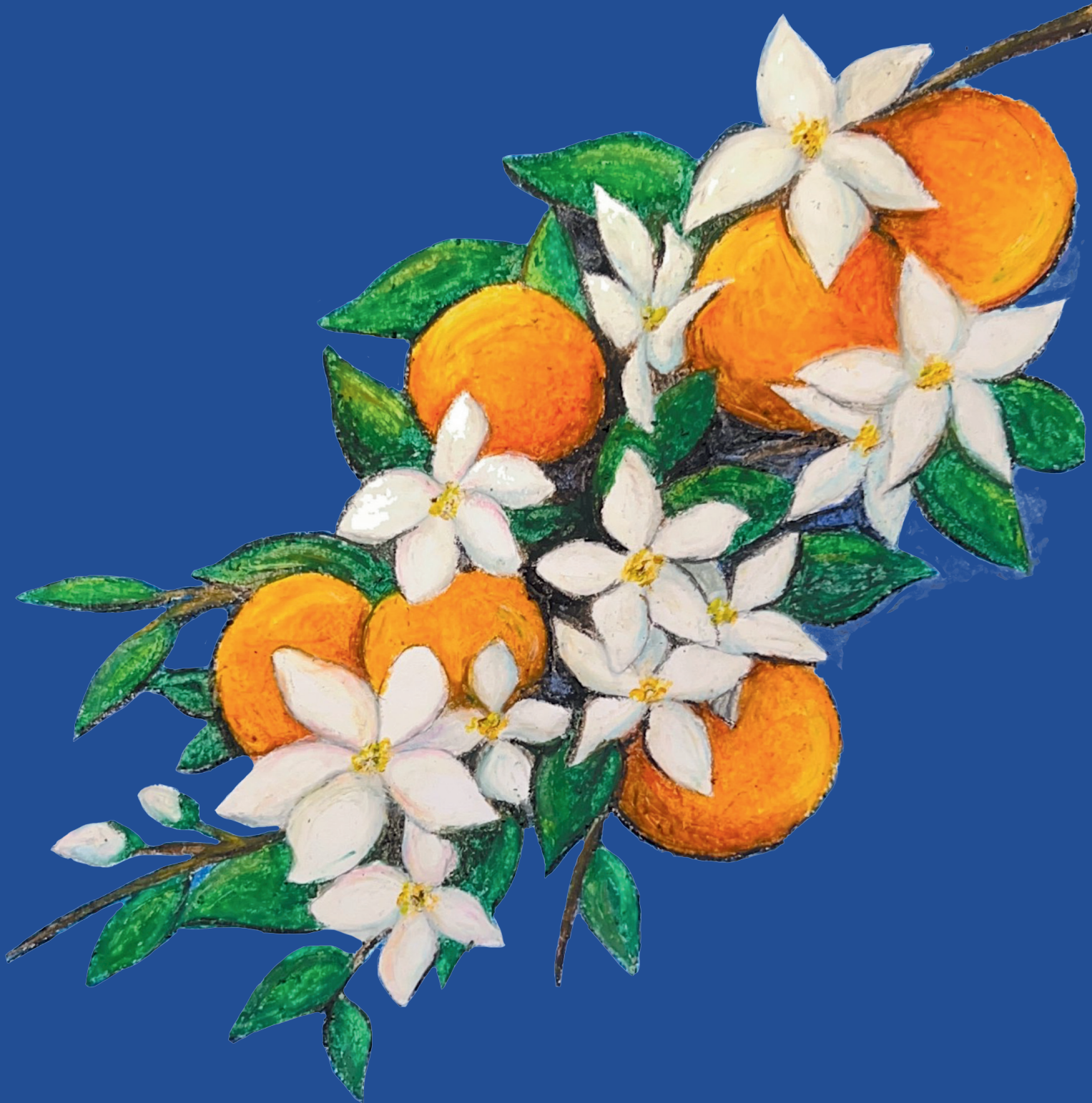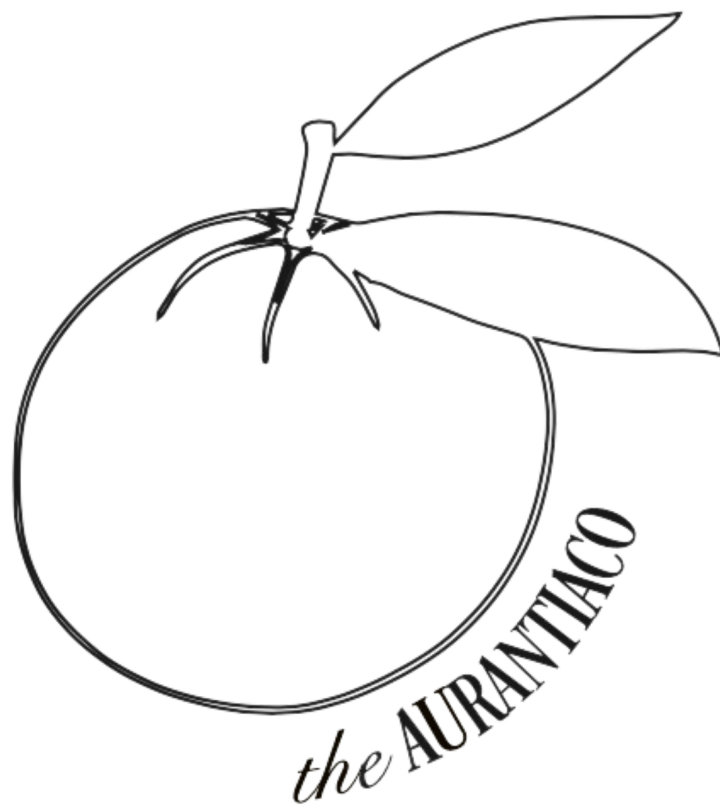# the
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Cover art by Elizabeth Zarrilli

A Letter from the Editors

To the reader,

Welcome to the 2025 edition of *The Aurantiaco*, Clemson's journal for the humanities and social sciences, which was founded to celebrate student writing in these fields. The journal has grown tremendously as a hub of intellectual curiosity and academic distinction, and we are incredibly grateful for the wonderful experiences we have had while leading it. We are especially impressed by the many fine pieces of writing we received this year. We hope that our presence as an organization and the work of our editors will encourage many more young thinkers to produce works such as these.

During this fourth year of the journal's existence, *The Aurantiaco* has furthered its mission of cultivating academic conversations among students. In the fall, *The Aurantiaco* partnered with Clemson Libraries and Clemson's chapter of Phi Beta Kappa to host esteemed political theorist Francis Fukuyama for a lecture on global democracy. Students had the opportunity to enjoy lunch in a smaller setting with Fukuyama, where they asked him questions about the philosophy behind global politics. We would like to express our gratitude to the many faculty and staff on Clemson's campus who supported this event through funding, marketing, and their presence.

Finally, we would like to thank all those who helped create this year's journal. Thank you to Libby Palmquist, our wonderful graphic designer. Thank you to the faculty who encouraged students to submit pieces. Thank you to the authors who crafted engaging pieces, introducing us to parts of the world we had yet to explore. Thank you to our editing team for your work throughout the year. You are the backbone of this organization, and none of it would be possible without your dedication.

It was an honor to inherit the legacy of *The Aurantiaco*, and we hope that during our time here we have done our part to make Clemson more beautiful. Thank you to everyone who has encouraged us in our work and made our time here a delight. We cannot wait to see how this organization continues to grow in its mission of promoting academic excellence and a community of learning. We hope that you enjoy your journey through the worlds of Russian film and Japanese architecture, Shakespearean drama and psychological theory as you peruse this year's edition.

Sincerely,

Brigid Alvis, *Editor in Chief*   Elise Bloom, *Managing Editor*

This year's journal is dedicated to Dr. Olga Volkova, a dear friend and mentor to so many members of Clemson's humanities community. Your brilliance and passion for teaching is a gift to us all.

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Hope Amidst Hardship: Portrayals of Optimism Within Suffering in Tarkovsky's Andrei Rublev

by Matthew M Ployhart

In late March 2023, I left the bar at which I was talking with friends and walked up the road to a streetside fried food stand. I was a student at the University of Belgrade, Serbia, and the nights were still cold and snowy as I waited in line for food. I placed my order, and the woman at the stand, in broken English, informed me that my food would be ready as soon as the other orders had been filled. I thanked her in broken Serbian, and upon hearing my accent, another man in line turned to me and asked, in English, if I was American.

I smiled sheepishly, knowing I was in a part of the world where America was a touchy subject (a bartender I had recently spoken with bragged about how his father offered a beer to any soldier who could shoot down an American plane during the 1999 NATO bombing campaign—true or not, he was proud of it), but I said that, yes, I am American. To my relief, the man who had spoken to me, as well as his friend—neither of them a year older than me—smiled warmly and exclaimed that they had never met any Americans, and they were happy to meet one. I, in turn, asked them where they were from.

"We're from Russia," the man smiled. "St. Petersburg." Perplexed, I asked him what brought them to Belgrade, to this burger stand in the middle of a cold night. "We don't want to get our heads blown off in Ukraine," he stated frankly. He and his friend explained they were worried about being conscripted to fight the Ukrainians, so they fled to Serbia, one of the few European countries still accepting flights from Russia. I

expressed my sympathy for them and asked where they planned to go. "We don't know," the man replied with a shrug and a slight, ironic smile. "It's Russia— this stuff happens all the time."

Although perhaps an extreme example, it is by no means extraordinary. "In Russia, everything changes in 20 years, and nothing changes in 200," the saying goes. This phrase has popped up everywhere, from class lectures to the UK Parliament (Lord Robertson of Port Ellen, former Secretary General of NATO, quoted these very words during a speech in 2022).[1] And yet, time and time again, amidst tragedy, some of the greatest works of hope and inspiration have come out of Russia. Be it Dmitri Shostakovich's "Leningrad Symphony" smuggled out of the rubble of a Nazi siege[2] or the beautiful ballets of Tchaikovsky composed at a time when the Russian middle and industrial classes were practically nonexistent compared to that of the West, Russia has spawned unusual sources of hope for many over the decades and centuries. The film *Andrei Rublev* is perhaps one of the most remembered for this cautious optimism.

Directed by Andrei Tarkovsky, the film was first released in the Soviet Union (USSR) in December 1971.[3] Prior to then, it had screened only a handful of times in Moscow during the 1960s. This is in spite of the film having been conceived in 1961 and shot throughout 1964-65.[4] Nevertheless, despite the hostility with which the Soviet authorities dealt with this film, preventing its widespread distribution in the USSR until much later on, it swiftly became highly acclaimed in the West. The picture itself paints a grim portrayal of life in Russia during the late Medieval Ages and early Renaissance through the life of the great icon painter Andrei Rublev. It can be interpreted in several ways, yet for many, it is a story about hope—how a man, such as Rublev, can still see good in the world amid a cold existence of filth and violence. This is largely achieved by portraying the grim historical realities of the world in which Rublev lived, some six hundred years earlier, through the eyes of the artist who, the film insists, nevertheless maintains hope for humanity.

In order to discuss the film, it is first essential to note its unique difficulties in depicting history. Any contemporary work, fictional or not, that deals with the past outside of a textbook or an academic essay must do so through some sort of portrayal. For instance, while a textbook could simply state, "The

Mongol Tatars raided cities that did not pay tribute to them," *Andrei Rublev,* as a film, cannot simply make such blatant statements. Thus, the Mongol Tatars raiding cities is demonstrated by the act of men in costumes pretending to storm Vladimir and engaging in staged combat with other actors. In other words, the textbook simply tells the reader information, while the film—short of being a documentary—can only portray it. It is up to the viewer to deduce the activity of the Mongols based on what they see in the film. Furthermore, the methods by which film producers may choose to convey the realities of the time period of relevance may vary; as is often the case, the very legitimacy of the historical accounts upon which such works rely can often be debated. Yet, *Andrei Rublev* stands as a remarkable example of a film that expertly balances historical portrayals and thematic emphasis.

There are many realities portrayed in *Andrei Rublev*, against which Rublev's optimism is contrasted, and it would be impossible to analyze every aspect of historical recounting in this film. Thus, I will restrict myself to a few key aspects, the first of which is filth. Filth, mud, and sludge cover everything—it is as if Tarkovsky wanted his audience, first and foremost, to recognize that late Medieval Russia was a filthy place and to never forget it. The realism of the depictions provokes an even sharper contrast with Rublev's optimistic outlook, as they are not without historical truth. Although the Medieval ages were undoubtedly and universally unhygienic compared to the living standards of today, there is historical evidence to point to the fact that the lands of what is today Russia, in particular, were quite disgusting. In fact, records regarding this subject go back even further back than the Middle Ages.

Baghdadi scholar Ahmad Ibn Fadlan, on a mission to the king of the Volga Bulgars in the 920s C.E., appears to have been absolutely repulsed by the habits and traditions of the Varangian peoples he encountered as he made his way north through the lands of Rus'.[5] There, Ibn Fadlan describes the low quality of life enjoyed by most of the Varangians, the sexual promiscuity of their people, and the unhygienic manner in which they lived. Although some aspects of this account can be doubted (such as the assertion that, in the morning, each man stands in a line and blows his nose and washes his face in the same bowl of water, for instance), it still sheds light on the comparatively lower level of development at

which Rus' society was perceived to lie compared to other parts of the world (such as the sprawling and advanced cities of the Islamic Middle East that Ibn Fadlan called home).

In keeping with historical accounts, *Andrei Rublev*—though it takes place much further in the future (from the late 13th to early 15th centuries) than Ibn Fadlan's time, and with little direct portrayal of the habits of the long-gone Varangians, aside from depictions of somewhat-indecent pagans—succeeds in portraying a world in which the dirtiness is universal, and mud and filth is ever-pervasive. It is the portrayal of a society that lags significantly far behind the rest of Europe. This is witnessed most starkly at the end of the film, when a large bell (the casting of which is the subject of almost the entire second half of the work) is about to be rung for the first time, drawing massive crowds and the local prince out from the city walls to witness it. In the midst of the tense crowd of eager onlookers, there sit two Italians on horseback, chatting with one another as if nothing out of the ordinary were taking place. To them, having presumably ventured to Russia from the great, decorative cities of Italy, there

was nothing particularly unique or impressive about this bell. Yet the local people, standing in mud, remained in awe, and the ringing of the bell was the cause of much celebration. Thus, an art that was taken for granted in the rest of Europe is painted as a moment of great triumph in Russia.

Another important depiction of the brutality of the Rus' lands within this time period is that of the Mongol Tatars. In arguably the most violent scene of the film, they are depicted conducting a joint raid (along with local Russian soldiers) on the city of Vladimir. We do know, from source data, that the Mongols did indeed raid towns and cities and that the devastation they caused was often enormous. For instance, the Novgorod Chronicle, written throughout the late Middle Ages, describes the Mongols as lawless, godless, barbaric raiders who burned, killed, and raped their way across the Rus' lands, leaving nothing but destruction. Perhaps, it had been speculated by the Chronicle's author(s) that they had been sent to punish the people of Rus' for their sins.[6] This account certainly seems to fit the portrayal of the severity and violence with which the Mongols treat the

inhabitants of Vladimir in *Andrei Rublev*.

