and that he makes an honest attempt at practicing the rhetoric of his father the Knight, particularly the *occupatio* trope. Peterson describes the Squire as a "wonderfully bad storyteller, and his efforts keep recoiling against him" (66). However, Peterson sees the Squire's telling of the tale as revealing "his snobbery, his ineptness, and his essential cupidity" (68). Francis argues that the Squire uses rhetoric to make fun of his father: "The Squire takes after his father in his fondness for the *occupatio*, but where the Knight is solemn, as befits his character and station, the Squire gently pokes fun at the device—and perhaps indulges in a bit of mild parody of his earnest parent" (1140). Berger reads the Squire has having the "inability to keep his story moving, his tendency to use the fable as an excuse to entertain his own preferences, his feeling that every detail should be fully described and explained" (91). Berger does not condemn the Squire's performance, though: "The performance is fresh, charming and immediate: we see the various and not quite clearly distinguished ideals by which the Squire is moved, and we see also his youthful, therefore callow, interpretation of them" (93). The Squire, even though he has good intentions, often lets his mind and language wander to the material and romantic lives at court.

Haller views the Squire in a similar manner, noting his flawed use of rhetoric. However, like Berger, Haller interprets the Squire as learning the art of expression from his father since such eloquence was important in knighthood: "As an aspirant to knighthood and member of a court society, he would be expected to have the grace of writing pleasing and socially correct songs. His training in the art would be not only a part of manners but also a preparation for the formal rhetorical skill required in diplomatic correspondence, should he ever hold high office" (286). Haller determines that rhetoric would make him a *gentil* man, and so the Squire displays those skills so that he might be perceived as the kind of knight he aspires to be. However, the Squire does not correctly use rhetoric like his father. Haller confirms that the Knight uses *occupatio* to move the narrative along, while the Squire's incorrect use of the device delays the narration (288). The Squire, although he revels in the joys of youth, strives to practice the virtue of eloquence so that he might mature into as "worthy" a knight as his father.

Berger further elaborates on the Squire's youthful exuberance in relation to his father's sober worthiness: "…the Squire is a potential knight, the Knight was once perhaps like the Squire. If the Squire needs experience and discipline, the Knight must surely have depended on that springtime energy which, while still unbridled, canters self-confidently toward half-understood goals and wrong conclusions" (93). Indeed, in the "General Prologue," Chaucer presents Squire as the polar opposite of his father. Instead of focusing on virtue and nobility in battle, the Squire's love for romance takes center stage in the second line of the Squire's description: "A lovyere and lusty bacheler" [A lover and lusty bachelor] (V. 80). Also unlike with the Knight's description, a description that largely focused on the Knight's virtuous aspects, the narrator describes the Squire's physical appearance:

> With lokkes crulle as they were leyd in presse.
> Of twenty yer of age he was, I gesse.
> Of his stature he was of evene lengthe,
> And wonderly delyvere, and of greet strengthe.
>
> [With locks curled as if they were laid in a press.
> He was twenty years old, I guess.
> Of his stature he was of even length,
> And wonderfully agile, and of great strength.] (V. 81-84)

The Squire is the paragon of a young lover. He is young, he has lovely curly locks, his body is well made, and he is agile and strong. The narrator then turns to the battles in which the Squire has participated with his Father (V.86), and here the Squire resembles his father, since the narrator mentions that the Squire "born hym weel, as of so little space" [bore himself well, for so little space of time] (V. 87). However, the Squire's motives are not the same as his father's. While his father fights for his lord(s), the Squire fights "[i]n hope to stonden in his lady grace" [with the hope to stand in his lady's grace] (V. 88). The Squire participates adequately in battle, but he does it for the love of a lady instead of loyalty to a lord, as he aspires to be a good courtly lover. To earn the love of a lady, the Squire spends his days "[s]yngynge" [singing] (V. 91) and "floytynge" [fluting]

(V. 91), and he dresses in the courtly fashion of the day (V. 93). The narrator further describes the Squire as "fresh as is the month of May" (V. 92), which is very different from the "verray, parfit gentil Knight" (I. 72). The narrator further observes the Squire's love for composition. Though the Squire practices this activity for the same reasons he goes to war, his love for speaking and writing predisposes him towards the philosophical and rhetorical life his father wishes the Squire to attain. In an effort to save this romantic picture of the Squire from slipping into total frivolity, the narrator concludes the Squire's description with a note of praise: "Curteis he was, lowely, and servysable, / And carf biforn his fader at the table" [Courteous he was, lowly and humble, / And carved before his father at the table] (V. 99-100). Even though the Squire desires to serve the ladies, he also knows that he should serve his father, too.

