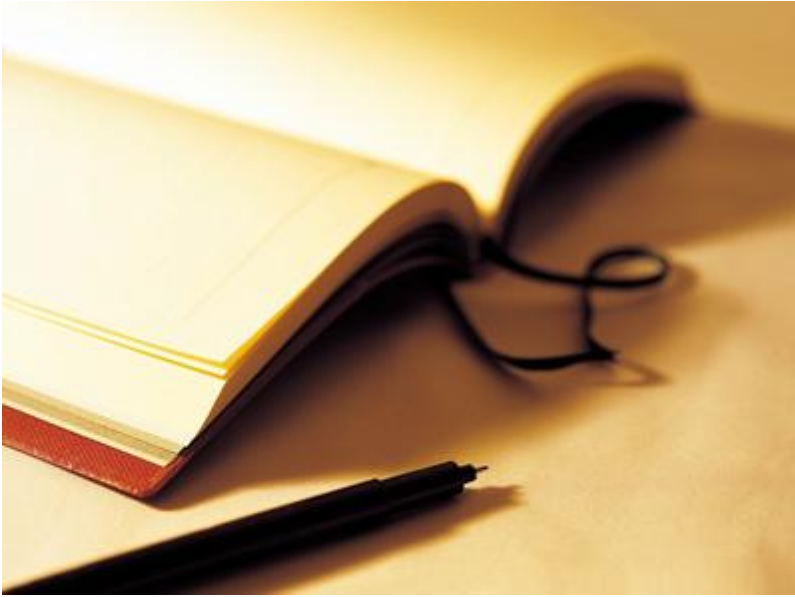


# Prologue



## A First-Year Writing Journal

Volume 3, Spring 2011

### **Editorial Policy:**

*Prologue* is an annual journal of academic essays created to showcase first-year writing at Denison. The journal provides many of these students with the opportunity to have their works published for the first time. The selection process began with many first-year students submitting their essays anonymously during this spring semester. Next, the editorial board carefully reviewed the collection of pieces submitted and selected five pieces for publication. Decisions were difficult because the board received many quality essays. Then each of the five Writing Center consultants on the editorial board reviewed one of the selected essays and met with its author to discuss how the paper could be improved. These sessions with the authors and the strengths of each essay are surveyed in this journal's introduction.

### **Editorial Board:**

Carolyn Raymond  
Jane Haines  
Holly Burdorff  
Tori Couch  
Joshua Rager

### **We would like to express our thanks to the following people:**

- o Dr. Brenda Boyle, for her role as Staff Adviser of the journal
- o Dr. Susan B. Kanter, for her technological assistance with the online publication of the journal

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Dear Writers,

During your first year at Denison, you will be asked to write many different types of papers, from personal essays to research projects. At one point, you might receive a prompt that asks you to write an essay in a format or genre that you have not written in before. Rather than allowing this to be a frustrating and futile struggle, turn it into a rewarding learning experience and emerge a better, more versatile writer. The five essays featured in this year's journal each display exemplary technique and style in different types of writing. Use these essays as examples for writing the various sorts of papers your courses ask you to compose during your first year – and don't forget, the Writing Center is always here to help you plan, produce and polish your essays!

- Carolyn Raymond, *Prologue* Editorial Board

1. **Poetry Analysis:** “The Gift of Immortality: Man, Nature, and Human Nature in Wordsworth’s *The Prelude*” by Danny Persia

*Points to Consider:*

- *Think of something to say about the poem, like patterns of metaphors in the language that connect to a large-scale theme. This is your thesis.*
- *Use quotations to support the claims made in your thesis, not to summarize what happens in the poem.*
- *Always explain textual quotations with your own words and connect the quotes to your thesis.*

2. **Group Essay:** “Radio Frequency Identification Biochips and Tracking Purposes” by Elizabeth Steenkiste and Rebecca Imboden

*Points to Consider:*

- *Make sure that you and your group members are clear on what the assignment is asking and fully understand citation rules.*
- *Complete the entire assignment together, from brainstorming and outlining to drafting and revising, to ensure a consistent voice and tone throughout the paper.*
- *It’s okay to disagree on ideas about the paper at first! This can help you build a stronger argument because you’re addressing questions that readers might have.*

3. **Strong Thesis-Driven Essay with Guiding Transitions:** “Unity on the Surface” by Laura Spinelli

*Points to Consider:*

- *For an in-depth, structurally mature essay, focus your essay on a specific element of your topic, rather than making a broader, more general claim.*
- *Use transitions to your benefit! Restate previous ideas and tell readers how they relate to the main point of your next paragraph.*
- *Transitions aren’t just for the beginning of a paragraph. Make sure that all of the sentences within each paragraph connect and flow.*

4. **Compare and Contrast Essay:** “Hopelessness: A Byproduct of Femininity, and Chopin and Dickinson’s Struggle Against It” by Stetson Thacker

*Points to Consider:*

- *Organization, organization, organization! Before you begin writing, make an outline or draw a web to help yourself work through the various ideas you want to write about and the similarities and differences you will highlight.*
- *Center your thesis on a specific theme, like the portrayal of animals in two short stories. Don’t simply say that two (or three, or more!) texts are similar in some ways and contrasting in others.*
- *Transitions are important to guide your readers through the different texts you are analyzing. Also, don’t forget to use quotes to make your comparison claims even stronger!*

5. **Synthesis Essay with Balanced Description and Analysis:** “Roman Representation from Stockholm to Peru” by Sarah Smith

*Points to Consider:*

- *Provide your readers with just enough description to give them a sense of what you are analyzing. Always provide more analysis than description.*
- *When bringing in many sources, know when to summarize, when to paraphrase and when to use direct quotations. Avoid letting your voice get lost in a sea of quotations and make sure that your voice is prominent throughout the paper.*
- *Build your essay on a strong thesis, or observation about your topic, to give the paper unity and originality.*