Of course, it is important to note that not all authorities in this era are consistent, and in light of this fact, some of the events depicted in the film come across as suspect. For example, the Mongol Tatars are, at one point during their raid, depicted laying siege to a cathedral via the use of a battering ram. While this is not necessarily too suspect, as the Novgorod Chronicle does describe the burning of churches by the Mongols and the killing of monks and priests,[7] what is somewhat peculiar is the relatively arrogant and disrespectful way in which the Mongol soldiers are portrayed as referring to Christianity. In one scene of a conversation between a Mongol commander and the brother of the Duke of Vladimir (with whom the Mongols were allied in the sacking of the city), the former refers to the fact that the Russians believe in the virginity of Mary as being somewhat ridiculous. How could Mary, he pondered, give birth to Christ and yet remain a virgin?[8] While such arrogance of Western religions among the Mongols may have indeed existed on some level, it is worth noting that, in other circumstances, the Mongols were quite supportive of local religious practices and institutions.

Charles Halperin, in his essay, "Interpreting the Mongol Yoke: The Ideology of Silence", notes that, in fact, the Mongols were quite religiously tolerant and were often willing to financially support religious institutions under certain circumstances (in return for prayers on behalf of the Mongols, for instance).[9] "Considerable evidence demonstrates that despite the stereotyped negative image of the Tatars in the Russian sources," Halperin notes, "less hostile relations between the two peoples also existed."[10]

Halperin affirms that "the Russians borrowed heavily from Mongol political, military, administrative, and fiscal institutions." Priests occasionally attempted to learn the Tatar Turkic dialect, locals benefited from the economic stability resulting from the "Pax Mongolica," and nobles would even participate in Russo-Tatar campaigns (the latter of which is relatively accurately depicted in *Andrei Rublev*).[11] In later scenes of the film, however, the Mongols are depicted as careless, arrogant, and jovial to the point of excessiveness. For example, in one instance, they are shown abducting, without

provocation, the main female character in the film, Darotchka, whom it is later implied bore a child (though much of this implication is lost due to scenes being cut from the film).[12]

Nevertheless, even if it is at times inconsistent with historical authorities and prone to the same exaggerated dramatics that have always persisted in the industry of film, the emphasis placed on suffering in *Andrei Rublev* is what lends the film its impact (and it frankly does appear to attempt to provide as accurate a historical portrayal as possible given the historical records available). Tarkovsky goes to great lengths to depict a world full of inequality, betrayal, treason, and filth. Peasants at the end of the film are shown bowing en masse to their local prince, who rides on horseback, and the personal squabbles of the Duke of Vladimir and his brother (such as would have been common in the aftermath of Prince Yaroslav's death, in 1054) resulted in the death and suffering of hundreds if not thousands of townsfolk.

Yet, amidst all of this, the protagonist, Rublev—though for a time suffering guilt and depression after witnessing the attack on Vladimir—maintains hope and continues to see the good in humanity. The ending of the work is a testament to this fact. As the film begins to close, the black-and-white picture fades to color, and the camera begins to focus on Rublev's painted icons—beautiful works of art created during a haunting age. It is as if the color is driving out the darkness.

Andrei Rublev, however, is not simply the story of a man—in fact, for being the main character, Rublev himself seems to have a very small part in the film. It is, rather, the story of a time period and the people who inhabited it, and the challenges they faced while still managing to find some small moments of happiness. "Rublev's lifetime saw the first stirrings of Russian reunification after nearly 200 years of Tartar domination," notes Sean Martin, who devoted a book to studying Andrei Tarvovsky and his films.[13] He describes these dark, dirty, violent years as "formative" for Russia. This is the optimism of the film: it is a tale of a people who cheer for those rare triumphs—even if such triumphs were far behind those of other countries and even if their feet were nearly ankle-deep in mud.

The Feminine and the Divine in Shakespearean Theater

by Carly Sanders

Queen Elizabeth I and Shakespeare shared a passion for the theater and arts and, by virtue of their passion, fostered an era of artistic, political, and cultural renaissance. Elizabeth I did not explicitly patronize Shakespeare's company; however, she was a notorious supporter of his theatrical endeavors, often calling on his troupe to perform in court. In 1574, she founded her own troupe, the Queen's Men, the first to receive patronage from a sitting monarch. Her enjoyment of the art of theatre was both a personal pleasure and a means of political advancement. Her zeal for the theater was not exclusive to the Globe Theater stage. Her entire persona, as ostensibly ecclesiastical it may appear, was more akin to a theatrical performance than a legitimate attempt to deify herself. Elizabeth never took a husband, nor did she bear children, earning her the sobriquet 'Virgin Queen.' She wielded her title with meritable political savviness, fashioning herself a divine image devised from that of the Virgin Mary. One important way in which Queen Elizabeth I elevated and maintained her divine political presence was through the theater.

The English Reformation yielded stern censorship of biblical material within the theater, thus promoting a largely secular stage. The Church exercised extensive powers to ensure the censorship and destruction of all iconography because it was believed to be heretical according to Protestantism. Undeterred from the challenges presented by the turbulent religious discourse of the time, secular theater thrived in the Elizabethan Era and, concurrently, the English Renaissance. Religion remains explicitly present in a number of Shakespearean dramas despite the legislation restricting religious content within the theater. This is particularly evident in the connection he forges between biblical allusions and his prominent female characters. The connection of the feminine to

the divine, in conjunction with the martyrdom of women, occurs throughout Shakespearean theater. Such iconography exemplifies Shakespeare's frequent lack of adherence to religious censorship whilst concurrently contributing to English Renaissance commentary on femininity, sexuality, and women's place within Christianity. This paper examines how, in having women act as pinnacles of divine symbolism in Shakespearean theater, Shakespeare associates Elizabeth's image with the divine and makes evident Elizabeth's affinity for theatrics. Furthermore, this examination reveals the evolutionary shift in women's religious and secular identities during Elizabeth's reign, as well as her own ascendancy over inveterate English patriarchal political and social institutions, cultural values, and thought.

Principally, discussing the parallel between Queen Elizabeth I and Titania of *A Midsummer Night's Dream* is imperative. Titania is the infamously proud queen of the fairies in Shakespeare's comedy, *A Midsummer Night's Dream;* notably, she is often titled the 'Fairy Queen.' Titania loathes her marriage to Oberon, the king of the fairies, yet she herself has multiple adulterous affairs. This reveals that though she exhibits a strong reluctance towards her marital ties, she is not entirely averse to sexual and romantic relations. Similar to Titania, Elizabeth refused marital relations. Taking a husband would imply that her marriage had been consummated, thus inhibiting her ability to wield virginity as a political instrument. Dianne Williams contributes an interesting facet to this conversation, offering that "Titania remains 'virgin,' outside the overwhelming physicality of sex and the ensuing magnification and loss of status as an object of sexual desire or conquest." [1] She reasons that "Titania's loves, moreover, are anything but erotically charged," therefore drawing a deeper connection between Elizabeth and Titania, as well as opening an exploration of English Renaissance thought surrounding women's sexuality and its influence on their status. [2] Williams suggests that Titania suffered a "loss of status" because Oberon's love potion made her an object of sexual desire; consequently, her suggestion regarding Titania's reality echoes the potential threat posed on her prospective future, should she be made an object of sexual desire. [3] Following Williams' line of thought, to be made an "object of sexual desire" is to be conquered, and for Elizabeth, to be conquered would allow the forces of her patriarchally driven country to consume her monarchical and divine authority.

Also of paramount importance to understanding many of Shakespeare's female characters is Queen Elizabeth I's relationship to virginity. Her title as the 'Virgin Queen' was vital in maintaining her political image and thus equally essential to theatrical productions meant to portray and aggrandize the Elizabethan state. Accordingly, her virginal presence is a segue to her connection to the Virgin Mary and, in turn, her connection to Christianity and the divine. Peter McClure and Robin Wells argue that the "mystical kinship between the Virgin Elizabeth and the Virgin Mary was central, not peripheral, to the cult of the English monarch, as evidenced in literature, drama, and the visual arts."[4] Further, "Marian imagery was (so) attractive to the architects of Elizabethan state symbolism," that it heightens the grounds to assert her intentionality behind the entirety of the 'Virgin Queen' persona she self-fashioned, and consequently the impact of religious discourse surrounding the English Reformation on Elizabethan state symbolism. [5] In connection to Williams' previous argument, she observes that "For Titania as for Elizabeth, pregnancy is something witnessed, never experienced. Yet each is an adoptive mother: Elizabeth to England, and Titania to the Indian." [6] Similarly, the Virgin Mary was divinely impregnated because she was chosen by God to birth Christ, much like how the state believed God selected Elizabeth to rule England and deliver a national rebirth. In promoting the 'Virgin Elizabeth' image, Shakespeare acts as a political device within the cult of the English monarch, thus strengthening Elizabeth's relationship to the Church, as the Virgin Mary was the mother of Christ, the Church's central figure of worship. Interestingly, this allusion to the Virgin Mary also acts as a form of defiance against the implementation of religious iconography within the theater, which is characteristic of Shakespearean theater and most prominently exemplified by his female characters, such as Titania.

In addition to his designation of Elizabeth as the Virgin Mary, Shakespeare implements religious undertones in his depiction of Othello as Judas and Desdemona as a female Christ-figure. In connection to Shakespeare's female depiction of Christ, he also questions Elizabethan cultural attitudes surrounding chastity and how societal perception of conventionally-defined purity shifted with the religious and social change imposed by Elizabeth's reign. In the Shakespearean tragedy *Othello*, Othello refers to himself as "Judean," referencing his murder and betrayal of Desdemona,

and in doing so, suggests Desdemona as a female Christ.

> "Othello: …Like the base Judean, threw a pearl away." [7] (VI.II.407-417)

Horrified by his jealousy-driven actions, Othello stabs himself. Similarly, Judas, haunted by regret, hangs himself after betraying Jesus. Again, Shakespeare exhibits blatant defiance of the secularization of the theater and an entirely unconventional representation of Christ. In drawing this connection between Desdemona and Christ, he also discerns her as a martyr. Anne Boleyn, the mother of Elizabeth I, was venerated as a martyr during the Elizabethan Era, and she, too, was executed under accusations of adultery. Elizabeth, albeit not accused of adultery, rallied mass fascination surrounding her supposed purity. Both situations exemplify the patriarchal and masculine expectations imposed upon 16th-century women's sexuality. Further, the speculation surrounding Elizabeth and Anne Boleyn's chastity demonstrates why it was crucial for Elizabeth to distinguish herself and her mother as symbols of the divine. The convolution of female martyrdom and the question of chastity within Othello illustrate a subtle shift away from English patriarchal institutions towards cultural values favoring Elizabeth as a divine female monarch.

Shakespeare's representation of women using divine symbolism is anything but peripheral in characterizing early feminist thought. Elizabeth D. Harvey elaborates in her *Ventriloquized Voices* that: "The feminine voice that is represented in early modern texts by male authors speaks because it purportedly issues from a female body that gives it life and currency," which recalls Desdemona and Titania's divine presence within Shakespearean theater. [8] Their feminine voices give life to the distinctly feminist conversation brought about by their employment as religious symbolism. Harvey observes a "disjunction in the drama between the representation of women and their actual cultural circumstances, or between their feminine speech and the male author who produces it." [9] However, Shakespeare's representation of women is distinguishable from that of other playwrights of the period in that he is directly inspired and sponsored by women navigating English Renaissance culture. The disjunction between feminine speech and male authors discussed by Harvey is hardly applicable when applied to Shakespearean drama, particularly *Othello* and *A Midsummer Night's Dream*, because Desdemona and Titania are characterized in a way that credibly represents women and their struggles with the patriarchy. That is not to say Shakespeare should be considered a feminist, but rather that his authentic female characters were notably distinct from typical feminine characters written by other Renaissance playwrights.

Shakespeare's depiction of women with divine symbolism in his plays illustrates the shift in patriarchal cultural institutions during the Elizabethan Era and the impact of evolving thoughts surrounding religion and femininity. He illegally implements biblical allusions across several plays, with *Othello* and *A Midsummer Night's Dream* being the most valuable in developing a conversation concerning feminine divinity and martyrdom. Shakespeare's female characters were often utilized successfully as symbolic tools to navigate a complex political and cultural epoch. With the protection and support of Elizabeth I herself, Shakespeare's defiance of cultural and political pressures produced novel depictions of femininity.

Triumph and Tragedy: Early 20th-Century Cotton Politics and the Impact of the Boll Weevil

by Cole Kinley

On March 31st, 1915, U.S. Senator Benjamin 'Pitchfork' Tillman wrote to Walter M. Riggs, the President of Clemson Agricultural College. Despite his well-known fiery persona, the letter reflected a good-natured Tillman who simply wanted to converse with a friend. In his correspondence with Riggs, he discussed multiple topics. Firstly, he mentioned how he received a shipment of hedge plants that Riggs had sent him. He then noted that almost every citrus plant Riggs had sent was dead, to Tillman's disappointment. Secondly, he accepted Riggs' previous invitation to Clemson's next Board of Trustees meeting, which both were members of. He briefly talked about his plans of going into the 'pepper raising business,' reflecting the Senator's deep passion for farming. Tillman concluded his letter to Riggs by promising him that he would push for an increase to his salary comparable to those of the presidents of other state colleges. He states, "By the way, the Winthrop Board increased Johnson's salary to $5,000. I think you are equal or superior to either Johnson or Currell, who is also getting $5,000, as a college President. I shall, therefore, do what I can when the Board meets to increase your salary to an equal amount, I suppose you will not object." [1] Tillman's willingness to advocate for Riggs, along with Riggs' insistence on Tillman attending the Board meeting, signified a

friendship between the two. Their close relationship was reflected in the interactions between Clemson College and the state government during the 1910s. Additionally, in 1914, the election of Richard Manning as Governor allowed for further cooperation, for Manning was both a Tillman-esque populist and a member of Clemson's Board of Trustees. Ultimately, cordiality among the state's top officials was a key component in forming an effective response against the coming boll weevil.

In order to understand the threat posed by the pest, context must be provided. Since the colonial period, the South Carolinian economy was defined by the dominance of the cotton plant, which was almost exclusively grown on large slave-labor plantations. Those who owned and operated them were known as 'planters,' and they composed the elite class in the semi-feudal society of the Antebellum South. But, after the Civil War, there was a distinct shift in what societal group primarily grew cotton. Post-war land redistribution

campaigns and a rise in tenant farming resulted in most cotton being grown by formerly enslaved blacks and their descendants. A sizable minority of tenant farmers, around one-third, were poor whites. [2] Unlike the Antebellum planters, who were able to accumulate massive amounts of wealth through cotton, these poor farming families grew cotton to subsist. While the elite class was much less engaged in growing cotton, they were still dependent on the crop since they owned the land tended by tenant farmers and sharecroppers. Furthermore, the livelihoods of middle-to-high class cotton traders were also heavily reliant on the crop. The dependence on cotton by all classes in society and South Carolina's need to increase its output was reflected in the state's contributions nationally. By the 1914-1915 growing season, South Carolina was fourth in overall production, which made up 10% of all cotton produced nationwide. [3] The development of the textile industry in the late 19th and early 20th centuries also contributed to cotton's control over the economy. In addition, it gave rise to a distinct working class based around newly formed 'mill villages.' As Stephen Wallace Taylor states, "To ensure a steady supply of labor, employment contracts were signed with whole families, rather than with individuals, and the mill villages were central to this effort to retain employees." [4] As a result, families were able to mobilize children into the workforce at a relatively young age. This indicates why working-class Southerners largely opposed child labor regulation, as such legislation would limit their income. The development of the unregulated textile industry contributed to South Carolina being a top cotton consumer nationwide. For example, through 1914 to 1915, the state was just one of three to consume 500,000 bales or more. [5] This figure explains why local institutions were so quick to mobilize against the weevil threat, as it would affect the rich and the poor, the urban and the rural, and the white and the black alike. Although political power remained in the hands of the planter elite, the further inclusion of common people through both cotton farming and the textile industry caused the ruling Democratic party to become increasingly populist. This political shift is reflected in the state government's response to the weevil, which sympathetically addressed the plights of cotton farmers.