The Squire, then, appears to be in quite the liminal space. He is not a young man fully consumed by the fires of love, even though he does desire to fight and obtain the grace of a lady, but he hasn't accepted totally the somber responsibilities and virtues of full adulthood/knighthood. He seems to be in a position of "two steps forward, one step back." He makes great strides in learning the craft of knighthood, but his love for romance often pulls him back from the virtuous life of worthy knighthood and into the fantastic arms of romance and imagination. The Squire's use of *occupatio* highlights his liminal space. As a student of his father, he practices the language and virtues of knighthood, but as a lover of the ladies and the world of the court, his focus often returns to material, and perhaps even carnal, thoughts, as Peterson suggests (74).

Although the Squire lacks complete eloquence in thought and words, he does desire to practice his skills. The author of *Rhetorica ad Herennium* states that the five faculties of rhetoric (Invention, Arrangement, Style, Memory, and Delivery) can only be acquired by three means: Theory, Imitation, and Practice (1. 3). The Knight provides the Squire with the theory and the tale for imitation, and so, in the spirit of rhetorical training, the Squire must practice his skills. The specific lesson for the day is *occupatio*. The Knight demonstrates the theory of *occupatio,* that it is a device used to enhance a story's message through asides that do not distract from the story itself, and so the Squire must practice *occupatio* through imitation. Largely, though, the Squire fails in his attempt at *occupatio*. Rather than highlighting his tale, his rhetoric detracts from the tale since the *occupatio* often returns to the Squire's own interests, as Berger also notes (91).

The Squire, though, knows of his limitations in speech. When the Host requests for the Squire to tell a tale, the Squire immediately acknowledges his lack of eloquence with a humility *topos*:

> …but I wol seye as I kan
> With hertly wyl, for I wol not rebelle
> Agayn youre lust, a tale wol I telle
> Have me excused if I speke amys;
> My wyl is good, and lo, my tale is this.
>
> [...but I will say as I can
> With a hearty will, for I will not rebel
> Against your lust, a tale will I tell
> Excuse me if I speak amiss;
> My will is good, and lo, my tale is this.] (V. 4-8)

Even though the Squire knows he cannot tell a tale as well as other pilgrims, especially his father the Knight, he will still do his best. Because his intent is good, the pilgrims should excuse his missteps in his use of language. The Squire understands the connection between thought and speech, and he is also aware that he has not yet learned how to have his speech reflect and then present his thoughts. Through this acknowledgement of his lack of skill and then his honest attempt at speaking before a group, the Squire presents a level of maturity that was not seen within his description in the "General Prologue."

The Squire performs the humility *topos* again within the first forty lines of his tale (after he has accurately applied the *descriptio* trope in his presentation of Cambyuskan):

> It lyth nat in my tonge, n'yn my konnyng;
> I dar nat undertake so heigh a thyng.
> Myn Englissh eek is insufficient.
> It moste been a rhetor excellent
> That koude his coulours longynge for that art,
> If he sholde hire discryven every part.
> I am noon swich, I moot speke as I kan.
>
> [It lies not in my tongue, nor in my cunning;
> I dare not undertake so high a thing.
> My English also is insufficient.
> It must be a rhetor excellent
> That knows his rhetorical devices belonging to that art,

> If he should write here every part.
> I am not such an one, I must speak as I can.] (V. 35-41)

Again, the Squire admits his insufficiency in speech, but his admittance in this humility topos expands his original admittance in his introduction. Here, the Squire connects his language use to rhetoric, and he admits that only a "rhetor excellent" could provide an accurate description of Cambyuskan's (Genghis Khan's) daughter's beauty. He echoes his first humility trope that he will do his best, but when used in a humility trope, this admission proves that the Squire is practicing his skills, and that he clearly understands rhetorical devices. While this trope could be read as insecurity, the Squire perseveres by continuing to tell the story, which further demonstrates strength in character.

The Squire's use of the rhetorical *occupatio*, however, does not go over as smoothly as his uses of the description and humility tropes. When he tells the audience that he will not, or, in some cases *cannot*, tell, he appears to spend far more time telling his audience what he *cannot* tell rather than expanding on the main story line. The real problem, though, seems to stem from two contrasting story lines in his head. The first story line seems to be an epic romance that covers two damsels in distress, Theodora and Canacee, and the men who must rescue them via the aid of the three magical gifts brought by the strange Knight (V. 663-69). The second tale is the only complete tale the Squire tells: the story of the wronged female falcon. Because he has not shaped his thoughts, his tale comes out a jumbled mess. The one thing that can connect his two competing tales is the "quick" mention of courtly life through *occupationes*, for courtly life and romance play into both the competing narratives, and yet these visions of courtly life disrupt his narrative rather than complete it. Fortunately, the Squire only uses the device four times before the Franklin mercifully interrupts him.