## **The Gift of Immortality: Man, Nature, and Human Nature in Wordsworth's *The Prelude***

By Danny Persia

The aesthetic dimensions of William Wordsworth's *The Prelude* highlight the unity of man and nature prevalent in nineteenth century Romantic literature. Wordsworth's autobiographical work traces "the growth of a poet's mind" as it becomes suffused with the elemental teachings of nature. Wordsworth relates his experiences in a progression from youth to maturity; he explores the immediate and the eternal, the ordinary and the sublime. However, he does not profess that one reaches immortality through a linear progression, but rather that one recognizes innate eternity through a circular progression. Thus, Wordsworth suggests that a child is the possessor of infinite wisdom, wisdom that man may attain only by reverting into a state of youthful innocence. Man's journey through life becomes the stream through which he travels; he gains experience as he travels further inland, yet the purest of his faculties are eroded along the way. The onset of his journey is quiet and serene; the duration is muddled, erratic, and saturated with experience. Wordsworth is quoted for having declared, "Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility" ("Preface" 460). Throughout *The Prelude*, such tranquility may be found in both infancy and maturity; solitude does not come to signify loneliness, but rather the sole connection between childhood memories and adulthood experiences.

The commonalities between *The Prelude* and Wordsworth's "Ode: Intimations of Immortality from Recollection of Early Childhood" are abounding; the aesthetics of nature allow man to return to the serenity of a former time, a time in which the natural world surrounded an innocent being. Reflection through nature allows the individual to revisit

his/her distant past and to probe the inherent imagination of the mind manifested during infancy. Accordingly, Wordsworth is able to "see further into man by seeing him from a distance," by reflecting on the imaginative whims of his childhood days (Ogden 258). The gift of immortality does not fade throughout the progression of life, but rather flourishes in the midst of childhood memories. Wordsworth thus explores an infinite power: the power to understand that immortality is nature's inborn gift to man.

In *The Prelude*, Wordsworth first establishes the aura surrounding an innocent child as he is brought into the world (See Appendix). Learning from sensory experiences while engaging in oxymoronic "mute dialogues" with his mother, the child displays an "infant sensibility" that transcends the capacities of any adult man (*The Prelude*, ll. 268, 270). The silence is pleasing to him; he interacts with his mother in a way that is simplistic yet infinitely meaningful. As though still resting in the womb of his mother, the newborn cannot speak or utter his thoughts, yet he is fully receptive to emotions. Thus, "Our birth is but a sleep and a forgetting," a state of solitude and immeasurable knowledge that fades with the growth of the mind and body ("Ode," l. 58). Wordsworth evokes the soothing connotations of sleep to suggest that childhood is a gentle time, a time for innocent understanding of the natural world. However, as the child grows, the "shades of the prison-house begin to close," and he begins to search for a greater connection to the outside world (l. 67). Once nourished by his mother, cradled in her arms, the "infant Babe" is no longer shielded from adulthood's despair (*The Prelude*, l. 232). The child is released into the world, traveling further downstream on his journey through life.

Wordsworth expounds upon this notion by reflecting on the lack of guidance in his own life as a child, meanwhile shedding light on his journey to adulthood and his consequent interaction with nature's domain. As Wordsworth grew up, the challenges that he faced were often unexpected. His mother

died when he was but eight years of age, his father five years later. However, Wordsworth assures the reader that, though “The props of [his] affections were removed, / . . . the building stood, as if sustained / By its own spirit!” (*The Prelude*, ll. 279-281). Wordsworth refers to the culmination of his intellectual pursuits and his understanding of the world around him; in his mind he hosted firm beliefs, for “All that [he] beheld / Was dear” (ll. 281-282). Wordsworth was nursed and cared for as an infant, yet he was tasked alone with enduring hardship and the bereavement of his loved ones. “Though nothing can bring back the hour / Of splendour in the grass, of glory in the flower,” Wordsworth perseveres to construct a relationship with nature symbolic of his yearning for a time once cherished (“Ode,” ll. 177-178). He seeks to vivify his memories, for they are the only remnants of his past. Thus, Wordsworth introduces the human desire for permanence, the coveted ability to recollect the joys of an infinite past without the limitations of time.

Moreover, Wordsworth discovers a mechanism for remembrance that even he as a child can comprehend. Wordsworth notes, “The seasons came, / And every season wheresoe’er I moved unfolded transitory qualities, / . . . / left a register / Of permanent relations, else unknown” (*The Prelude*, ll. 289-293). Although they are fleeting, a child understands the seasons; they are an integral part of nature’s renewal. The seasons reappear with the passing of time, each occurrence sharpening the child’s perception of nature. Even in the absence of his parents, the child senses the delicacy of his life, for “Along his infant veins are interfused / The gravitation and the filial bond / Of nature that connect him with the world” (ll. 243-244). The tranquility of the mother-child bond at birth is not lost through the progression of time; it is guarded in the heart of nature and sensed by the heart of man. Wordsworth explores the ways in which this spiritual sensation is redeemed after the loss of family, and, even greater, the loss of youth.

Just as the seasons contribute to nature’s rebirth, memories serve as a vital component of human growth. Wordsworth claims, “The Child is Father of the Man”; wisdom precedes maturity, and youth is the time of pure existence (“Ode” 186). This retrogressive model suggests that a memory is an incomplete image in comparison to the actual event. However, Wordsworth is not concerned with the actual memory that is within one’s grasp, but rather the process of extracting that memory from the natural world: “Where is it now, the glory and the dream?” (“Ode,” l. 57). Wordsworth proposes that the sensations of youth, the innate wisdom passed from mother to child, can be relived in a realm of tranquility, for “. . . beauty, solitude / [is] more active even than ‘best society’” (*The Prelude*, ll. 294-295). Nature holds the spiritual ties of memory, for with each renewal of the season comes a rebirth of memory’s bliss: “O joy! that in our embers / Is something that doth live, / That nature yet remembers / What was so fugitive!” (“Ode,” ll. 129-132). Wordsworth recognizes the power of nature in capturing the stills of life, or the moments that pass as brief spots of time. He depicts the glowing embers to signify the persistence of memory and to suggest that the flames of the past are never fully extinguished. The powers of solitude contribute to recollection of the past, fueling the flares of memory that linger in the natural world.