Following an end to the Reconstruction period, South Carolina's government came under the control of the 'redeemer' faction of the state Democratic party.

Under the leadership of ex-Confederates like Wade Hampton III, the group sought to reestablish the pre-war social hierarchies. The redeemer agenda showed no interest in supporting the new emerging poor white farmer class. Nationally, along with some northern Democrats, they were known as 'Bourbons.' They were defined by their anti-populist stances, like support for laissez-faire economics and the gold standard. By the 1890s, the emergence of populist figures within the Democratic party, like William Jennings Bryan, challenged the incumbent Bourbon leadership. In South Carolina, this populist shift was seen through the election of the reform-minded Governor Ben Tillman in 1890. As exhibited in his aforementioned letter to Walter Riggs, Tillman was an experienced farmer and well-versed in agricultural knowledge, which made him sympathetic to the interests of the state's poor rural class. While his tenure's historical reputation is marred by racist policies, namely his protection of lynch mobs, Tillman also made sweeping reforms that benefitted farmers and workers alike. He "reorganized the state's railroad commission, equalized the state's tax burden, limited the hours of labor in cotton mills and established the primary system of nominating Democratic candidates for office." [6] Following his two eventful terms as governor, Tillman was elected as a U.S. Senator by the state legislature. Despite this ascension to the national stage, he was still able to exert considerable influence over local affairs for the next twenty or so years.

Eventually, Tillman's control began to dwindle. In 1910, his inability to prevent his political enemy, Coleman L. Blease, from being elected governor, marked his loosening grip over state affairs. Blease propelled his political career by aligning with Tillmanite ideals, which he expressed through fiery and anti-elitist rhetoric in his speeches. This strongly appealed to the state's mill workers. [7] In reality, Blease was bitterly opposed to any reform efforts, and he did little to support the lower classes during his two terms as governor. During this time, he unleashed a wave of lawlessness upon the Palmetto State through his pardoning of thousands of criminals, as well as his endorsement of racial violence. In a specific instance, he praised and eventually pardoned a group of Jasper County elites who had been fined for whipping two black men engaged in 'very dirty and slanderous talk'.[8] Furthermore, his tenure was also characterized by a long-time dispute with the

state Supreme Court and his dissolution of the state National Guard in an act of spite against the federal government.[9] Due to his actions as governor, Blease was an incredibly divisive figure, which is reflected in a relatively slim victory during his reelection bid. In 1914, however, his control over state affairs was fleeting, as the popular Richard Manning defeated the Blease-backed candidate for governor by a substantial margin. Unlike his predecessor, Manning was a farmer, and had represented agricultural interests as a state bureaucrat. Due to his background, he was fully committed to helping the state's farmers. In reaction, farmers expressed confidence in this change in leadership in local newspapers. In the Greenville Daily News, one states, "It is my pleasure to know Mr. Manning for a number of years, and to be at times more or less intimately associated with him, and throughout all of that time he has always shown himself to be most keenly interested in any and everything which looked to the advancement of the farming interests of this State," [10] Manning's high standing among farmers proved to be vital, as his tenure was during a tumultuous period for cotton growers.

Between 1914 to 1921, southern cotton prices were subject to volatile change. At the outbreak of the First World War, in August 1914, the price was around ten cents per pound. By November, it dropped to around six cents per pound.[11] As the war progressed, demand for cotton increased, as it was used for clothing, bandages, and other military supplies. In 1915 and 1916, the price rose to around sixteen cents per pound. This trend continued following American entry into the war, and the price increased to around twenty-four cents per pound in March 1918.

Eventually, prices reached a high point in April 1920, at around thirty-seven cents per pound. Following the war's end, there was less demand for cotton, resulting in a sharp decline in the price. By the following April, it was at a record low of three cents per pound.[12] In addition to these fluctuating prices, cotton growers were also threatened by a drought in the summer of 1918.[13] This largely affected western cotton-growing states, like Louisiana and Texas; South Carolina remained mostly unharmed. The chairman of the War Industries Board, Bernard Baruch, called for the fixing of the cotton price in order to stabilize the situation. As a result, a group of southern senators, including South Carolina's Ellison D. Smith, protested this proposal, and urged President Woodrow Wilson to reject it.[14] As stated, the worst effects of the summer drought was on western states, which meant that stabilizing prices would unnecessarily hurt the booming cotton economy in South Carolina. Specifically, it would reduce the profit margins of upper-class cotton traders, who were close to the aristocratic Smith. Smith's objections revealed his increasingly conservative tendencies, which were ever more apparent in his steadfast opposition to New Deal initiatives later on. This shows that, despite the state Democratic Party's shift towards populism in the 1890s, there were still remnants of the conservative redeemers in power, such as Smith. South Carolina's other senate seat would eventually be filled by the aforementioned Coleman Blease, another racist reactionary. In contrast to the conservatism of the state's Senate members, the local government was committed to upholding populist ideals. This is apparent during the tenure of Governor Manning, who made extensive efforts to prepare against a looming threat to impoverished cotton farmers—the boll weevil.

The cotton-feeding pest originated from Mexico and eventually migrated across the border to Texas in 1892. In the following decades, the weevil would steadily expand into other cotton-growing states at about fifty miles per year.[15] With anticipation of its arrival in South Carolina, the state government took extensive measures to mitigate the impact of the pest. The most noteworthy initiative was the creation of the Boll Weevil Commission, which investigated the pest's impact and proposed potential solutions to the state's farmers. The Commission promoted cooperation between various government institutions and private organizations, as it was composed of representatives

from Clemson Agricultural College, the University of South Carolina, the U.S. Department of Agriculture, the Bankers' Association, the Farmers' Union, and others.[16] Furthermore, Governor Manning served as the Commission's chairman, which placed considerable government resources at their disposal. The Commission began its activities in September 1915, nearly two years before the weevil entered South Carolina, by investigating afflicted rural areas in the Gulf region. Additionally, while in New Orleans, the group interviewed the high-income members of the cotton economy, such as bankers, businessmen, and merchants. Their findings culminated in a preliminary report, which addressed the weevil issue by educating farmers and advocating for collaboration between all parts of the cotton industry. The report suggested that, in order to avoid economic troubles, individual farmers should do two things. Firstly, they ought to cut expenses and reduce debt. The Commission noted that many cotton growers in afflicted areas lost their land, as they could not pay off bank loans or meet their quotas. Secondly, the Commission urged diversification in agriculture. For instance, it states, "Under such conditions it is absolutely necessary that the cotton planter establish a system of rotation that will in a large measure keep up the supply of nitrogen. Cotton should always follow a summer legume, such as cowpeas, soybeans, or velvet beans. The effect of these legumes will be to force the cotton to early fruiting, and this is essential in fighting the boll weevil."[17] Along with crop rotations, they also recommend that farmers make a small investment into livestock, particularly dairy cows. This proved to be worthy advice, as, in a letter to Walter Riggs, USDA bureaucrat B.H. Rawls stated, "The creamery activities throughout the cotton belt are becoming quite extensive."[18] Along with these changes to farmers' lifestyles, the Commission report also called for communal unity in defeating a common problem. While the plan expected more financially independent farmers, it also required banks and cotton traders to be more sympathetic to the precarious situation caused by the boll weevil. For banks, this meant extending loan repayment periods, reducing financial pressures on farmers. At the same time, traders would have to resist the urge to restrict their purchasing policy, which had become a trend in affected areas, resulting in the ruin of many cotton growers. In addition to greater unity between classes, the report emphasizes the need for cooperation between the races. It cites the departure of 'Negro

labor' as a contributing factor to the economic turmoil primarily caused by the weevil. While the Commission likely opposed racial prejudice purely due to its adverse economic effects, its stance was undoubtedly ahead of its time. The efforts of the Commission demonstrate the continued relevance of the cotton and farming industry for southern political leaders even after the Civil War.

In addition to his extensive involvement in the Boll Weevil Commission, Walter Riggs also contributed through his role as President of Clemson Agricultural College. The close relationship between Riggs and Clemson's Board of Trustees, which was composed of prominent political figures like Governor Manning and Senator Tillman, allowed it to provide relief to at-risk farmers. Clemson's primary contribution came through its Crop Pest Commission, which received increasing funding as the weevil threat became ever more apparent. Between 1918 to 1920, the Commission's budget went from $2,467 to $4,329, marking a sizable increase.[19] The chief functions of the Commission were, in collaboration with the state Entomologist, to investigate the boll weevil and restrict its expansion into other areas. They saw relative success in attaining their goals by cooperating with local farmers. For example, in 1917, they established a quarantine zone in the low country following a weevil sighting at Daufuskie Island. The Board of Trustees' 1918 annual report outlined this plan stating, "The zones established by this Commission were closely observed by transportation agents, and the public, and over 19,000 permits were issued for the movement of material within and out of the quarantined areas."[20] These permits proved to be an effective initiative, as it reduced further spread of the boll weevil without hurting cotton traders. Along with these efforts, individual Clemson professors contributed by educating cotton growers in newspaper publications. For instance, Alfred F. Conradi, the head of Clemson's Entomology Department, explained how poisoning dew, the main water source of the weevil, could counter the pest.[21] Ultimately, the college was a large part of the overall response, as it actively sought to educate farmers.

After the Civil War, the South Carolina Democrats in power shifted toward a more populist ideology, which can be seen in the approach of the Boll Weevil Commission. They recommended strategies for both individual farmers and local communities. Facing the common threat of the boll weevil encouraged collaboration across class lines and between public and private entities. By mitigating the effects of the boll weevil, South Carolina leaders protected cotton farmers and the state economy.

Metabolism Architecture: History of the Japanese Modern Architecture Movement & Rethinking Urban Infrastructure

by Charlie Hall

In 1960, four young architects and an architecture journalist submitted and presented a manifesto at the Tokyo World Design Conference. This manifesto contained their thoughts and careful planning, which brought forth a new way of thinking about architecture known as Metabolism. Five men—Kiyonori Kikutake, Kisho Kurokawa, Fumihiko Maki, Masato Otaka, and critic Noboru Kawazoe—shocked the world and were labeled as "Metabolists" for many years to come. These "Metabolists" proposed ideas and designs that challenged the current state of conventional architecture, in which architecture needed to be organic and orderly. This vision responded to Japan's post-World War II reconstruction, where traditional methods struggled to keep up with the evolving and changing Japanese society. The foundations of Metabolism are based on the concept that architecture should be dynamic, growing, and adaptable—like a biological organism that responds to the needs of its inhabitants and environment. Its influence can be seen through history, its creators, and culture today.

Metabolism has a rich and fascinating history, spanning from the 1960s to the present day. Its core group has taken diverse paths—some practicing Metabolism their whole life, others abandoning it for alternate ideas. Metabolism may come in a variety of shapes and sizes, but the core concepts are the same. Often characterized by modular designs and geometric forms resembling organisms, this style is distinctive and thought-provoking. For example, Kisho Kurokawa's iconic and famous building, Nakagin Capsule Tower, located in Tokyo, Japan, looks like its modules have naturally grown off a stem or like a giant hive; it exemplifies modularity and geometry. As

Japan evolved sporadically and without structure, Metabolism emerged as a necessary solution, representing order and growth. Suddenly, there were plans and systems in place for structured reconstruction, ones that pointed beyond Japan's broken state and envisioned far into the future. By embracing evolution in architecture and drawing inspiration from nature, Metabolism was seen as the future of architecture. Ultimately, Metabolism offered a compelling vision for architecture and what it could be—one that encapsulates flexibility, adaptability, and connection to nature.

  To understand the philosophy of Metabolism architecture, one must thoroughly understand Japan's history, culture, and the philosophy of its people. In the thirteenth century, Japan absorbed much of the Chinese Yuan dynasty, then shut the country's borders off from the rest of the world, with contact with the outside world strictly regulated. Japan carefully developed its culture and internal structure to be entirely their own for the next six hundred years. While the rest of the world was intermingling and swapping ideas and cultures, Japan explored its roots and ideas philosophically. Foreign trade was turned away until 1853, when an American fleet of gunboats led by Commodore Matthew Perry entered Japanese waters and forced Japan to trade. It was around 1870 when Japan industrialized and began to catch up to the West for fear of falling behind in the rapidly developing world. Due to the efficiency and ingenuity of the Japanese, they rapidly developed new technologies. However, its six hundred years of isolation had ingrained core Japanese ideals and beliefs in its people, which remained after suffering defeat in World War II.

  World War II was supposed to be Japan's debut to the world, demonstrating its power, precision, pride, and nationalism. Instead, it was a crushing defeat and humiliation unlike anything they had experienced in 2,600 years.[1] It was the first time in history that they had surrendered entirely to a foreign power, which dealt a deadly blow to the prideful and nationalistic Japanese culture. To recover from such humiliation, Japan underwent rapid reconstruction and developed a strong desire for mastery over everything it could. In the book *Beyond Metabolism*: The New Japanese Architecture, Ross points out an example of this cultural desire for mastery: "At the time, the French bread and Danish pastry were abominable imitations of the genuine article, but by 1970, the diligent Japanese had sent a whole school of chefs and bakers around the globe to study culinary arts. … by 1972, one could

Tange Lab, Tokyo University.

find in Tokyo…the equal of nearly any European or American dessert."[2] In this time of growth and change, the Japanese were dubbed to be "among the most forward-looking and future-oriented people in the world—if not the most so," by Herman Kahn, an American physicist and futurist. This determination applied to architecture when reconstruction was in motion.