Like his father, the Squire uses *occupatio* to describe a feast. Unlike his father, the Squire's description of the feast focuses only on the food rather than the actions of the court (V. 63-75). He does seem to indicate the exotic aspects of Cambyuskan's court, but because he has presented only the exotic physical descriptions of the court instead of descriptions of Cambyuskan's purpose in the tale, this first instance of *occupatio* contains no moral or virtuous aspect as his father's description of the feast does.

In the second—and lengthiest—*occupatio* (it spans an impressive sixty-three lines), the Squire presents the strange knight's speech (V. 105-67). Here, the Squire uses the device incorrectly. He begins by correctly using another humility trope (this trope must have been an earlier lesson for the

Squire), but this trope quickly takes on the form of an *occupatio* when he indicates that he will summarize the knight's words:

> …I kan nat sowne his style,
> Ne kan nat clymben over so heigh a style,
> Yet seye I this, as to commune entente:
> Thus much amounteth al that evere he mente,
> If it so be that I have it in mynde.
>
> [...I can not sound his style,
> Nor can I climb over so high a style,
> Yet I say this, as to communicate intent:
> Thus much amounts all that ever he meant,
> If it be so that I have it in mind.](V. 105-09).

While not in the true fashion of an *occupatio*, the content indicates that the Squire, because he cannot imitate the style, will not present the speech. Rather, he will provide a summary, which often occurs in an *occupatio*. However, the Squire gives the strange knight's whole speech rather than a brief summary. The speech greatly interrupts the flow of the tale, but the Squire does indeed affect the high style, and so perhaps the Squire uses this space to practice more of his rhetorical training.

Like the first use of *occupatio,* the Squire's third use of the trope focuses on the dancing and jealous glancing that occurs at the court (V. 283-90). The Squire's use of *occupatio* more closely matches his father's use of the device. The Squire briefly summarizes an aspect of court life while trying to play to the audience's emotions. Unfortunately, his attempt at pathos is a tad melodramatic. The Squire believes that only Lancelot could adequately describe this courtly scene, but alas, "Launcelot is deed" [Lancelot is dead] (V. 287). Haller views the Squire's mention of Lancelot as demonstrating the Squire's devotion to the knights of old romances instead of to his father, the realistic portrayal of knighthood (289). But Haller does not blame the Squire for preferring Lancelot and Gawain over his father, for Haller recognizes the Squire's youthful exuberance (289). By making an aside about Lancelot and his capabilities for describing courtly love, the Squire does indeed prove his youth, but since he tries to emulate his father's use of *occupatio* in both form and content, the Squire demonstrates willingness to learn to be an eloquent knight like his father.

The Squire uses *occupatio* to exercise modesty when he refuses to describe the dreams of the court (V. 357-59). While this could be a modesty element, like his father's refusal to describe Emelye's preparations for the temple of Diana, the Squire just does not want to explain the dreams because there are no dreams. The courtiers are too drunk to have any dreams of "charge" (V. 359). The Squire must have hoped the dreams would have been of courtly love and romance, but after a night of feasting, there are no dreams to report. The Squire would have been better served not to mention this fact, but he does, and it detracts from his narrative because of its triviality.

The Squire "concludes" his tale with an *occupatio*, and this *occupatio* inspires the Franklin to interrupt the Squire, for the Squire lists the things he does not have the time to discuss because he would rather tell of other tales (V. 650-60). In this *occupatio* he says that he will not tell of Canacee's ring and the falcon's regaining of her love via Cambalus. He then adds all that he will tell of the tale of Algarsif's rescuing of Theodora before he will return to Cambalo and Canacee (V. 661-670). The Squire's audience has a clue as to how long this tale will take. If it has taken the squire 650 lines just to describe Cambyuskan's court, the strange knight and his gifts, and Canacee and the falcon, then his final tale in full must extend to an extravagant length. This final *occupatio* appears to be the last straw for the Franklin, who interrupts the Squire after he has only told the first two lines of his new tale. Because of the rambling that has occurred due to his incorrect use of rhetorical devices, particularly *occupatio,* the narrative must end. The "Squire's Tale" is not incomplete; Chaucer purposefully created a fragment so that the Squire's lengthy tale might end. The "Squire's Tale" has served its purpose: the Squire had the ability to practice the rhetoric device *occupatio* while also perfecting his skills in *descriptio* and the humility *topos*. Throughout the telling of his tale, the Squire proves that he is learning eloquence. His *occupationes* move from trivial descriptors to attempts at describing knightly virtue (the Lancelot scene) and modesty (the dreams of the courtiers). Although he ultimately fails in his storytelling, his practice in eloquence was not done in vain.