Wordsworth further portrays the beauty of silence by reflecting on his own interactions with the natural world. Wordsworth reveals that he would often “walk alone, / under the quiet stars,” still sensing the “power in sound” silently echoing all around him (*The Prelude*, ll. 303-304). Solitude offers a time of spiritual contemplation, a period of inner growth rooted not in societal concerns, but in internal values. Even in the midst of a coming storm, Wordsworth upholds his faith in nature. “Beneath some rock, listening to the notes that are / the ghostly language of the ancient earth,” he continues to view nature as the sole link between the past and present (ll. 308-309). The transition between these two time frames is

ambiguous; there is no line that distinguishes past from present, youth from adulthood. Wordsworth notes that nature's symphonies, the notes of the ancient earth, "make their dim abode in distant winds" (l. 310), winds that "come to [him] from the fields of sleep" ("Ode," l. 28). Wordsworth thus reverts back to the notion of sleep, painting an image of the winds gliding from the innocence of infancy to the storms of maturity. "Though inland far we be," claims Wordsworth, "Our Souls have sight of that immortal sea / Which brought us hither" (ll. 162-163). Solitude is not lost in the journey inland, or the progression toward maturity, for youth remains on an infinite horizon that extends in all directions. Although youth has presumably vanished into the past, it remains visible to man, who seeks to return to innocence in the circular progression of life. The horizon is distant and imagined; it represents the intangibility of innate immortality, the presence of something longed for by man yet ultimately unattainable.

Wordsworth transcends the ordinary in search of this unattainable ideal, this renewed state of infinite wisdom into which a child is born. He looks to nature- its sounds, sights, and glories- for a sense of understanding, a sense of identity that exists beyond man's conscious existence. What Wordsworth finds is the power of nature: the capacity of raw beauty to transform his perspective of knowledge and immortality. He discovers that there are "Thoughts that do often lie too deep for tears," and that although a "philosophic mind" will forever prevent his return to innocence, it will not restrain his appreciation of the sublime ("Ode," 186, 203). Thus, Wordsworth receives nature's gift to man with open arms, and he has made worthy his acceptance of transformative beauty. His ability to become immersed in nature, to absorb its instruction through sound and sense, enables him to follow a circular progression. Wordsworth traces the path from innate wisdom to an acquired consciousness of morality, then back to inherent knowledge once again. The final bend of this lifelong stream can only be traversed with the cleansing of the human

soul, the erosion of life's distractions and the induction of a higher state recollected in tranquility. Such cleansing is embodied by an appreciation for nature: a reflection on the innocence of childhood and the experiences of maturity. In developing this realization, Wordsworth does not simply accept nature's gift and abandon all sense of imagination. Rather, he captures the essence of nature through the use of creative language: through the use of his poetry. Read by those who have already progressed out of youth and into the currents of the stream, Wordsworth's poetry provides man with an opportunity to revert into innocence and achieve immortality. His immortal words live on, ceaselessly wavering on the edge of eternity.

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Appendix

*The Prelude*

William Wordsworth

Book Second

School-Time (Continued)

Blest the infant Babe  
(For with my best conjectures I would trace  
Our Being's earthly progress), blest the Babe  
Nursed in his Mother's arms, who sinks to sleep 235  
Rocked on his Mother's breast; who with his soul  
Drinks in the feelings of his Mother's eye!  
For him, in one dear Presence, there exists  
A virtue which irradiates and exalts  
Objects through widest intercourse of sense. 240  
No outcast he, bewildered and depressed:  
Along his infant veins are interfused  
The gravitation and the filial bond  
Of nature that connect him with the world.  
Is there a flower, to which he points with hand 245  
Too weak to gather it, already love  
Drawn from love's purest earthly fount for him  
Hath beautified that flower; already shades  
Of pity cast from inward tenderness  
Do fall around him upon aught that bears  
Unightly marks of violence or harm. 250  
Emphatically such a Being lives,  
Frail creature as he is, helpless as frail,  
An inmate of this active universe.  
For feeling has to him imparted power  
That through the growing faculties of sense 255  
Doth like an agent of the one great Mind  
Create, creator and receiver both,  
Working but in alliance with the works

Which it beholds. –Such, verily, is the first  
Poetic spirit of our human life, 260  
By uniform control of after years,  
In most, abated or suppressed; in some,  
Through every change of growth and of decay,  
Pre-eminent till death.

From early days, 265  
Beginning not long after this first time  
In which, a Babe, by intercourse of touch  
I held mute dialogues with my Mother's heart,  
I have endeavored to display the means

Whereby this infant sensibility, 270

Great birthright of our being, was in me  
Augmented and sustained. Yet is a path  
More difficult before me; and I fear  
That in its broken windings we shall need  
The chamois' sinews, and the eagle's wing: 275

For now a trouble came into my mind  
From unknown causes. I was left alone  
Seeking the visible world, nor knowing why.  
The props of my affections were removed,  
And yet the building stood, as if sustained 280  
By its own spirit! All that I beheld  
Was dear, and hence to finer influxes  
The mind lay open, to a more exact  
And close communication. Many are our joys  
In youth, but oh! what happiness to live 285  
When every hour brings palpable access  
Of knowledge, when all knowledge is delight,  
And sorrow is not there! The seasons came,  
And every season wheresoe'er I moved

Unfolded transitory qualities, 290  
Which, but for this most watchful power of love,  
Has been neglected; left a register

Of permanent relations, else unknown.  
 Hence life, and change, and beauty, solitude  
 More active even than 'best society'— 295  
 Society made sweet as solitude  
 By inward concords, silent, inobtrusive  
 And gentle agitations of the mind  
 From manifold distinctions, difference  
 Perceived in things, where, to the unwatchful eye, 300  
 No difference is, and hence, from the same source,  
 Sublimier joy; for I would walk alone,  
 Under the quiet stars, and at that time  
 Have felt whate'er there is of power in sound  
 To breathe an elevated mood, by form 305  
 Or image unprofaned; and I would stand,  
 If the night blackened with a coming storm,  
 Beneath some rock, listening to notes that are  
 The ghostly language of the ancient earth,  
 Or make their dim abode in distant winds. 310  
 Thence did I drink the visionary power;  
 And deem not profitless those fleeting moods  
 Of shadowy exultation: not for this,  
 That they are kindred to our purer mind  
 And intellectual life; but that the soul, 315  
 Remembering how she felt, but what she felt  
 Remembering not, retains an obscure sense  
 Of possible sublimity, whereto  
 With growing faculties she doth aspire,  
 With faculties still growing, feeling still 320  
 That whatsoever point they gain, they yet  
 Have something to pursue.