  World War II led to immense destruction in Japan, with most of it being in its major cities. "It is estimated that 40 percent of the urban areas in Japan's sixty-six major cities had been destroyed, including 65 percent of residences in Tokyo, 57 percent in Osaka, and 89 percent in Nagoya—three cities struck extensively by the Allied incendiary bombing campaigns."[3] With this statistic in mind, it's easy to understand why Japan was so quick to attempt to redevelop its cities and society. Japan needed to heal and recover for fear of falling drastically behind the rest of the globe in development. The rapid reconstruction led to criticism from Japanese architects nationwide—one of its most prominent critics being Kenzo Tange. Tange saw Japanese city developments as chaotic, without order, and senseless. He believed that Japan needed guidelines and order for its reconstruction, which appealed to Japanese culture and the philosophy of futurism. However, how could Japan do this with so little space to grow? Only 25 percent of Japan is not mountainous, meaning that city planning would need to be careful, meticulous, and future-oriented. As a solution, Tange and some of his peers, friends, and students created Metabolism architecture. The idea behind Metabolism was to develop a building system that "could cope with problems of our rapidly changing society, and at the same time maintain stabilized human lives."[4] Metabolism is rooted in Japan's ancient relationship with nature, its tendency toward efficiency and organization, and its newfound desire for futurism and growth after WWII. The Japanese saw buildings as tempo-

rary, as most ancient buildings had roofs and floors with moveable walls. Also, Tokyo has limited land and needs to be flexible and allow growth and decay; how else would Tokyo grow and mature if it could not quickly reshape itself to whatever is necessary? This is where Metabolism, the scientific process, comes in. "Metabolism, as we know it, is the biological process by which life is maintained through the continuous cycle of producing and destroying protoplasm."[5] Metabolism, as an architectural philosophy, saw Tokyo as a living organism that would grow and adapt but with an internal structure outlined to grow with precision and purpose. As Noboru Kawazoe is quoted in Project Japan: Metabolism Talks…, "The reason why we use such a biological word, Metabolism, is that we believe design and technology should be a denotation of human vitality."

In 1960, Japan hosted a World Design Conference to reintroduce itself to the modern design world, architecture being one of the conference's focal points. This is also where Metabolism was introduced to the world as a manifesto presented by the core Metabolist group. Noboru Kawazoe, one of the Metabolists, explains who the group was and the movement best: "'Metabolism' is the name of the group, in which each member proposes future designs of our coming world through his concrete designs and illustrations. We regard human society as a vital process—a continuous development from atom to nebula."[6] Metabolism is "creating a dynamic environment that could live and grow by discarding its outdated parts and regenerating new ones."[7] Thus, Metabolism is meant to be flexible and organic. Tokyo was developing at such an unstructured and rapid rate that it needed a set of laws to evolve. Metabolism, despite seeming unpredictable because it is supposed to be organic, was all meant to happen within a system. The idea was a series of structures that modular pods could "grow" off like metamorphosis. Usually, these plans would be left open-ended and unfinished, leaving room for organic urban growth. This, of course, ties in with the Japanese's connection to nature, the temporary construction of buildings, and the limited land allowed for development in Japan.

Often, the Metabolists imagined these structures as a collection of structures—also known as megastructures. Megastructuring is the idea that a collection of smaller structures would be interconnected in one large framework, making it the urban structure for a growing metropolis. These structures are often seen as the least realistic and most fantastical of the Metab-olist ideas, especially because of some of the drawings and models made by the avant-garde architects. That is why not all the Metabolists were advocates for megastructures—they liked the organic, structured modularity that is highly adaptable but not on the scale of homogenizing an entire city.

But who were the Metabolists, and how did they come together? There were, as mentioned previously, the original members: Kisho Kurakawa, Kiyonori Kikutake, Fumihiko Maki, Masato Otaka, Noboru Kawazoe, and, most importantly, Kenzo Tange. Tange is the man who started it all, the oldest in the group, and the original thinker and mentor to these men. While he was not at the design conference in 1960, his influence and ideas were undeniably the foundation of the group and its manifesto. All these men came out of Tange's design studio, Tange Lab, located in Tokyo University. Tange ended up leaving Japan for a couple of years to study international architecture, and in his absence, these men, as well as other students and peers, started to meet. The group was extremely diverse, with "solid introverts, meditative poets, charismatic wunderkinder, feudalists, provincials, revolutionaries, cosmopolitans, thinkers, doers, fanatics, mystics…"[8] All of these men found refuge under the ideas, philosophy, and teachings of Tange. He was seen as the mentor and father figure of the Metabolists and an ambitious architect with dreams.

Toshiko Kato, Kenzo Tange's first wife, described him as someone who "didn't appear to be a so-called prodigy… yet what surprised me after we were married was how extremely broad and spacious his mindscape was. He had a broad outlook from every aspect, and he could always see through the future with a superb ability to imagine and take action."[9] Tange was a visionary, and after WWII, he set himself a goal to change the perceived social status of architects, which was low at the time. Eventually, he would achieve his goal through intelligent architecture and politics, but it all began with his concept for a plot of land in Tokyo, Japan, known as his "Tokyo Bay Plan."

Tokyo Bay was always seen as "untapped territory," and the idea of turning it into a new space with artificial ground was not new. Tokyo faced the problem of too little space with too many people for centuries, so plans to turn Tokyo Bay into reclaimable space began as early as the 17th century. The most well-known schematic to transform Tokyo Bay into usable space came from Kenzo Tange in 1960. Tange's idea was to was to create a linear megastructure across Tokyo Bay reminiscent of spines and branches 80 kilometers

across the entirety of the bay. Each branch coming off the main stem would be 9 kilometers long, with highways running through them. The branches would be dotted with giant A-frame-shaped capsules capable of holding thousands of people. The entire structure would be capable of holding five million residents and was estimated to cost ¥18 trillion ($50 billion in 1960 or roughly $640 billion in 2024). Tange was able to present his wildly imaginative plan on a 45-minute special on the national channel NHK on January 1, 1961. This scheme, while seemingly impossible to pull off and incredibly expensive, was Tange's debut and broadcasted core Metabolist ideas to the nation. Tange would return to redesign a Tokyo Bay expansion in 1986 and would face off against his former student and fellow Metabolist, Kisho Kurokawa, in a design competition.

Kisho Kurokawa was another prominent figure in the Metabolist group and would go on to design the most well-known Metabolist-style building, the Nakagin Capsule Tower. Kurokawa was the youngest member—at the age of twenty-six years old—among his Metabolist peers when the group first formed. He only remained in Tange's office for two years before leaving and starting his own architecture firm. He claims to have "pioneered key Metabolist concepts: prefabrication, the capsule, cellular growth, biological metaphors for urban planning on a national scale."[10] His best-known work is deeply ingrained with the ideas of modularity, capsules, and growth. The Nakagin Capsule Tower is one and is perhaps the best example of Metabolism architecture as it contains many of the core principles and encapsulates the ideas clearly. He designed it as a stem with 144 prefabricated pods "growing" off it. These were "prototypical living modules that could be fabricated at a price competitive with existing housing methods."[11] These pods would be sitting inside frames and would be easy to remove and replace. Each one was 2.5 x 2.5 x 4 meters in dimension, containing essential living appliances like a bath, desk, air conditioning, television, and audio equipment. Kurokawa firmly believed that "people will gradually lose their desire for property such as land and big houses… and will begin to value having the opportunity and means for free movement.'"[12] Reports indicated that people found the capsules uncomfortably cramped and the conditions were aging poorly with time. Eventually, in 2022, the capsule tower was unfortunately demolished, but not without 23 capsules being saved and displayed all over the world. This is a testament to the effect Metabolism had on Japan and architecture, as historians and other advocates work to preserve its history.

Metabolism's influence extends beyond architecture, leaving its mark on science fiction and storytelling. Its futuristic and often visually striking designs make it a captivating subject of study, but the style—particularly its Megastructure concept—has also been criticized for its dehumanizing scale. This perception likely explains why Megastructures are so often associated with dystopian themes in science fiction. A clear example of Metabolism's influence can be seen in Japanese media, particularly in Ōtomo Katsuhiro's iconic animated film, *Akira*. Set in "Neo-Tokyo," a futuristic city built over Tokyo Bay, the film reflects many Metabolist ideas. The Tokyo Bay Plan serves as a direct inspiration, with several Metabolist-style buildings, such as Kenzo Tange's Olympic stadium design, appearing throughout the movie. Neo-Tokyo itself, with its homogenized, overwhelming, and inhuman architectural scale, mirrors the dystopian implications often tied to Megastructures. The film explores themes closely aligned with the Metabolist movement, such as the complexities of Japan's post-WWII reconstruction and society's adaptation to rapid change.

Metabolism's reach is not limited to Japan. In global media, its principles resonate in works like *Star Wars,* where the planetary city of Coruscant exemplifies a Metabolist vision. Embodying the concept of an ecumenopolis–an ancient Greek word for the concept of a planet-wide city–Coruscant appears to have an underlying structure with an organic, random development, echoing Metabolism's integration of structure and fluidity.

Metabolism emerged from a remarkable blend of cultural pride, historical resilience, and bold ambition. Architects like Kenzo Tange and Kisho Kurokawa drew deeply from Japan's traditions and postwar drive to rebuild, channeling these elements into a movement that reimagined what architecture could be. While ideas like megastructures have been criticized as overly ambitious or impractical, the core tenets of Metabolism—adaptability and modularity—still resonate with architects and urban planners today. Its legacy extends beyond architecture, influencing science fiction and other fields, proving how design can shape not only physical spaces but also the way we imagine the future of human life. The dream of living in dynamic, evolving cities may one day come to life. Until then, Metabolism stands as a powerful reminder of the intricate relationship between culture, history, and innovation.

Transaction or Sacrifice: Love in The Education of Cyrus

by Ellie Cucullu

In *The Education of Cyrus*, Xenophon presents Cyrus the Great as a kind of pathetic hero who, while achieving both military success and the willing subjugation of his people, never experiences true, unconditional love despite seeing others who, on account of their selflessness, do. Cyrus spends his life believing that the love of the beautiful and virtuous is compulsory and, thus, can be earned. His attempts at virtue, then, are not prompted by true interest in or service to others but rather are rooted in the selfish desire to be adored. Although he does gain the adoration of subjects and friends, his deficient understanding of both the reciprocity and sacrifice required of love keeps him from ever experiencing a love free of conditions. Xenophon teaches us that love cannot merely be induced by mastering virtue, nobleness, or beauty. Rather, unconditional love requires selfless devotion from both parties, blurring the line between lover and beloved.

From a very young age, Cyrus shows himself unduly concerned with honor and winning over affection. When he travels at twelve years old with his mother to visit his grandfather, Astyages, ruler of despotic Media, Cyrus attempts to gain his grandfather's affection. During the visit, he becomes envious of Astyages' cupbearer, Sakas. The young Cyrus sees that the cupbearer is the most honored among Astyages' servants. Wishing to become similarly useful to his grandfather, Cyrus says, "I will both pour the wine more nobly than you in other respects and I will not drink of the wine myself."[1] At this, both Astyages and Mandane laugh. Although Cyrus desires the position of most honor, he fails to understand what it actually requires. Sakas' position is not based on his ability to pour wine nobly but rather on the risk he undertakes in drinking it first. Although comical, the moment exposes a deficiency that Cyrus carries throughout the work. He believes that simply embodying the nobleness required of a cupbearer will earn the affection of his grandfather, neglecting to consider the role self-sacrifice plays in such. Love, according to Cyrus, can be won by embodying beautiful qualities to their maximums, void of sacrifice.

Later in Book 1, Cyrus' views on love are revealed more extensively. Cyaxares, Cyrus' uncle and new ruler of the Medes, requests Persian military aid with Cyrus as the leader.[2] Before leaving with the Persian army, Cyrus speaks with his father, Cambyses, and tells him that "be-

ing loved by one's subjects and friends, which seems at least among the most important matters… I think one must be evident doing good for them."[3] Here, Cyrus reveals his belief that it is important to have subjects who love him. Secondly, it is possible to earn love. The way to win over the love of one's subjects, according to Cyrus, is to be perceived as doing good for them. When Cyrus leaves on campaign, his goal—to be loved by his subjects—manifests in a system of rewards and prizes, with himself at the top as the giver or benefactor of such.[4] Additionally, while Cyrus prepares for battle, he makes sure to be "adorned with sweat and zeal."[5] Not only does Cyrus make it clear to the army that their actions will be rewarded by him, Cyrus himself embodies the very standards and qualities he wants to instill in his men.

Later on, when offered the beautiful Panthea, Cyrus refuses even to see her, claiming that seeing her would only make him want to gaze upon her more and neglect his duties.[6] This highlights his belief that the love of the beautiful is compulsory. That is, to love what is most beautiful is unavoidable. Even when he does eventually marry, it is rumored that the woman was his mother's sister; that is to say, she was very old. Cyrus likely married not out of affectionate desire but for political reasons.[7] When speaking of falling in love, Cyrus claims that the lovers "surrender themselves to serve the many whims of those they love" and that "people are enslaved to those they love even though before they fell in love, they believed that it was bad to be enslaved."[8] Lovers, according to Cyrus, are helpless to their condition and cannot avoid serving and being enslaved by the one they love. Here, Cyrus makes two notable claims: that love of beautiful things is irresistible and secondly, love entraps human beings into serving the one they love even when it is detrimental to them.

Considering this, Cyrus's own quest to appear most beautiful and virtuous appears extremely selfish. His view of love is that lovers act transactionally to the one they deem noble and good, which makes it odd that he strives to be this figure. In light of this, Cyrus' statement that he is "thirsty to do favors" for his men seems almost entirely transactional and only a way to win over affection to himself.[9] That is, by doing and appearing most good to his subjects and followers, Cyrus believes that he will acquire the almost complete servitude of his subjects. When a subject asks when he will adorn himself, Cyrus responds, "Do I not seem to be adorning myself even now by adorning you?"[10] He believes that by adorning others, he earns their praise and adoration as a benevolent giver.

Xenophon challenges Cyrus' understanding of love by the end of the work. Cyrus creates a state in which "human beings were so disposed to him that … every private person thought that he would become wealthy if he could gratify Cyrus in something."[11] His empire even culminates with subjects wishing to gratify their ruler. However, this seeming success does not entirely align with his initial goal of "being loved by one's subjects," and instead reflects the more basic human tendency to do what's in one's own interest.[12] Although the subjects believe that they will contrive some good if they give to Cyrus, it is unlikely that they are motivated out of true adoration, but rather by fear and self-interest, making his goal of having lovingly devoted subjects a failure. Even worse, in Cyrus' established kingdom, surveillance plays a key role in running the state. Xenophon writes that Cyrus "acquired the Eyes of the king and the Ears of the king."[13] This suggests that Cyrus needs fear, in addition to a system of benefits, to maintain peace. This is also seen earlier in the work when Cyrus establishes a guard post in Armenia to ensure loyalty and future payments.[14] Xenophon writes that under the established empire, "people are everywhere afraid to say what is not advantageous to the king."[15]

So, although Cyrus possesses willing subjects,

their motivations of self-interest and fear, mar his subjects' devotion, rendering it much less than a selfless or true love. Finally, on his deathbed, Cyrus is seen almost pathetically trying to convince those around him that he led a "blessedly happy" life.[16] Although he claims he lived happily, he tells his younger son (who will not inherit the throne) that, "to you I bequeath a happiness more free from pain," and that, "as for loving things that are hard to accomplish…provide many interruptions to the leisure needed for taking delight."[17] Cyrus seems to admit that the life he led was not truly blessedly happy, as through his kingship he was not provided true delight or happiness.

Xenophon presents another perspective on love more positively, manifested through the characters wholly devoted to their beloved. One such example is Tigranes and his wife. After Cyrus conquers Tigranes' father, the king of Armenia, Tigranes convinces Cyrus to spare the Armenian and his family. In this conversation, Cyrus asks Tigranes how much money he would give to get his wife and children back. To this, Tigranes responds he would do "as much as was within my power."[18] Cyrus spares the entire party, eliciting the witnesses to extol his wisdom, beauty, and gentleness. Tigranes asks his wife if she, too, thought Cyrus seemed beautiful. To this, Tigranes' wife says she did not even notice him and that "he who would pay with his own life so that she not be a slave" is the one she gazed upon.[19] She implies that the one who was most beautiful to her was not the one who was offering them pardon, but rather, the one who was willing to sacrifice himself in selfless devotion. What is most beautiful to her is not the one merely giving and embodying goodness and good things but the ultimate sacrifice of a completely devoted love.