"…ther is noon that is heere / Of eloquence that shal be they peere": The Franklin and Chaucer's Prediction for the Squire's Future

The Franklin kindly interrupts the Squire by praising the Squire's use of rhetoric: "In faith, Squier, thow hast thee well yquite / And gentilly. I preise well thy wit" [In faith, Squire, you have acquitted yourself well / And gently. I praise your wit well] (V. 673-74). The Franklin qualifies the Squire's success, though, by remarking that his success is good for his youth (V. 675). To the Franklin, the Squire has performed as a student-knight should, and his performance appears to be *gentil*, which proves that the Squire is beginning to attain the nobility that his father desires for him. The Franklin's qualification of the Squire's skill, though, is not negative, for the Franklin declares that eventually the Squire will have no peer in eloquence later in life (V. 677-79). Furthermore, the Franklin indicates the successful instruction by the Knight when he says that his son does not have the same values as the Squire, and so the Franklin has "snybbed" [rebuked] (V. 688) his son because of his fondness for gambling and his lack of "gentillesse" (V. 694).

The Franklin's praise of the Squire and the Squire's future continues into the "Franklin's Tale." In the tale, the Franklin shows the great lengths that Aurelius, the "lusty squier, servant to Venus" [lusty squire, servant to Venus], goes to in an effort to win the married Dorigen's heart (V. 937). Aurelius, like Chaucer's Squire, pines for Dorigen for two years, and he only expresses his love through writing songs (V. 940-50). When he does confess his love for Dorigen, Dorigen gives him the great task of removing all the rocks from the coast of Brittany as the feat he must complete to win her (V. 992-98). Aurelius accomplishes the task through the help of a clerk who studies "magyk natureel" [natural magic] (V. 1125). The Squire goes to Dorigen and exclaims that she must keep her promise to him (V. 1311-38). Dorigen tells her husband Averagus of her promise, and Averagus, a knight who believes in the high virtue of keeping a promise (not unlike Chaucer's Knight), tells her to follow through with her promise to Aurelius. When Dorigen offers herself to Aurelius, Aurelius releases her from her promise, for Aurelius now sees Averagus's "grete gentillesse / To yow" [great gentleness / To you] (V. 1527-28). In the end, Aurelius the squire finally says and does the right thing; he gives up his own dream of courtly love in order to preserve the marriage of the woman he loves. Through the telling of this tale, the Franklin proves that Chaucer's Squire will possess eventually the skills of eloquence that will allow him to say and do virtuous deeds like Aurelius, and like Aurelius, the Squire will earn nobility.

Chaucer displays a full picture of the Squire's education in the proper thoughts and words of a knight of the court, reflecting a Petrarchan-esque view of rhetoric. Through the "Knight's Tale," "The Squire's Tale," and the "Franklin's Tale," Chaucer proves that even though the Squire still immaturely obsesses over courtly romance, he will eventually attain the nobility of his father. Schofield interprets the Squire's "gentle, feeling speech" as evidence of the Squire's eventual donning of knightly virtues: "The Squire had evidently taken to heart the idealistic precepts of the order of chivalry, which he was later to adorn" (46). Perhaps Chaucer's education of the Squire extends beyond these three tales. Many of the stories in *The Canterbury Tales* provide moral messages that seem to be directed towards the young, particularly young men. The Pardoner presents a tale of three greedy young men who meet death because of their greed. The Wife of Bath instructs a young knight in "what women want." The other marriage pieces when read together provide a view of a happy and mutual marriage (the Franklin's Tale seems to convey this portrayal of marriage in the most concise way). Finally, the religious tales largely serve as a warning on false love for the Church. *The Canterbury Tales* could be a manual for the young squires with whom Chaucer was familiar. If Chaucer truly does appreciate that cultured knight as much as Jones thinks he does (11), then he certainly could have written a text for a squire on how to achieve "grete gentillesse" (V. 1527) in a mad world.

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