## **Radio Frequency Identification Biochips and Tracking Purposes**

By Elizabeth Steenkiste and Rebecca Imboden

The imaginative technologies seen in science fiction today are no longer a dream because of the development of Radio Frequency Identification (RFID) biochips in our society. RFID microchips now have many different applications, from tracking young children, to Alzheimer's and dementia patients, to parolees. While trackability can provide comforts to concerned families and communities, there are also issues of an individual's right to privacy imbedded in the use of these microchips. So where do we draw the line between privacy and the safety of the individual and society? As we will explore in this paper, there is a fine line between the benefits and consequences of using these chips which will impact their role in the future.

Initially, privacy was not an issue for RFID microchips because they were not used for the purposes of tracking people. The biochip was more basic and the technology was not advanced enough to allow the microchips to be injected into people. RFID technology was used in World War II to identify and track ally submarines, ships, and planes (Brown, xi). Today's uses of these chips are much more advanced as they are much smaller and are implanted into humans for the purposes of identification and tracking. While there are still problems to address, the RFID microchips have become safer to implant than they were in the past.

It is for that reason that the chips were FDA approved in October 2002, and consumption by the public increased by 2003. The increase in implantation was mainly caused by the lowering in the cost and the availability of a higher speed transmission between the receiver and the chip's antenna (Brown, x-xi). The advancement of the RFID technology produced a biochip in two parts: the antenna that transmits a signal and the chip. This chip is a minicomputer that stores data

such as serial numbers that are unique to the user and can function within the tag in one of two different ways. There is an active tag that runs on battery for communication, but the more frequently consumed tag is the passive tag. The passive tag is dormant, but not off, until a reader comes within the frequency range of the receiver. The tag is able to communicate with the reader by sending the tag's data to it (RFID Journal-FAQS). This communication in the passive tags can create problems for the consumer, because any reader in the vicinity of the tag could potentially be able to communicate and receive the data from it.

Despite this issue of communication, the implantable RFID microchips can be used to benefit many people. For example, they are beginning to be used to protect the safety of patients in hospitals, specifically patients with Alzheimer's and dementia (Wolinsky, 966). Alzheimer's and dementia patients have trouble with their brain function, which causes difficulties such as remembering who and where they are as well as performing daily tasks, and it only gets worse with time. For these reasons, the American Corporation called VeriChip distributed these chips out in April of 2002, before RFID implantations were FDA approved (Masters, 6). Currently some hospitals and assisted-living facilities are beginning to distribute these RFID chips to their elderly patients for their safety. Because patients with these sorts of problems often have difficulty with short-term memory loss, injecting them with a RFID chip has shown to be more effective because it eliminates the risk of the patient forgetting why they have a bracelet on and taking it off. This is exactly what some assisted-living facilities in Palm Beach, Florida have tried. Approximately 200 residents in that area are currently using this technology as of 2008 (Kouri) and it is anticipated that this number will increase significantly in the years to come because of the many benefits. These microchips allow the hospital or facility to monitor the whereabouts of the patients, who can be a part of the general community and not be secluded to a secure

area. It also provides peace of mind for family members and caretakers while ensuring the protection of the patient.

While the RFID chips have also been used to protect patients, this is not the only case in which microchips are beneficial. Implantable microchips have been used to track criminals on parole in order to ensure the safety of the local community. While this method is not widely used, some places have tried implanting parolees with RFID microchips instead of using GPS tracking bracelets (Masters, 5). This has been useful because implanted biochips are not as easily removed as tracking bracelets. Problems can arise when criminals on parole break off their bracelet in order to avoid detection. However, by implanting potentially dangerous parolees, this can be prevented, ultimately protecting surrounding communities and aiding parole officers.

Criminals are only one of the dangers that surround us. Parents want to protect their children by any means and have therefore begun to implant RFID biochips in their children. With this chip, the parents can track where their children are at all times if the chip is within the frequency range of the receiver, which can be a large distance. This can be very useful in kidnapping cases; the child can easily be located with RFID technology. The use of the chip also works much more quickly, saving time and making the safe retrieval of the child much more likely to occur. This would also make the capture of the kidnapper possible. The RFID chip is so small and discrete under the skin that the kidnapper would be oblivious to its presence, making it more useful in this instance than a tracking device in a cell phone, which the kidnapper would throw away.

These RFID implantable microchips can be used to protect children in other ways. What if a troubled child decides to run away from home? Parents can use the biochip to track them if they are worried about their child returning to them. The child cannot remove it in order to avoid detection, unlike a cell phone GPS device, which they can throw away. Although

these benefits of RFID technologies are useful for the safety of the child, there are problems beneath the surface that need to be addressed.

While using RFID microchips can be very useful for all of these individuals, there are also some ethical implications involved with injecting them. One concern is seen when examining who makes the choice for these chips to be implanted. This issue has many similarities to the ongoing question of who decides when to be on life support. The Alzheimer's and dementia patients are not right in their mind, and are too confused to completely understand the situation to give their consent or choose to be implanted. Is it ethical for the family members to decide for them? Or is it an invasion of the person's privacy and too difficult for the family to make the decision? While the simplest answer may be for the family to choose, this can cause problems within the family. If family members have conflicting opinions, this often further hurts the relationships within the family when they already have the pain of seeing a loved one's health decline. In the future, one may begin to see elderly patients give consent before their condition worsens in order to solve this problem.