Abradatas and Panthea also display a readiness to offer complete sacrifice. Upon being reunited, the couple feels a sense of perpetual gratitude to Cyrus. Abradatas says, "For you, Cyrus, I am willing to volunteer for the position immediately in front of the rival phalanx."[20] Abradatas volunteers himself for the most dangerous position out of gratitude for being reunited with his love. This act of bravery even causes Cyrus to "admire" him.[21] Abradatas's self-sacrifice elicits a response of admiration from those around him, perhaps suggesting that what people truly find loveable and beautiful is selflessness on behalf of others. As Abradatas makes his way to his chariot, Xenophon describes him as " appearing most handsome and most free," suggesting that what is truly worthy of adoration is selflessness.[22] Panthea tells Abradatas that she "would wish to

be put under the earth in common with you, when you have been a good man, rather than live on, a woman in shame with a man in shame, so worthy of what is noble have I deemed both you and myself."[23] Here, Panthea associates what is "most noble" with ultimate sacrifice. This reflects Xenophon's contention that true and unconditional love requires mutual selfless devotion, blurring the lines between "lover" and "beloved." After Abradatas tragically dies in battle, Panthea ends her own life.[24] Upon seeing the scene of Panthea dead atop her husband's corpse, Cyrus both mourns and admires the scene.[25] Ironically, what solicits Cyrus's admiration of both Abradatas and Panthea is the very selflessness that he himself fails to offer or receive.

By the end of the work, Cyrus is profoundly confused and deserves more pity than praise, as he appears in a tiara and makeup to mask his aging appearance.[26] However, it is unclear whether, by bringing to light Cyrus's confusion, Xenophon wishes to encourage his readers to throw themselves all the more into pursuing a truly selfless, truly devotional love. If true, that selfless, devotional love requires the sacrifice of one's own good, and that sacrifice necessarily makes one miserable, then who would knowingly or willingly fall in love? Should not love make people happy? But if it should—does that not make love conditional? Xenophon presents a seemingly antithetical definition of love, leaving readers to wrestle with the extent to which they themselves understand love to be self-serving or devotional.

A Subversion of Heroism: Tolstoy's Critique of Vanity and Class in Sevastopol in May

by Camryn MacAlarney

Best known for his famous work *War and Peace*, author Leo Tolstoy is no stranger to criticizing Russian society—and society as a whole—for its vanity. Coming from an upper-class background himself, Tolstoy narrates many of his works through the lens of a middle to upper-class individual. This lens allows him to capture the division of class by inserting his own distinct values and opinions in his writing. Further, it gives readers insight into how upper-class individuals view the world in comparison to average citizens, particularly regarding heroism and war. Tolstoy authored a series of short stories known as the "Sevastopol Sketches" from the perspective of an unnamed narrator. Tolstoy makes the unique decision to narrate the short stories in a second person point of view,[1] forcing the reader to grapple with their personal values, emotions, and opinions on the themes he presents. The sketches paint a picture of the Crimean city Sevastopol while it was under siege in the Crimean War. Having been present during the Siege of Sevastopol during his time in the military,[2] Leo Tolstoy vividly depicts the city and its natural surroundings in a realistic way, likely drawing upon his own experiences to do so. Utilizing these methods throughout his work, Tolstoy subverts traditional heroism, emphasizing the moral and emotional costs of war and condemning the hierarchical structures that perpetuate it. Those in high ranks are treating the siege like a game, while for infantrymen every move is life or death, and for citizens it is a great tragedy. "Sevastopol in May" provides a shining example of Leo Tolstoy's ability to depict vanity and detachment through his characterization of high-ranking officials and raw display of the sacrifices of infantrymen to argue that war itself is senseless.

In "Sevastopol in May," Tolstoy critiques social norms that legitimize war, condemning those who uphold and perpetuate the false narrative of military glory whilst so many innocent lives are

at stake. In describing the Siege of Sevastopol, Tolstoy highlights the overall futility of the siege and the lack of morality inherent in perpetuating war.

> Thousands of human ambitions have had time to be mortified, thousands to be gratified and extended, thousands to be lulled to rest in the arms of death. What numbers of pink coffins and linen palls! And still the same sounds from the bastions fill the air […] as before, crowds of men, with an even greater variety of desires, stream with the same ardor from many parts of the world to this fatal spot. But the question the diplomats failed to resolve still remains unresolved by powder and blood.[3]

The narrator notes the vast number of individuals who have died in the siege despite their heroic ambitions. Many of these infantrymen in the siege believe that they are truly representing and fighting for their nation. For them, every move is life or death, and they are willing to fight to the last breath, even if those ranked above them see their lives as disposable pawns in their grander game of war. These heroic ambitions are contrasted with the grim reality of death facing the vast number who continue to arrive in Sevastopol with a "variety of desires" and "the same ardor"[4] as those before them, who have already sacrificed their lives for a conflict that continues to be unresolved. This creates a feeling of hopelessness within the reader, which Tolstoy employs to combat the preconceived notions an individual may have when thinking of a famously romanticized conflict. Tolstoy forces the reader to not just remember the lives lost, but to also remember the ambitions, desires, and vitality lost with those lives. Further, the narrator sees the change as being something that continues because diplomats—who often are upper class or highly ranked military officials—could not resolve it amongst themselves, and so they continue to send others to fight in their place.[5] This note serves as a critique of those officials and as a critique of the traditional practice of war itself, essentially blaming those with societal or military power for ignorantly sacrificing the lives of thousands[6] over a dispute that they do not wish to directly besmirch themselves with. Thus, Tolstoy discredits the heroic idea of war in the very beginning of the sketch by supplanting our expectation of a dramatic portrayal of heroic soldiers, generals, and officers with one of hopelessness and futility.

Tolstoy is highly critical of the vanity of soldiers and officers that have gathered for a parade in the city. Instead of commending the honor and valor of these marching soldiers, Tolstoy admonishes their conceit. "Vanity! Vanity! Vanity! Everywhere, even on the brink of the grave and among men ready to die for a noble cause,"[7] the narrator remarks with an almost accusatory tone. This is perhaps the most direct critique of heroism that Tolstoy employs. It is a part of a digression from the initial passage that seems to inject Tolstoy's personal commentary: While the parade-like event in Sevastopol seems like a display of heroism and glory, it is really just a display of vanity and haughtiness, standing in stark contrast to the conditions of the true soldiers and victims of war. The ignorance that the officials display towards the horrors of the siege surrounding them—all in hopes

of making a grand impression upon someone of higher rank— reveals a level of vanity that Tolstoy condemns. While the officials are essentially throwing a party, the infantrymen try in vain to impress them, chasing after an ideal that they are willing to die for. The appearance of heroism, as Tolstoy describes, is far greater in its reach than genuine heroic deeds in Sevastopol.

Tolstoy continues to subvert traditional ideas of heroism and war by underscoring the stark contrast between the glorified, detached view of high-ranking officials and the brutal reality faced by the infantrymen, emphasizing the true cost of war to those who bear the brunt of its burden. Following the grand parade, an interaction between the aristocratic military officers and officials and an infantry officer takes place. After one of the officials notes that the infantry members are "heroes all the same", he—and the other officials—generally ignore and look down upon the infantry officer who arrives to give them a message.[8]

A more subtle critique of the preconceived notion of heroism is the contrast of high-ranked officials Galtsin and Kalugin, with their glorified view of the gunfire and bombs, and the realistic view that Nikita and a sailor's widow have. Galtsin and Kalugin look at the firing almost with excitement, like it is a form of


entertainment that they will longingly miss when they return to Russia. On the other hand, Nikita—a servant of a low-ranking officer—and a widow whose husband was killed during the first portion of the siege, look on with fear for their lives and for the destruction of their small living quarters.[9] All they and the infantrymen have is a dedication to a nation and what little is left of their personal lives—and the dedication wears thin when presented with an impossible amount of death, destruction, and despair. While they continue to suffer, higher-class, well-respected diplomats fail to find a resolution to conflict without sacrificing lives of others below them in the siege. The "heroic" officials are mostly on the sidelines enjoying war as a sort of sick entertainment, while those supporting the infantrymen are left in horror and preparing to mourn the deaths of the implied "real heroes."

The difference in perspective between the officers and the infantrymen exposes the privilege and ignorance of society's elites. This reinforces their vain detachment from the harsh realities of war. Throughout the sketch, Tolstoy reveals the way in which high-ranking officers tend to take their privileges for granted. A life of ignorance, the most recurring critique of heroism in "Sevastopol in May," is present in several of the interactions between the high-ranking military officials and the lower ranking infantry soldiers and officers. In the aforementioned scene where the officials discuss their living conditions, Galtsin notes how it is strange that they are having such favorable living conditions even though Sevastopol is under siege. Praskukhin vainly implies that "if we hadn't even that much, the constant uncertainty we are living in—seeing people killed day after day and no end to it—would be intolerable." He is suggesting that their conditions are hardly good enough to be satisfactory, despite their incredible living quarters in comparison to infantry officer Mikhaylov's quarters that were described just a few pages prior. Kalugin notes that those conditions Praskukhin is claiming to be "intolerable" are the very same that the infantrymen are subjected to, which Praskukhin brushes off with the rude comment "What about them? Well, though it's true they don't change their shirts for ten days at a time, they are heroes all the same—wonderful fellows."[10] In this statement, Praskukhin implies that heroism comes in the form of people like him and the other high-ranking officials, almost seeming to unwillingly admit that the infantrymen are doing the actual heroic work by being on the front lines despite their living conditions—small, dirty tents or trenches—and physical appearance.

Tolstoy displays not only that the officers take their positions and privileges for granted, but that they also adhere to those privileges at the expense of actual military success. This shows that the officials do not necessarily have the best interest—that of resolving the conflict—at the forefront of their efforts. Instead, they wish to fulfill their vain desires by upholding their personal status and feeling of superiority over lower ranks. Just after Kalugin and Praskukhin reluctantly mention the heroism of the infantry officers, an infantryman arrives to deliver a message. This message was directly ordered to be delivered, but the officers go on to ignore the infantryman and purposefully speak French—a language that he likely would not know—in order to exclude him. He is pushed aside and ignored until, in seemingly a last ditch attempt to have his orders fulfilled, the infantryman notes that his message is "of utmost importance."[11] The officials represent traditional expectations of heroism—an individual with a clean and impressive appearance, expansive knowledge, and a high military rank. He consistently contrasts this with the unkempt but braver image of infantrymen like Mikhaylov and the message-bearing infantry officer, who both, despite their conditions and disrespect from the higher ranks, are required to do the actual "heroic" work on the front lines. Mikhaylov is noted prior to this interaction as willingly choosing to go with his company to the trenches when he did not have to, and the unnamed officer is delivering important information, while the officials are seemingly doing nothing but looking down upon their subordinates. Tolstoy ultimately is able to craft an intense critique both of the traditional belief of what constitutes a hero, and of the often vain upper class.

Ultimately, Leo Tolstoy's "Sevastopol in May" strongly condemns society's traditional view of war as a heroic practice. Tolstoy successfully draws upon his personal experiences during the Siege of Sevastopol to provide a realistic depiction of the city and interactions between high-ranking officials, infantrymen, servants, and citizens. As the narrator moves through the day to day life of those in Sevastopol, readers directly see the vain detachment of high-ranking officials and how it contrasts with the blind bravery of the infantrymen that leads only to bloodshed and devastation for the lower classes.[12] The narration, combined with a second person point of view, forces the reader to confront their own preconceived notions of war and heroism. As the vanity of war and hypocritical nature of those who hold power in society is condemned, Tolstoy does not forget to highlight the sacrifices and ambitions of those who died as a result of this cruel encouragement of "heroism" in the Siege of Sevastopol. In alignment with his personal beliefs, Tolstoy's intent with his depictions
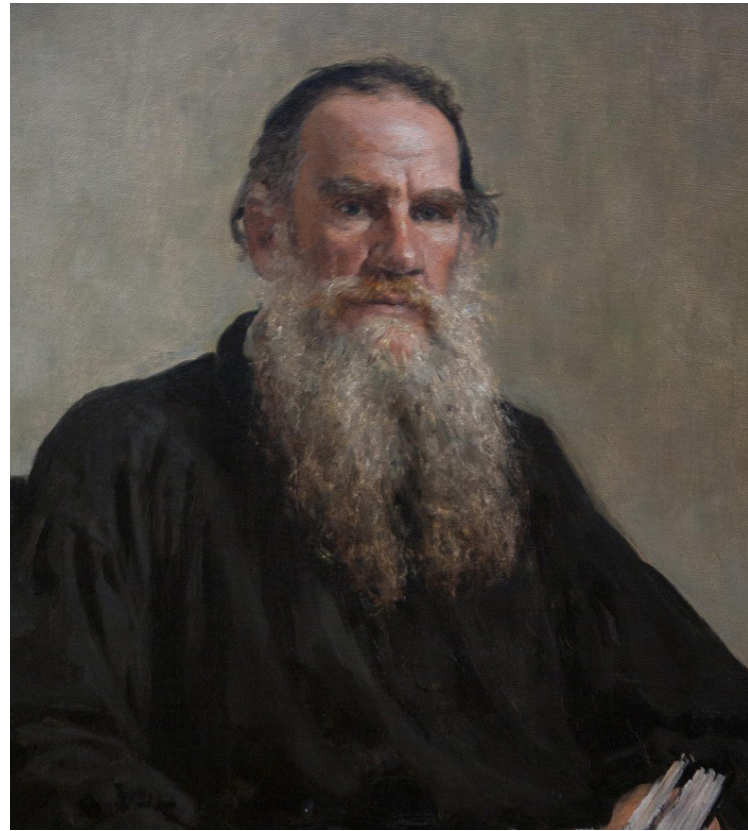
throughout the "Sevastopol Sketches"—and particularly in "Sevastopol in May"—is clear: War is devastating, war is vain, war is divisive of classes, and war is—above all—senseless.

The Sword of the Church: The Rise of Christian Military Orders

by Griffin Honig

As flames engulfed Jacques de Molay,he last Grand Master of the Order of the Poor Knights of the Temple of Solomon (Knights Templar), he spitefully cried out to the crowd of French nobility, clergy, and laypeople, "Let evil swiftly befall those who have wrongly condemned us; God will avenge our death."[1]Although Molay's purported last words are most likely historically inaccurate, his documented execution and the demise of the once-powerful Knights Templar in A.D. 1314 marked the beginning of the end of the fascinating era of religious military orders. The Knights Templar, however, was just one of dozens of military orders that flourished during the religious enthusiasm of the Age of the Crusades. The immense popularity and proliferation of church-backed military orders during the High Middle Ages was the direct product of blending the societal religious and secular needs, transforming small brotherhoods of knights into dominant, international militaries. The epitome of such orders was

the Knights Templar, which perfectly encapsulated the niche role the religious military orders played during the High Middle Ages.

The First Crusade (A.D. 1096-1099) was a resounding success for the Catholic Church. Following Pope Urban II's address at the Council of Claremont in A.D. 1095, which called for a holy war against the Muslim Selijuq Turks, and subsequent preaching by famous clergy members, tens of thousands of religiously motivated and zealous Crusaders made their way east to reclaim the Holy Land for Christ. The Crusaders had diverse social standings: peasants and their families, nobles and aristocrats, and the clergy all joined in on the First Crusade. Through luck and religious motivations, the Crusaders, particularly the Second Wave— orchestrated by actual military leaders— successfully recaptured Jerusalem and most of the Holy Lands in 1099.[2] The crusaders quickly divided the newly conquered land into four Crusader States: the Kingdom of Jerusalem, the County of Edessa, the Principality of
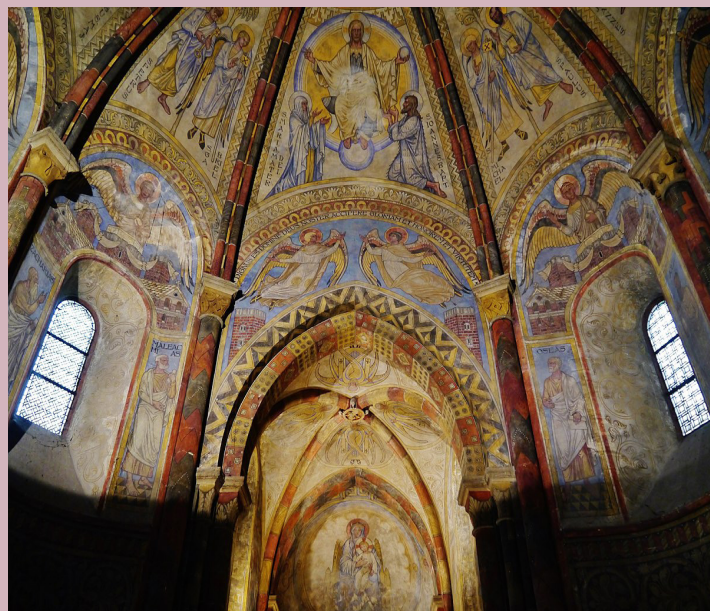
Antioch, and the County of Tripoli. Despite the success of the First Crusade, the region still experienced significant instability. The division of regional power among the four states, the influx of pilgrims taking dangerous journeys to reach the Holy Land, and the ever-present threat of Muslim raids necessitated the presence of a stabilizing force.[3] It was in this unstable environment that the Knights Templar emerged.

The Poor Fellow-Soldiers of Christ and of the Temple of Solomon— commonly referred to as the Knights Templar or just Templars— was the most prominent and formidable religious-military order to emerge during the High Middle Ages. In A.D. 1119, a small group of knights serving at the Church of the Holy Sepulcher formed a military brotherhood under the leadership of the minor French noble Hugh de Payns.[4] The newly formed brotherhood sought to embrace the monastic traditions while harnessing the new religious-military zeal brought on by the First Crusade, officially obtaining church approval for their order in January of A.D. 1120.[5] Historians still dispute the initial function of the order; some, such as Jonathan Riley-Smith, assert that the Knights Templar formed with the express purpose of securing the pilgrimage roads throughout the Holy Land; others, such as Helen J. Nicholson, argue that historians contemporary to the order assigned to the Templars different goals depending on the historians' interests— goals ranged from defending pilgrims to defending the Crusader States, to simply fighting the enemies of Christ.[6] The consistent theme across the order's various assigned functions is the idea that the Templars were primarily a military order and secondarily a religious order.[7] By constructing a continuous military institution, the Templars addressed one of the principal needs of the Crusader States: an alternative military force to the "less reliable and spasmodic contributions" of the crusader armies.[8] The chief problem with crusading was that it had to end. Pope Urban II formulated the crusading model in his address at the Council of Claremont in A.D. 1095. In his speech, Urban II established the papal authority to initiate a crusade and the purpose for launching a crusade: to preserve Christendom.[9] Thus, crusading was not a perpetual endeavor but a temporary movement established on volunteer armies' religious zeal and success. So once a crusade ended—either through victory, defeat, or loss of religious drive to continue fighting—the massive military presence departed, leaving a power vacuum in the region. By creating a permanent military-oriented brotherhood, the Knights Templar filled a desperately needed role for the Crusader States, which lacked the support of the large armies used to establish them.

However, that is not to say that religion took a back seat to the order's military function; instead, Christianity, embraced through monastic traditions, served as the justification for the military function of the order as Templars still "expected to focus their lives on prayer and serving God."[10] In this endeavor, the Templars adopted a modified rule that took the regulations on communal living from the Rule of St. Augustine, many of the basic standards and prayer structures from the Rule of St. Benedict, and the order's interpretation of knighthood and chivalry.[11] The resulting order was an interwoven tapestry of the values from the monastic traditions and the newly popularized conception of holy war from Pope Urban II, earning the Templars the description of "monks as well as warriors" by Abbot Bernard of Clairvaux.[12]

In A.D. 1139, Pope Innocent II officially recognized the order in his bull *Omne Datum Optimum*. Innocent II's bull featured several decrees that proved pivotal to the long-term success of the Knights Templar. The first matter undertaken in the bull was the defining of the order's actual role, which Innocent II stated was to fight "against the enemies of the cross, in order to protect the Catholic Church and to secure that which is under the tyranny of pagans and ought to be rescued from their filth."[13] Thus, the order's economic and legal privileges were structured so that the Templars might grow and become better equipped to protect Christendom. Economically, Innocent II gave the Templars a wide range of freedom, allowing them to accumulate wealth from wars and gifts without requiring the payment of tithes.[14] Additionally, Innocent II permitted the Templars to construct houses for worship and living wherever the order saw fit. Inno-

cent II established that the order was not subject to any "ecclesiastic or layman" regarding its pursuit of serving the Catholic Church. The bull also dictated that the order be guided by a grandmaster, with the original chapter in Jerusalem established as the primary house.[15] Innocent II's generous provisions liberated the order from many economic and legal restrictions, creating an environment where the Templars could expand without limit and were only answerable to the Pope.[16] However, Innocent II indirectly created a profit motive for the religious order. Because the order's expansion and success depended upon military conquest and the generosity of others, an underlying incentive to meet the needs of the secular parties subtly emerged from Innocent II's bull. Consequently, Innocent II brought the Templars under papal authority to continue increasing the power and authority of the Catholic Church over secular orders while simultaneously pushing the Templars into the secular world to obtain funding and support.

During the twelfth and thirteenth centuries, the Crusader States saw a high level of political and religious activity through pilgrimages and conflict with the Muslims and turned to the Knights Templar to help maintain stability and order. Christian pilgrimages were massive, expensive, and dangerous events. Traveling in groups numbering in the thousands, pilgrims would visit all the prominent places mentioned in the Bible, taking them from large urban areas to remote, secluded places.[17] The nature of these travels proved dangerous, as bandits, thieves, and Muslim raids constantly threatened the pious travelers. The Catholic Church and the Crusader States needed to ensure the protection of the pilgrims. For the Church, it was a matter of maintaining the ability to exercise religious obligations and rituals (as evidenced by Innocent II's bull). For the Crusader States, it was a matter of corralling and protecting the disruptive but economically essential pilgrimages that came and went quickly and randomly.[18] The Templars stepped up throughout the political turmoil of the twelfth and thirteenth centuries to guard pilgrimage routes, escort pilgrims throughout the region, and protect pilgrimage groups from violence.[19] The Knights Templar experienced success early on in defending the pilgrims. This earned the order greater freedom and trust and, accordingly, greater renown and expectations from the Church and Crusader States.

Building off of early successes, the Knights Templar began expanding to help fund their mission and help fulfill the Church and Crusader States' ever-growing list of needs. A significant portion of the order's initial expansion came from the nobility and clergy, who donated vast amounts of land, fortresses, economic privileges, and monasteries to the order.[20] The Templars used these initial endowments to expand throughout Europe, creating "an international network" of houses and fortresses by sending small groups of knights to secure support from various kings, nobles, and monasteries, who viewed their sponsorship of the Templars as a way to participate in a holy cause, similar to backing other religious orders.[21]

As the order expanded, The Templars began to invest in their assets, expanding the scope of the order beyond its military focus. By the mid-twelfth century, the Templars had expanded across Europe and actively participated in the countless communities where they established houses. Over several decades, the order became a self-sufficient institution by developing uncultivated land, maintaining farmlands, investing in advanced agricultural technology, and creating a system of banks for pilgrims and travelers.[22] Through their investments, the areas near Templar houses experienced economic growth, further integrating the religious order into the secular world.[23] The exponential growth of the Knights Templar enabled the order to meet more of the religious and secular needs of medieval Europe and the Crusader States.

Templars became influential figures serving as lenders, advisors, administrators, and allies of numerous kings and nobles in the secular realm.[24] They also became a significant element in the dissemination of information across Europe because of their elaborate international network of houses, fortresses, and monasteries.[25] In the Crusader States and across Europe during the thirteenth century, the Templars participated in military excursions into Muslim territory, fought non-Christians in Western Europe, and manned fortresses across the frontiers of European kingdoms.[26] In the religious realm, the Templars continued to help pilgrims but also took an active role in the local religious communities they expanded into, performing pastoral duties, transforming their chapels into parish churches, and providing spiritual aid to the local laymen.[27] Thus, in only two hundred years, a small, humble brotherhood of warrior monks emerged as one of Europe's most influential and prestigious religious orders.

The Templar's incredible rise to power and prominence in the twelfth and thirteenth centuries was due to the simple fact that where society had religious or secular needs, they were there to step in and help. The age of crusading synthesized the needs of the religious and secular realms. During this period, the needs of the Catholic Church overlapped with those of the Crusader States and Europe as the call for crusade united Christians across Europe, superseding, even if for a limited time, their cultural and ethnic differences. In this socio-political climate, the Templars thrived by dutifully embracing the Church's and state's needs. Doing so amassed the order widespread support, which the Templars employed to expand their order geographically, monetarily, and influentially. Thus, a modest regional brotherhood of a handful of monk warriors evolved quickly into a multinational military order with tens of thousands of members and an intricate bureaucracy that governed its vast holdings and wealth.

Although the Knights Templar was the most well-known military order to emerge during the Crusades, dozens of other unique and specialized religious brotherhoods took up the sword for Christ and the Church during the same period. The Hospitallers, for instance, formed from hospitals for pilgrims visiting the Holy Land while it was still under Muslim control around A.D. 1080.[28] But with the advent of the crusades, they began incorporating militaristic procedures into their original mission of being obedient servants of the poor, sick, and dying pilgrims, inspired by the same religious motivations that formed the Knights

Templar.[29] The religious motivations were not the only parallel between the Hospitallers and the Templars, as Pope Paschal II's A.D. 1113 bull Pie Postulatio Voluntatis features many of the same provisions as Innocent II's Omne Datum Optimum, principally the monetary provisions.[30] The Hospitallers likewise established a massive international network of hospitals and houses across Europe, expanding beyond the network of the Templars.[31] Another order, the Order of Saint Lazarus, adopted a similar mission to that of the Hospitallers. However, instead of focusing on the poor and pilgrims, the Lazarists expanded their care to lepers and even incorporated lepers into their order as brothers.[32] The Lazarists, more focused on the hospital aspect of their order, spread across Europe and the Middle East, with numerous houses between Jerusalem and Scotland. Moreover, while the order was less involved in the military aspect of its existence, the Lazarists still enjoyed the same privileges as the Templars and Hospitallers.[33]

The world will most likely never again see military orders such as those that formed during the Crusades of the High Middle Ages. Orders such as the Templars, Hospitallers, and Lazarists were the product of a bygone time. The distinctive political, social, and religious conditions of the twelfth, thirteenth, and fourteenth centuries fostered the growth of such orders. The shift from regional politics to intercontinental religious wars created an opening for a group to bridge the ever-present divide between the secular world and the church; societal zeal for religious orders and action created an environment in which society would support an active religious group despite ethnic and cultural divisions; the formalization and implementation of holy war and growing papal authority created the circumstances in which the Catholic Church would support a hybrid order that embraced faith and war. In every instance, military orders led by ambitious yet pious men answered the call, seeking new ways to meet the needs of society in constant motion. The Christian military orders were a unique solution to the unique problems faced by Christians during the High Middle Ages. Such orders provide incredible insight into a particularly complicated time, allowing a deeper appreciation for the reality of living in medieval Europe.

The Heart Of The City: Successfully Designing Public Spaces

by Andrew Tuz

It's a late Friday morning in December, and London's Borough Market is bustling with vendors handing out free samples of wild mushroom risotto, tourists eyeing different varieties of tea bags, and the rich aroma of restaurant food wafting around every corner. Workers from nearby offices are already trickling in, and locals are snatching up fresh produce while spectators from raised benches are animatedly eating their early lunches. All this is happening underneath elevated train tracks on the south side of the River Thames. Public spaces are necessary for thriving cities and, like Borough Market, can appear in the most unlikely of settings. They are the heart of vibrant, liveable cities that promote social gathering, economic activity, and safe resting places. However, the mere presence of public space is not enough.

Without thoughtful design, inclusivity, and active programming, these spaces fail to provide the breathability and services city-goers need to escape the monotony of the concrete jungle. This paper will use examples like the Borough Market and draw from well-known city planners to illustrate how the following five elements can foster successful public spaces: human scale, place identity, diversity, accessibility, and safety.

First, functional gathering spaces require the element of human scale, keeping the primary user in mind when designed in a city. It seems obvious to say that the primary user is not the automobile; it is the human. And yet most modern cities, especially those in the United States like Chicago or Boston, are car-centered. Large expressways divide once-thriving urban centers to create vast and impersonal spaces that are unsafe and

unused. The priority becomes the built rather than the built-for, and modern planning proponents still argue for buildings and entire districts to be planned first and for public spaces to fill in the gaps. Jan Gehl, a Danish architect and urban designer who has gained global recognition for his research and advocacy of pedestrian-friendly cities, challenges this philosophy in his book *Cities for People*. He argues that "instead of the reverse order in the planning process that prioritizes buildings, then space and (perhaps) a little life, working with the human dimension requires life and space to be treated before buildings."[1] Simply put, good cities are designed at the scale of human senses and movement. This means short blocks, narrow roads, engaging facades, and mixed-use streets encouraging pedestrian behavior and inviting passersby into shared outdoor spaces. The perceived quality of these public spaces determines how people use a city and how they interact with others as they move about. The more welcoming a space is perceived by those around it, the more people interact with the space and with each other. Sidewalks lined with outdoor seating, wide walkways, bike lanes, and small trees draw human activity. Sidewalks with high concrete walls, little walking space, and no greenery repel human activity. One of the best examples of a city that attracts human activity to its public spaces is Copenhagen. Currently, half of all residents bike or walk to work daily due to the presence of bike lanes and wide sidewalks on every street. Facades are colorful and inviting, and buildings full of restaurants, housing, and corporate spaces line the streets. There is a perception of safety and comfort. Unfortunately, Copenhagen's pedestrian-centered city is one of only a few instances of adopting the human scale, and many others have yet to replicate this model. Urban growth and car dependency arising in the first half of the twentieth century are to blame. City planners added and widened city roads and removed the obstacles to traffic flow in response to vehicle congestion. Jan Gehl calls for a reversal of this phenomenon to reestablish the dense urban centers that predated this negative shift and follow what Copenhagen has already achieved.