Similarly, the question of choice can also be seen in a situation where parents decide to implant a microchip in their child. This would most likely take place when the child is at a young age because the parent wants to protect the child. However, does the parent have the right to choose for the child? Can the parent make this decision because they believe they know better than the child? At what age is the child old enough to make his or her own decision? These are important questions to consider when thinking about implanting children with the microchips.

While the question of choice is an important consideration, the removal of the chip is also a concern that should be taken into account. The RFID microchip is much more difficult to remove than to implant, and complications are reported to have happened. Many people who have wanted to

have their microchip removed have reported that their doctors do not recommend such a difficult procedure. CNN reporter Robyn Curnow was implanted with a chip from the VeriChip Corporation in 2004 and wanted to have the chip removed. Her physician informed her that it was “a far cry from removing a splinter” which involves a scrupulous surgery. It seems that the biggest problem is locating the RFID microchip because it is possible for the chip to migrate further up the arm or even to a completely different body part. Because of this, X-rays must be used to locate the microchip. Curnow’s doctor even had problems pinpointing the exact location of the chip with an X-ray because it was nowhere near where it had been inserted. Once the chip is found, the surgeon can’t merely take the chip out, but rather must cut the tissue that develops around the chip (The Removable Microchip). This is not only a difficult surgery, but also extremely expensive.

In the case of Alzheimer’s and dementia patients, the concern of removing the microchip is not an issue. Patients with Alzheimer’s and dementia often decline rapidly and therefore, once implanted, the RFID microchip will need to remain in the patient for the remainder of his or her lifetime. However, this is a concern for children or criminals on parole, who will one day want to live without a tracking device in their body.

Difficulties presented in removing the chip introduce the question of whether or not this technology would still be useful in tracking criminals on parole. The problem arises when the criminal gets off parole. As previously discussed, the procedure for removing microchips can be very invasive and extremely expensive. If the parolee wants to have the chip removed, this procedure would have to be paid for by the government. And what about the possibility of the chip not being removed? This would mean that once the criminal is off parole, the chip would still be implanted in them. The privacy of the individual is then invaded, when all they want to do is begin a new life after they paid for their crime.

Invasion of privacy can also be seen in some situations with children, whose parents always want to do what is best for them. However, children cannot be protected forever: when is the right time to remove the chip, exposing them to the danger, and allow them to fend for themselves? At what age is it appropriate for children to live their own lives without the threat of having their parents be able to track their whereabouts? Parents wish they can protect their children forever, but at some point they must let them out into the world. The present method of withdrawing the chip has many problems that have yet to be resolved. A child needing a complicated and expensive surgery to remove a biochip that only serves a purpose for several years is another ethical issue raised with these microchip implants. If the chip can’t be removed safely, the children implanted could still be tracked, even after they have grown up. This is a major violation of privacy that should be considered when thinking about implanting microchips in children.

Privacy could be invaded if the receiver of this device somehow gets into the wrong hands. This can be disastrous to the community when children and criminals are able to be located by the wrong people. Children can be found by pedophiles, and criminals tracked by others who want revenge. A receiver for these tags can be bought, simply on eBay and if a criminal were to get in close proximity to a child with a RFID chip, then they too can track him or her.

These same readers that are used to track the location of implanted persons can also be used to download the serial numbers in the microchip. This thereby gives thieves access to personal information. This makes identity theft a big concern. If the tags transmit your name along with the serial number carried in the chip, this new kind of theft can occur. While there are obvious benefits to using this RFID technology, there are risks involved with using them on identification cards, like credit cards. Jeff Schmidt, an independent security consultant, points out that these RFID tags were intended to be readable at

only short distances, such as a couple inches. However, counterfeiters could find ways to manipulate them to reach further. Schmidt told CRM Buyer Magazine that, "Radio waves just work that way -- given the right antenna, one can do amazing things" (Hook). Another concern is that the use of the RFID chips for protection against identity theft will lull people into a false sense of security, making it easier, rather than harder, for identities to be stolen. According to Schmidt, human inspection is the best form of protection and that using solely electronic protection could cause many problems (Hook). For these issues to be solved, the RFID chip must evolve and be able to be turned off in the case of an emergency, such as identity theft.

Currently there is no other way to turn these biochips off other than getting the chip removed and then maiming it in some way. Once the chip is implanted it stays on for the rest of the person's life. Because users of these chips are worried about their privacy and identification theft, one company called Philips Semiconductor Identification group is currently working on a way to disable these devices after they served their purpose without the danger of the invasive surgery (CNET Networks). Others are suggesting having the chips off at times and then turning them on when they are needed. Currently, such technology has not yet been invented. However, the University of Rochester and RIT are both working on this RFID technology to address the worries of safety and privacy of the people (LeFort).

Could RFID implantable microchips change the way we view privacy in the future? Despite challenges such as privacy, identification theft, and removal, the popularity of RFID chips suggests they will soon be part of normalized society. The concept of privacy has already changed drastically from the past, so is it possible that in the future it will be common to have an implantable device lying under the skin? Because of the numerous benefits involved in implanting these microchips, such as the protection of individuals and

communities, these societal changes are quite possible. If so, the RFID chip producers will have to address the presented issues, while humans must accept a less private lifestyle.

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## Unity on the Surface

By Laura Spinelli

In religions around the world, followers seek to unite with a higher power. Bill Friskics-Warren, a popular music critic and author of the book *I'll Take You There: Pop Music and the Urge for Transcendence*, explains that this desire for unity is a universal human feeling that stems from "an increasing desperation in our culture for spiritual meaning and direction" (9). In hopes of quenching this spiritual thirst present in all humanity, followers of Sufi Islam and Chabad-Lubavitcher Judaism have turned to music as a means of closing the gap between themselves and God. However, in the midst of the religions' musical quest for communion with the divine, worshipers often hold a higher regard for the mind than they do the body. This division is manifested through the follower's reverence for past traditions and the hierarchy of men over women in their fundamental religious practices. Thus, the actions and mindset of worshipers in the Sufi and the Chabad-Lubavitcher religions display a dualism between their minds and bodies. Such a divide is paradoxical considering that the purpose of these religions' musical worship is to achieve *full* unity with the Divine.