In regards to place identity, a shared space can only strengthen its use and the pride people have in preserving it when it embraces the personality of the buildings and people in its direct vicinity. Kevin Lynch, best known for his work on cognitive mapping and the way people perceive cities in his groundbreaking book *The Image of the City,* believed that good city form comes from the users' perception rather than the strategy of designers and planners. The five features that make up this perception of "imageability" are paths, edges, districts, nodes, and landmarks.[2] Paths refer to streets, sidewalks, or any other route of travel that connects to the rest of the city grid. Edges are boundaries, such as rivers or railroad lines, that separate areas and are typically continuous and impassable to cross-movement. Districts are city areas that observers can enter and have some common character. Nodes have special prominence as junctions or break-points in transportation, creating an increased sense of awareness in the observer. Landmarks are clear forms that often contrast with their background in some sense, whether that is scale or appearance. When these features are incorporated effectively, they lead to cities that are more navigable and have strong relationships between their parts. An excellent example of this is Piazza San Marco in Venice, Italy. With no automobile traffic, the path structure is clarified by the canals and footbridges that form a strong relationship between the plaza and the rest of the city's many islands. Adjacent to San Marco, the Grand Canal serves as the strongest edge in the city, framing the famous views of Basilica Santa Maria della Salute and the island of San Giorgio Maggiore over the resting gondolas. Owing to its scale and importance, the square functions as a district of its own, uniting all the important and massive buildings in one area. The critical node is a major junction between foot traffic and water traffic, and it poses a difficult decision for sightseers regarding which one of the many routes they will take out of the plaza. Finally, Saint Mark's Basilica, the Doge's Palace, and the Campanile are all landmarks that make the plaza so recognizable that people who have never visited Venice could easily identify a picture of this famous public space. Piazza San Marco is on the far side of the island from the train station and parking area, yet it is so loved by all who visit because the piazza and the idea of Venice are inseparable. This identity is critical to keeping public spaces alive.

The importance of diversity in fostering social gathering and economic activity cannot be stated enough. Diversity comes in many different forms, all of which are necessary to avoid lifeless holes in the urban fabric. One form of diversity essential for public space is the variety of businesses in the immediate proximity of the open space. A block full of corporate office spaces will hardly create any draw to local residents or even the employees who work there. The same applies to large residential areas and projects. Instead, the proximity between home, work, and leisure encourages city dwellers to occupy the space in between and feel a deep connection to the area they live in and the people nearest them. Diversity comes in other forms as well. Spaces that integrate residents, business owners, workers, students, and

tourists are able to initiate networking, strong relational bonds, and a sense of shared ownership. The diversity in the time of day people use the space is also necessary to increase safety and continued social activity that promotes healthy uses of the space. Businesses and residential spaces create a stir of morning activity, schools and corporate spaces generate midday activity, and restaurants and bars provide nighttime entertainment. One of the greatest influencers of urban design, Jane Jacobs, opposed large-scale urban renewal and car-centric city planning and advocated for mixed-use neighborhoods and community-driven development instead. In her book that changed Manhattan's entire urban policy in the 1960s, *The Death and Life of Great American Cities,* she insists that "The more successfully a city mingles everyday diversity of uses and users in its everyday streets, the more successfully, casually (and economically) its people thereby enliven and support well-located parks that can thus give back grace and delight to their neighborhoods instead of vacuity."[3] Returning to the Borough Market, we see an excellent example of the everyday diversity of uses and users. A mix of uses coming from independent food stalls, artisanal vendors, permanent restaurants, and nearby offices and housing make the Borough Market a rich center of activity. The market also has many types of users that come throughout the day. Locals come early for fresh produce, a wave of office workers comes during lunch, tourists shuffle in throughout the day to buy souvenirs to take home, and restaurants and nearby bars keep the energy going late into the night. However, the Borough Market is also successful in incorporating more subtle forms of diversity, such as a mix of old and new buildings and the range from local ownership to nearby multinational companies, factors that add to the constant upkeep and exchange of information in the space. The variety of visitors, establishments, and times of activity are crucial in keeping the Borough Market aligned with Jane Jacobs's vision for urban public spaces. Cities need to be designed on a very small scale so that the rich character and diverse uses of city blocks are not taken away.

Welcoming city spaces need another ingredient: accessibility, which addresses the needs of the people they serve. More people want to inhabit an area that incorporates different features and functions as different spaces for everyone to enjoy. Accessibility is not limited to accommodating people with physical disabilities by providing elevators and wide paths. Public spaces should do much more to encourage their use by all subgroups of a population. They should be useful for different age ranges so that children can use play equipment and splash pads, teenagers can take advantage of skate parks
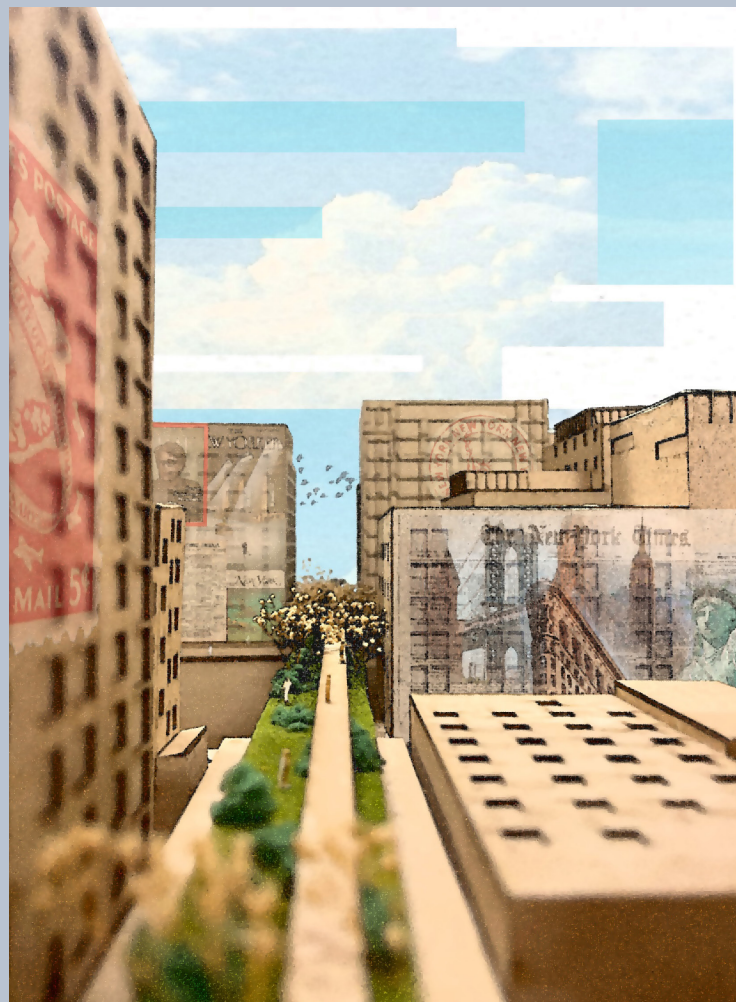
and sports courts, adults can exercise on running trails and fitness stations, parents can socialize at picnic tables and grill meals, and seniors can use benches and walk through gardens. All cultures and backgrounds of the people that use it should be expressed through the art installations, sports fields, and even celebrations in that space. Different activities in proximity to the space need to be considered so that employees can go there on break, residents can get out of the house, and families can spend time together. The High Line, a subway line in Manhattan that was converted into an elevated park, illustrates an experience that is accessible for all. Diverse seating options like benches, tiered seating, and tables allow people to use the space in different ways. Staircases are placed often to provide multiple access points for residents and workers. There are water features, a sculpture garden, natural vegetation, and frequent city views along the 1.5-mile walkway. This park offers what all good public spaces should have: diverse features that draw all types of people who would use them. It is important to note that the functions of the High Line represent the people who are close by and would actually use the space. There is no reason for it to provide a function to subgroups that are not represented in the area that benefits from

the space's existence. This takes intentional planning because accessibility needs to include the scope of all necessary subgroups that would logically use the space without wasting funds and space on subgroups that would not use it. For example, we would not expect a playground at a school to accommodate the use of retired persons since they would not reasonably occupy the space, but we might expect a playground at a retired community to accommodate the use of children since they frequently visit and have use of it. The High Line's function best serves the surrounding community by providing a quiet escape and lots of vegetation to one of the world's densest, noisiest urban environments. This is why it is so well-loved and used by people in Manhattan.

The last component necessary for good public space is safety. Perceived safety not only leads more people to inhabit a park but also causes those who live around it to have a sense of ownership and responsibility for its upkeep. Best known for his concept of defensible space and research on crime prevention through environmental design, Oscar Newman argues for "an environment in which latent territoriality and a sense of community in the inhabitants can be translated into responsibility for ensuring a safe, productive,

and well-maintained living space."[4] Community and ownership are the best defenses against crime. A prime example of how these two ideas can transform a space is Bryant Park in New York City. Once a crime-ridden neglected space in the 1970s, the park has since been transformed into one of the safest and most vibrant parks in Manhattan. The city removed tall hedges and opened up sightlines so that dark corners where crime persisted became nonexistent. Daily cleaning of graffiti, trash, and landscaping improved the park's public image. New entrances and better connectivity to the surrounding blocks improved the seamless integration of the park into the urban fabric. Movable seating and programming like frequent yoga, concerts, and movie nights created a sense of territoriality. Simple improvements to the park's design improved natural surveillance and upkeep, making it one of the greatest success stories. However, it is important also to point out that these improvements are not just built on the principles of community and ownership but also on the foundation set by Jane Jacobs and many others that have led other theorists like Newman to take the ideas of dense, diverse spaces that bring the community closer and help protect public streets one step further. These ideas are all interconnected into a single vision shared by authors who are speaking up for a human-centered world that is safe for all people to inhabit. Safety in public spaces only comes after the four concepts previously discussed are implemented. Human scale, place identity, diversity, and accessibility must all be established for an observer to feel safe. This means designing at the human scale with a buffer to vehicle traffic, establishing familiarity and navigability, making space for diversity in local establishments and users, and providing functionality and representation to all who occupy the space. One must be comfortable in a space before they feel safe using it.

To summarize, there is a fine line between public spaces that draw people in and spaces that make those same people want to run past them at night. Successful public spaces are created by prioritizing the visitor's experience and being inclusive in design. People take pride in parks that are vital to the district, well-maintained, and that they feel a sense of ownership over. Without this connection, these in-between spaces become dangerous discontinuities in the city that are carefully avoided. There is still a long way to go for this design philosophy to be universally embraced and for public spaces to become the center of social and physical wellness. We must learn to recognize cities not by their skylines but by the quality of their public spaces to ensure that urban life remains vibrant, connected, and accessible for all.

You Have No Self and That's Okay

by Rebekah Ryan Young

The identity of a person is constituted not in a soul, but in the relations of thoughts and experiences to one another and to the body. This view, called the bundle theory, is expounded in Derek Parfit's "Divided Minds and the Nature of Persons" and Jay Garfield's "Why You Have No Self" and serves as the most compelling metaphysical theory of identity. The failures of the other prominent theory, the ego theory, become evident in its attempted explanations of split brain cases and the teletransporter thought experiment, as well as in how it relates to basic neurological functioning as presented by Susan Anderson in "The Substantive Center Theory Versus the Bundle Theory." Recognizing the self as a collection of ever-changing experiences rather than a fixed essence challenges traditional notions of identity. However, the bundle theory ought not be cause for pessimism; rather, it offers motivation to adopt a reduced fear of death and to live ethically.

For the purposes of this paper, the ego theory and the bundle theory will be considered as the only plausible theories of personal identity, with terms as follows: the ego theory is the idea that there exists a single, enduring self that is present throughout one's lifetime. It is the subject, or owner, of all experiences in one's life and maintains a unitary sense of personal identity throughout changes in one's feelings, thoughts, and perceptions. For clarity, the terms soul and self will be used interchangeably. The bundle theory is the idea that we do not exist outside of our brains and bodies, that what constitutes a self is merely a collection of mental states and experiences and their relations to each other and the body.
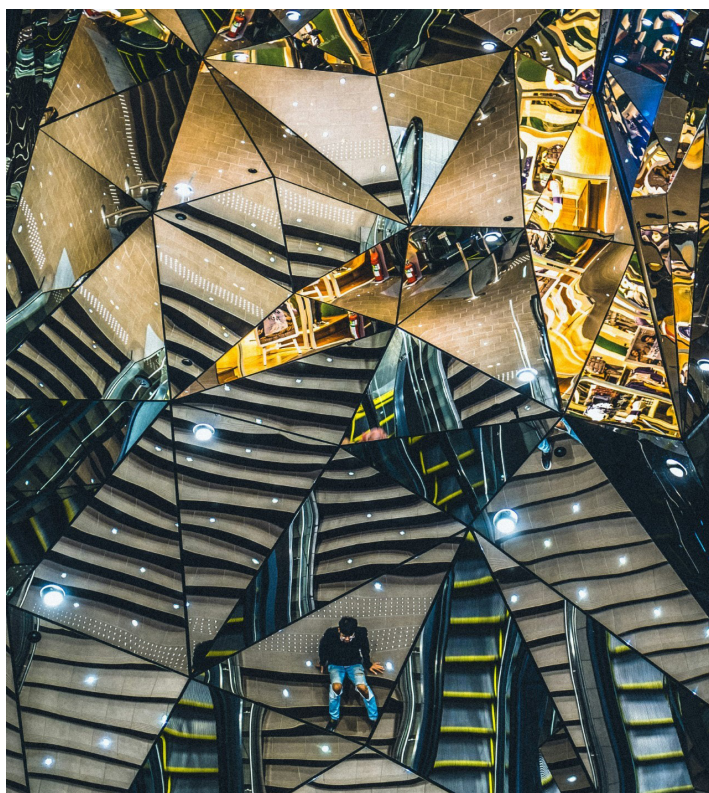
The cases of individuals with split brains illuminate the first major issue with the ego theory. In most people, the right and left halves of the brain work together to pilot the body. Although they perform some individual functions, such as the left side processing language and the right processing music, they generally cooperate to form one cohesive reality. The hemispheres communicate by sending signals through the corpus callosum, the bundle of nerves that separates them; when it is severed, the left and right sides of the brain are forced to operate entirely independently from one another.

This presents an issue for the ego theory because these two brain halves could be considered entirely separate selves. For example, in one experiment, a person with a split brain was shown an image divided vertically into two colors—red on one side and blue on the other. A physical divider ensured that each eye processed only one color—red for one eye and blue for the other. When asked how many colors the person could see, they wrote, with each hand independently,"only one."[1] This experiment demonstrates that each side of the brain was able to separately process a different color while still thinking that the color they saw was the only one presented. Hence, each brain hemisphere seemed to have a separate and independent stream of experience, which should not be possible under the ego theory.

According to the ego theory, in a non-split brain case, the self is a singular entity that manages all aspects of perception, thought, and feeling. But in the cases of split brain individuals, there are essentially two different selves managing perception—taking in, processing, and putting out two distinct streams of information. It follows that if these selves can exist, regarding perception, they can also exist regarding other brain functions, like thoughts and feelings. If this is true, there are two options: Either, one self independently manages two entirely separate streams of consciousness and information, and neither stream has knowledge that the other exists, or there are two selves, and no way of discerning whether one is the original self and the other appeared spontaneously, or whether they always existed together. Both cases render the idea of a single, continuous self impossible. On one hand, the argument that there is one singular self that experiences two separate consciousnesses violates the ego theory's concept of unity—if the self can be fragmented into any number of disconnected parts, it is no longer a single, unified whole. On the other hand, the argument that there are two separate selves violates the ego theory's concept of identity and raises a myriad of impossible questions. Is one soul the original soul? If so, where did the new soul come from? If it was not always present, is there something about the division of the brain hemispheres that necessarily creates a new soul? The attempts to answer these questions are insufficient or incoherent.[2] An answer that preserves the ego theory's commitment to a singular, unified self contradicts evidence of the division of experience in split brain cases. Conversely, any answer that acknowledges two distinct selves undermines the continuity and indivisibility that the ego theory requires, leaving no coherent way to explain personal identity in these scenarios.

A defense of the ego theory to criticisms posed by split brain cases is that the self could be hierarchical, rather than a single entity, which would allow for ultimate unity of the self even when it appears non-unified. Anderson asserts that if the ego theory is going to be able to account for both the "normal" state of being and the possibility of the disintegration of the self as seen in split brain cases, it must be seen "as not being a single substantival entity, but, rather, a hierarchy of substantival entities with one ultimately in control of the others."[3] According to this modified version of the ego theory, the one entity ultimately in charge is the only one that functions autonomously, with the subordinate ones carrying out orders as mere extensions of the primary self. In response to the split brain case, she argues that it should be possible for a therapist to determine which self is the original, true self, and return that entity to the position of control within the mind,

reuniting the self. Thus, Anderson views this version of the ego theory as able to account for the unity of the mind in both people with "normal" and "abnormal" mental conditions, and concludes that it is not disproved by split brain cases.

This defense is insufficient, however, in that it would artificially divide the soul into parts, when the key point of the ego theory is that the self is indivisible, unchanging, and unified. Hierarchical separation would necessarily lead to some gray areas and arbitrary sorting, as it would be impossible to determine where the lines between levels would be drawn. Dividing processes and entities implies that certain mental activities are more integral to the self than others, which undermines the holistic nature of the ego theory itself. The integrity of the self would be compromised by this fragmentation, and so would the integrity of the ego theory itself. Additionally, there is no scientific evidence to support the idea that a therapist might be able to identify a "true" self from an "untrue" self, much less engage in a process that would place the "true" self back in control. This seems to be wishful hypothesizing on Anderson's part, especially considering that the severing of the corpus callosum is permanent and has no confirmed cure. While Anderson's hierarchical version of the ego theory attempts to explain phenomena of disintegration and disunity, it ultimately undermines the central tenets of the theory.

Unlike the ego theory, split brain cases pose no issue for the bundle theory. If people are nothing more than a collection of experiences and processes, then when the brain is divided like in split brain cases, the collection simply splits into two partially independent bundles, each capable of functioning and experiencing independently. There is no need for an unchanging central entity, because personal identity is ever-changing in relation both to one's ongoing experiences, and physical changes to the structure of the brain. The bundle theory need not answer the impossible questions necessitated by the acceptance of the ego theory because it can classify the two separate streams of consciousness as separate but equally valid bundles. Thus, the bundle theory not only remains untroubled by split brain cases but is uniquely positioned to explain them.

The second case that highlights an issue with the ego theory is the teletransporter thought experiment, which effectively questions whether personal identity can remain intact when a person's body is destroyed and replaced with a perfect copy. In this hypothetical scenario, there is a "teletransporter" machine that can perfectly scan every aspect of the human body and brain, destroy the original body, and create a new, exact copy complete with all of the original person's thoughts, memories, feelings, and personality. The key issue here is whether the person who steps out of the machine is truly the same individual or a duplicate. The ego theory holds that there is some part of a person that endures over time. Whether that involves thoughts, memories, feelings, personality, or any combination of such factors, there is some part of identity that rests in the immaterial. But if the self is contained in memories, and the original's memories are copied to the replica person while the original person is not destroyed, then there would exist two identical people, each with the same soul. This would also hold true if the self exists in personality, or emotions, or beliefs. If any of these factors can be copied over to a new person, it raises the question of whether the original and the replica are both truly the same individual. This creates an unsolvable paradox for the ego theory, as two identical selves cannot exist simultaneously and still be unique.[4] This paradox thus undermines the concept of individuality, and renders the ego theory impossible. However, an ego theorist would argue that this individuality paradox arises only if one assumes the bundle theory's premise that identity can be reduced to replicable mental states. The ego theory rejects this premise on the grounds that a soul is not a physical, material thing. If a soul is immaterial and resides in a plane separate from the body, there is nothing about the process of teletransportation that would affect it. Anderson asserts that the soul must exist and be separate from the physical world because every experience must have an owner, or a location of origin. In the same way that the blink of an eye is not possible, nor conceivable, without the existence of the eye, experiences are dependent on the existence of a substantive center: In order to have perception, there must be something there to do the perceiving.[5] If this is true, the soul would remain unaltered by teletransportation, and this thought experiment would not disprove the ego theory.

Anderson's line of reasoning regarding this issue is insufficient, however, in that there is no clear reason that the brain cannot be considered the owner of experiences—that it must be some intangible self. Perceptions, thoughts, and memories are directly tied to specific and identifiable functions and locations in the brain, meaning that personal identity is more grounded in neurological operation than in an immaterial soul. For example, the cornea, retina, optic nerve, and occipital lobe work together to process visual stimuli that is interpreted by the visual cortex. The existence of experience does not necessitate a non-physical soul, but rather the consistent activity of the brain,

which processes and integrates these experiences over time. This further supports the argument that the self is nothing more than bundles of experiences, with identity emerging from the brain's ability to organize and relate these experiences to one another. Thus, the teletransporter thought experiment illustrates the fundamental flaw in the ego theory by showing that identity cannot rely on an immaterial, unchanging soul that survives the destruction and replication of the body. By emphasizing the brain's role in processing and integrating experiences, the bundle theory provides a more coherent explanation of personal identity, one that is not subject to the contradictions posed by scenarios like the teletransporter.

In another attempt to defend the ego theory's concept of a self in relation to neurological processing, Anderson states that all cognition necessitates comparison, which is only possible when there is a singular subject to whom experiences can be presented. No sensations or perceptions are experienced singularly: they must be connected or related to others, even if this is simply through the passing of time. She says that if the self is merely composed of successive independent experiences, as asserted by the bundle theory, a series of events cannot be recognized as a series. If this were true, when looking at the moving blades of a fan, we would not sense "movement, but a stationary fan covering a certain area."[6] Thus, she concludes that the bundle theory is inferior in comparison of experiences, a function necessary in connecting sequences of events.

However, the definition of the bundle theory that Anderson uses says that a person is constituted in the relation of his experiences to each other and to the body, rendering a soul unnecessary. Instead, the continuity of experience and recognition of visual patterns come from how the brain organizes and connects mental states over time. As commonly understood in neuroscience, "the eye is not a camera. It does not see motion as a series of frames. Instead, it perceives a continuous stream of information rather than a set of discrete images."[7] So, the experience of perceiving fan blades as "moving" arises from the brain's ability to relate successive visual inputs to one another over time, not necessarily from the existence of a unifying substantive self. Thus, Anderson's argument fails to demonstrate why a singular subject is required for cognition. The bundle theory provides a more scientifically plausible explanation for the continuity of experience through the connection of successive mental states to each other and the brain.

Anderson would respond that the mind appears to have a substantive center distinct from its mental experiences, which cannot be adequately explained by the bundle theory. For instance, the bundle theory asserts that the mind is merely a collection of related mental states, but Anderon argues that this view struggles to explain why such a collection would seem unified by a singular, substantive self. The perception of a core self suggests the existence of a unifying entity that connects experiences over time, and Anderson concludes that the ego theory provides a more coherent account of this phenomenon, as it posits an enduring subject capable of organizing and experiencing mental events.[8]

Even so, the fact that something seems to be controlled by a specific entity does not necessarily mean that it is controlled by this entity. There are many groups in nature, like schools of fish or colonies of ants, that perform very specific tasks and move in coordinated harmony towards the same goals without a single leader. While it is simplistic to compare the complicated nature of the brain to these types of collective behaviors, the brain operates in a similar way, with different regions or networks coordinating to produce a unified perception of self. As Garfield writes, "There is no single place in the brain where it all "comes together," or where consciousness is seated. Instead, neuroscientists focus on the patterns of activity that enable us to bind our experience into an experienced unity, patterns that allow us to self-identify."[9] Just as the actions of individual animals contribute to a larger pattern without the need for a single director, the various cognitive and sensory processes in the brain work together to create the appearance of a controlling entity. This means that the unity Anderson perceives in the self does not arise from a central self but from the brain's complex, interconnected processes, which give rise to the illusion of a unified subject.

Further, just because something appears to be controlled by a specific entity does not mean that this entity must even exist. Garfield, synthesizing the ideas of Hume and Candrakirti, writes that "people reflexively locate their identity not in their psychophysical characteristics, but in this hypostasized self."[10] That is, Anderson's perception of a unified self may simply be a cognitive illusion, a mental construct that arises from the way we experience and interpret combinations of mental processes and physical states. This further supports the idea that identity is an ununified collection of constantly changing experiences rather than something that must be anchored by an enduring, immaterial self. The unity of experience that Anderson perceives as evidence of a substantive center is

thus better understood as a projection of the cognitive tendencies to unify and attribute a singular identity to the "self."

The understanding that the self does not exist can have profound implications, not only for the nature of identity, but also for how one approaches life and morality. The nonexistence of a soul could sway people to behave poorly, as religious fear of postmortem eternal damnation would no longer serve as a behavioral deterrent. If people become aware that there is no soul to face consequences after death, they may feel less compelled to act in ways that align with moral or ethical norms. While reactions to this knowledge would be specific to the individual, a shift in mindset should be encouraged, from a pessimistic lens—as an opportunity for unbridled selfishness—to a more optimistic one. Not only should death not be seen as frightening, the value of life should actually increase. Knowing that the time they have to make a positive impact is fleeting should persuade people to act benevolently and with appreciation for their time on Earth. People should want to be good and act rightly because they value goodness and righteousness, not because they are threatened with eternal damnation of their soul. Though the impermanence of life may be uncomfortable, learning to live in harmony with this idea can be freeing. Focusing on the present can create a more positive relationship with the human experience. Seeking fulfillment through everyday life can be more satisfying than spending the entirety of a brief lifetime worrying about the potential destination of a soul postmortem.

This debate over the ego and bundle theories ultimately reveals what is at stake—the fear of death and the illusion of a permanent self. Most mortal fear stems from the belief in a self that can be lost, but if the ego theory is indeed wrong, and the self is not a continuous entity, then there is nothing to lose in death. Instead, death itself loses its existential weight. Reframing life's impermanence as a natural, positive aspect of the human experience loosens death's shackles on humanity and allows it to reclaim the power over the fear that once held it captive.

Ultimately, the split brain case and teletransporter thought experiment provide compelling enough arguments against the ego theory to largely disprove it, and Anderson's arguments in favor of the ego theory can be refuted in ways that provide more evidence for the bundle theory. It cannot both be true that there exists one solitary self and that people with severed corpora callosa have two individual streams

Figura Iᵃ
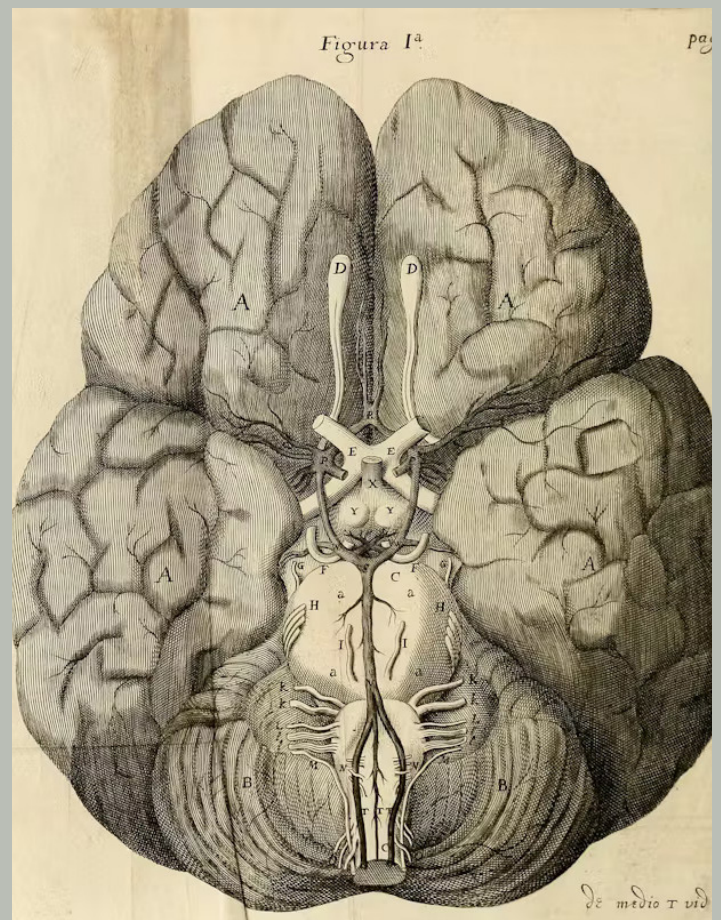
of consciousness with mental processes occurring simultaneously, neither having knowledge of the other. It cannot both be true that there exists one individual self and that the person who enters the hypothetical teletransporter is the same person who exits it. It should not be assumed that everyday neurological functions like comparison, experience, and organization, necessitate the existence of a soul, when the bundle theory, with neuroscientific support, provides a better explanation for such operations. Accepting that identity exists only in the relations of experiences to each other and the body allows for a lessened fear of death and encourages moral action, even if it comes at the cost of traditional notions of existential permanence.

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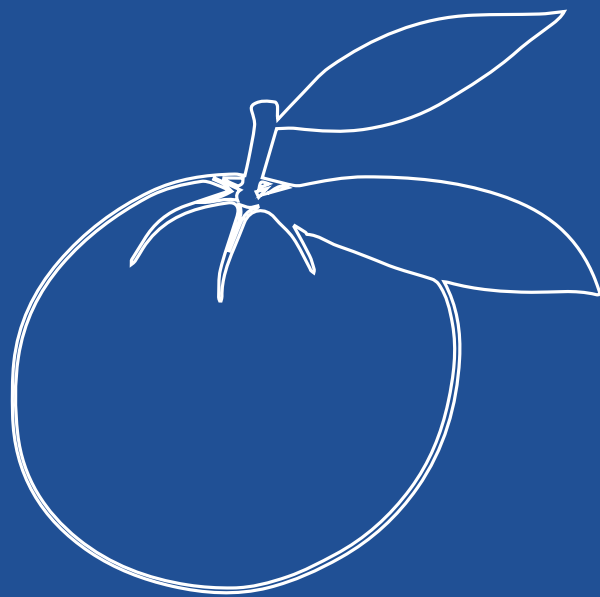Griffin Honig

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