An understanding of the Sufi's fundamental doctrines shed light on this inconsistency between the religion's goals and practices. Sufism is a branch of Islam that refers to the holy texts of the Qur'an and looks to the Prophet Muhammad as a role model for the faith (Racy 215). Jürgen Wasim Frembgen, an internationally recognized Islamic Studies professor who has published nearly one hundred scholarly articles on the subject, explains in his book, *Journey to God*, that the Sufi sect has mystical roots. In particular, Sufis wish for their actions to reflect the idea that "God manifests Himself in the most infinitesimal parts of His creation." The Sufis' ultimate goal is to establish a deep connection with this presence that has such a great influence on their lives

(Frembgen 5). They believe that love for the Lord is the foundation upon which this harmony can be established, for the Lord dwells within the heart when unity is the strongest (Frembgen 6). This view of the Lord manifests the Sufi's ideal that God is present in both mind and body, for the heart is physically associated with the organ in the body, and metaphorically associated with one's faith.

Sufis turn to music to help them establish this heartfelt connection with God. Ali Jihad Racy, a published Arab music expert, explains in his article, "Path to the Divine: Music and the Sufi Experience", that "music is worldly [...] and at the same time otherworldly" (216). Because music possesses these two qualities, it can impact humans on the earthly level *and* have heavenly elements (Racy 216). Thus, Sufis seek to use music to close the gap between Paradise and Earth while on their quest to unity with God. However, the opposite occurs, for Sufis reject earthly associations in their attempts to reach heaven while transcending, which ultimately broadens the distance between the spiritual and physical realms. The disparity between the Sufi's goals and practices is evident in their use of music to reconnect with past generations. Such musical retrospection is said to produce feelings which lead Sufis into a new, separate, atmosphere, "withering [them] away from ordinary consciousness" (Racy 215). This transcendence occurs within a ritual environment, which means that the Sufi minds go to a place separate from their bodies. Thus, transcending and becoming emotionally close to God comes at the expense of physical connection to the Lord. While the Sufis do emphasize that God dwells in the heart, one of their firm beliefs is that God permeates *every* aspect of their existence and the world (Frembgen 5). Therefore, there is a body-mind dualism present that seemingly goes against the Sufi's chief goal of *fully* uniting with the Divine.

This high regard for the mind is also evident in the Sufi's musical ritual called the Zikr. In this ceremony, participants rhythmically chant "Allah" to create an

environment that enables participants to distance their minds from earthly troubles, and focus on the Lord. Although this ritual is conducted with the purpose of attaining unity with the divine, females are not allowed to be present during Zikrs (*I Am Sufi*). While there is no explicit explanation for this division, Reverend Dr. James Nelson, a Christian theologian who studies sexuality in Christianity and discusses such matters in his book *Embodiment*, claims that these divisive roots can be traced back to ancient thought. Dr. Nelson explains that women are associated with the body, for they are viewed as lustful and enticing, where as men are often associated with wisdom and higher function of the mind (Nelson 45-47). Thus, women's exclusion from the Zikr demonstrates that the men's highly revered minds do not want to be distracted by the women's impure physical presences. This separation between men and women again defies the religion's core belief that God must be embraced in all aspects of life because his divinity is omnipresent. Therefore, the men's attempt to achieve unity is paradoxical, because they are not only leaving part of themselves behind, but they also leave behind part of God's loving human creation when they transcend.

The Sufis are not the only sect that faces this problem of trying to achieve unity by paradoxical means. The Lubavitcher sect of Hasidic Judaism also faces such issues, even though the sect arose in response to worshipers' discontent with Judaism's current singular focus on adherence to rules. In order to create a more multi-dimensional outlook on faith, the Lubavitchers decided to incorporate both the intellectual aspects of religion, which are achieved through study, and the mystical aspects of the religion, which are associated with feeling (Rubinstein and Lior 554). Ellen Koskoff, an ASCAP award winning professor of ethnomusicology, explains in her article, "Contemporary Nigun Composition in an American Hasidic Community", that much like the Sufis, the goal of Lubavitchers is to establish an

ultimate unity with their Lord, which they call "devekuth" (153). Furthermore, an entry on the Chabad religion, from Encyclopedia Judaica, describes how worshipers believe in God's omnipotence, saying that "a divine essence is at the root of every physical and spiritual phenomenon" (Rubinstein and Lior 554). Followers also believe that their God switches between the two forms "*Yesh* ('being')" and "*Ayin* ('nothingness')" (Berenbaum and Skolnik 554). The Lord's Earthly existence is *Yesh*, and his heavenly existence is *Ayin*, which gives a surface appearance that the Lubavitchers reconcile the body-mind dualisms that the Sufis struggle with.

However dualisms persist, for the Lubavitcher's high esteem for the mind is evident in their reliance on the past to create new *nigunim*, or melodies used to emotionally prepare participants for devekuth. Lubavitchers reflect upon the past because they believe that each generation is progressively less holy due to the increasing temptations of consumerism (Koskoff 156). Consequently, melodic composers seek to replicate the unity of the past and draw from previously recorded songs, in hopes of reawakening a deeper spirituality. This act of using music to transport to the past demonstrates that Lubavitchers use music on what Robin Sylvan, a religion professor at the College of Wooster, and founder of a large center devoted to fostering community through religion, refers to as the "virtual level" (33). Thus, the Lubavitchers' reconstructed melodies "[create] a virtual reality by setting up [music's] own version of space and time" (33). In transcending to this virtual reality, the Lubavitchers leave their physical presence on Earth, and establish a mental connection to the past. This desire to escape the present reflects the follower's belief that the current world is undesirable for exercising religious practices. Thus, rather than trying to reconcile the present world with past traditions, the Lubavitchers altogether disconnect their minds from their body's realm. While they firmly believe that God is omnipresent, their withdrawal from the current moment causes

them to leave behind a part of themselves that is connected with God.

Despite this contradiction between the Lubavitcher's belief in God and their methods of transcendence, the nigunim still plays an important role in the religion's rituals, and there is much esteem associated with being a nigunim composer. However, this admired title is reserved solely for men, which is where the pinnacle of the Hasidic mind-body dualism occurs. The practitioners' reasoning behind this disparity is that they "feel that a melody written by a woman cannot convey the same spiritual feelings as one written by a man" (Koskoff 155). Because nigunim are so closely linked to devekuth, this implies that males are more worthy of achieving the core unity with God than females are. Recalling Dr. Nelson's description of the ancient beliefs concerning males and females, this lack of faith in women's abilities demonstrates a lack of respect for the body. The Lubavitchers have a firm belief in God's presence in everything. Yet in viewing women as inferior, they are not fully embracing all of God's creation, and thus not fully embracing God.

This body-mind dualism, which is especially present in the Lubavitcher's religion as well as the Sufi's religion, demonstrates that there is a universal need for unity with a higher power, as Friskics-Warren discusses. While it is true that a religion's music is a plausible avenue for transcendence, the ultimate human desire for unity will never be fulfilled while followers continue their dualistic ways of viewing women as subservient to men and connecting their minds to the past. Thus, complete human contentment, through unity with the divine, will be absent until these divisive differences are reconciled.

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## Hopelessness: A Byproduct of Femininity, and Chopin and Dickinson's Struggle Against It

By Stetson Thacker

The late nineteenth century allotted few freedoms to women, restricting them largely to domestic duties and treating them as a subordinate group. One of the few mediums women had to combat their oppression and break from the gender roles was writing; thus, female authors often became bold but subtle advocates for their sex. Kate Chopin and Emily Dickinson are undoubtedly counted among these progressive female authors. They specifically are concerned with the feeling of hopelessness, resulting from their lack of personal agency in their phallogocentric society. Chopin's *The Awakening* and Dickinson's poetic works as a whole illustrate Chopin and Dickinson's despondence through their treatment of matters of love, life, and death; however, Chopin and Dickinson respond differently to this feeling of hopelessness. Chopin uses her protagonist to openly rebel against the patriarchal society the author feels herself confined in and suppressed by, while Dickinson adopts various voices to critique the oppression of women in patriarchal marriages.

Love figures prominently in Chopin's *The Awakening* as Edna struggles against the traditional, male-defined conventions of relationships in an attempt to consummate the desires of her heart— that is, to obtain Robert Lebrun's love and affection and become liberated from her husband. Edna's husband, Léonce Pontellier, represents the patriarchal male notions about the duties of women and their subordinate status in society, which is evidenced in the way he treats her. Chopin's first description of Edna and her husband's interaction, in which Edna, fairly sunburned, comes to Léonce after spending an afternoon at the beach, has Léonce saying "You are burnt beyond recognition" as he is "looking at his wife as one looks at a valuable piece of personal property which has suffered some damage" (536). In addition to

Léonce's objectification of Edna, he pays little attention to her own desires and needs, but expects her to dote upon his every word. For instance, one evening at Grand Isle, Léonce deserts his wife to go gamble with his friends, after she had asked him specifically to come to dinner. Later, Léonce comes home very late and wakes Edna to gloat about his winnings. However, he finds it "very discouraging that *his* wife" shows "so little interest in things which concerned him and valued so little his conversation" (538). He then proceeds to scold her "habitual neglect of the children", when he falsely believes Raoul, his child, has a fever (538). After obeying her husband, Edna begins to cry for a reason unknown to her, which is an experience "not uncommon in her married life"; Chopin attributes Edna's "vague anguish" to "an indescribable oppression" (539). Edna's wounds from patriarchal oppression are torn deeper and wider, when Robert leaves her for Mexico as soon as she begins expressing her feelings for him. This is the beginning of Edna's feelings of despondence, which she eventually vehemently rebels against.

Edna returns to New Orleans with despondence weighing heavily upon her soul. Her social obligations exacerbate this despondence; thus, Edna begins to shirk her feminine duties, refusing to answer callers on her "reception day[s]" and leaving the house spontaneously for unexplained sojourns into town, which only serves to annoy Léonce (573). Consequently, Léonce admonishes for failing to "keep up with the procession" and "observe *les convenances*," which he insists she must fulfill as part of her duties as a wife so that his reputation and business prospects stay up (576). However, Edna is "under the spell of her infatuation" (576) with Robert and has resolved to live life on her terms by "casting away" her "fictitious self" (579). Edna, coincidentally, becomes the antithesis of the traditional, subordinate female by becoming a fervent artist, a talent which she uses to gain some economic independence; visiting Mademoiselle Reisz frequently to immerse herself in passions evinced by Reisz's music and read

the letter Reisz receives from Robert about Edna; striking up an adulterous liaison with New Orleans' Casanova, Alcée Arobin; and moving out of Léonce's home to her own abode.

Edna's restlessness is temporarily suppressed by the return of Robert from Mexico. After a few strained, chance meetings, Edna expresses herself to Robert in an "unwomanly" way, which even leads to the mutual recognition of their love; however, after Edna is called away from their moments of passion, Robert realizes the true weight and social consequences of their illicit relationship and leaves Edna (617). When Robert leaves her, Edna comes to a realization that Robert was not vastly different than Léonce or any other man. She would always be under their control and authority, but "she had resolved never again to belong to another than herself" (597); she cannot even love a man because a man would expect her to surrender her autonomy. Moreover, even the women expect her to surrender her independence; Madame Ratignolle, a hypochondriac, calls Edna to her sick bed and away from Edna's precious moments of reciprocated love with Robert to tend to her, and before Edna parts from her, she instructs Edna to "think of the children" (614). The phallogocentric conceptions of women as a subordinate gender without the faculty for independence are ubiquitous in Edna's world; she recognizes her only escape and she takes it. Edna drowns herself in the very substance, the sea, that metaphorically helped liberate her soul from "an appalling and hopeless ennui", and offered her a "taste of life's delirium" (578). Her suicide is a final act of rebellion, ultimately a defiant refusal to fall prey to man's oppression.

Dickinson's response to her anguish is far less extreme. Issues of love figure prominently in Dickinson's poetry, similar to Dickinson's *The Awakening*. Dickinson, who never married, led a life full of a series of abortive romantic relationships, in which she evidently felt powerless. Dickinson felt that she had little control over her relationships' fates and terms. The poem "I'm Wife" ostensibly presents the helpless position a woman

occupies in a romantic relationship, especially marriage; the lines "How odd the Girl's life looks/Behind this soft Eclipse" (81) express the tainted perspective on life that a romantic relationship fosters in women. Dickinson asserts with these lines that to be a single woman is to have a clear, enlightened perspective from "Heaven", but to belong to a man is to have a much narrower perspective only from "Earth" (81). This limited perspective on life evidently refers to biases encouraged by a patriarchal society. Beyond perspective, Dickinson also indicates that there is at least a power over oneself in being single, which seems to defeat the feelings of despondence and "pain" that she associates with being a "wife" (81). Consequently, Dickinson's romantic life is restricted by male-defined social codes, which she suffers from passively in her single life but rebels against cleverly through her verse.

We see such a rebellion in a poem like "Wild Nights," a poem in which Dickinson adopts a masculine persona. The male voice allows her to equate romance with "Rowing in Eden" and express her romantic and sexual desires, which would be inappropriate for her to do from a feminine voice (82). Her persona gives her the power to conquer her submissive state and assert that "the winds" are "Futile.... To a Heart in port" and brazenly entreat, "Might I but moor – tonight- In thee!" (82). Dickinson's rebellion in verse is evident but much more subtle than Edna's rebellion described by Chopin; furthermore, Dickinson does not entirely liberate herself from her oppression the way that Chopin has Edna liberate herself.

Hopelessness and powerlessness also characterize Dickinson's verse in "Because I could not stop for Death." She personifies death as a male suitor, who has chivalrously stopped to take her on a twilight ride in his carriage. She does not particularly want to ride in his carriage, but has no power or daring to protest. This submission to "Death" because of his undeniable "civility" expresses Dickinson's acknowledgment of the male world's dominance, which is evidenced by her

relief that she “had put away [her] labor and [her] leisure” (86). It is exhausting for Dickinson to combat a world that is fundamentally male dominated—the “Sun” is attributed masculinity in her poem, which is a metaphor that addresses her perception of man’s authority and inescapable ubiquity in her world — but she is willing to work against it, which is why she initially “could not stop for Death” (86). Unfortunately, Death having caught up to her seems to indicate that Dickinson sees little hope that for improvement in gender equality. Dickinson may be “a Loaded Gun” with feelings of revolt against female powerlessness, but she is frequently disarmed of this pugnacious spirit, and often fails to entirely break her shackles and defend her sovereignty of her actions and fate.

Many of Dickinson’s poems suggest that her writing was her only medium of coping with these feelings of hopelessness, while Chopin’s work suggests, with her character Edna, that choosing death can be a denial of patriarchal bonds. However, Dickinson still resists the powerlessness she feels by adopting masculine personae in some of her poems and taking clever jabs at the flaws of patriarchal assumptions and expectations. Chopin openly acknowledges that men oppress woman and induce despondency in them; ostensibly, her battle against these discouraging emotions in *The Awakening* is prominent. Chopin’s *The Awakening* and Dickinson’s poetry as a whole reveal an internal process, undergone by each author, to combat and cope with feelings of powerlessness and oppression induced by a domineering male society, which expected women to fulfill certain roles, and if these roles were not filled satisfactorily, women were ostracized, deserted, and disliked. Ultimately, both authors’ works serve to subvert and attack the internalized gender beliefs and expectations in hopes of achieving personal happiness and improving social, economic, professional, and political prospects for women.

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## Roman Representation: From Stockholm to Peru

By Sarah Smith

Ancient Rome serves as a prototype and pattern; it provided the reason for erecting a monument, and fills the monument with meaning.

-Marten Snickare

As the epigraph states, the ancient architecture of Rome serves as an archetype for those seeking to build in a monumental scale or endow their works with symbolic meaning. The manifestation of Roman architecture and design speaks to modern nations' desire to evoke classical ideals and power. For example, the city of Stockholm, Sweden underwent an extensive renovation and rejuvenation in the seventeenth century. This architectural overhaul can be largely attributed to Nicodemus Tessin the Younger: his central plan for the city included the use of the traditional grid system and featured architecture reminiscent of Rome.<sup>1</sup> In an even more politically charged allusion, Tessin modeled Stockholm's Hall of State on the Roman senate building.<sup>2</sup> The presence of Roman influence is not isolated to the continent of Europe; the colonial architecture found in Lima, Peru points to Rome and sought to convey the supremacy of the Spanish over the native Peruvians.<sup>3</sup> Both the Lions and Dragons Fountain and the Equestrian Statue of Philip V are symbolic of imperial power, a message that is reinforced by their classical design. The palimpsests of Stockholm and Lima capitalized on the politically charged symbolism and design of Rome; architects evoked classicism in order to raise their work to the height of monument.<sup>4</sup>

Marten Snickare's "*The Construction of Autocracy: Nicodemus Tessin the Younger and the Architecture of Stockholm*," argues that the presence of Roman influence was a result of the politically significant motives for building: "Tessin shows an awareness of the significance of public space

in a political and ideological context."<sup>5</sup> He reinforces his argument by providing several architectural examples charged with political import and reminiscent of some of Rome's greatest monuments. Perhaps the most notable example is Tessin's central plan for the city of Stockholm.<sup>6</sup> The gridded plan called for all political buildings to be located around the palace. This political complex would be integrated into the larger city through a series of large bridges and roadways, which provided easy access to public squares and buildings.<sup>7</sup> The highly ordered and axial structure of Tessin's plan recalled Roman city planning, and spoke to the political climate of Stockholm. That is, as the capital city of a country ruled by absolutist monarchs, Stockholm's architectural design was an emblem of royal power: "[The architecture's] character of austerity and order, of something immovable and enduring, was consistent with the vision of an eternal, absolute monarchy established by God."<sup>8</sup>

Tessin's plan for the Royal Funerary Church in Stockholm accurately represents the larger plan for the city. This church was to replace one already in existence; however, the new church would be directly opposite the north facade of the royal palace.<sup>9</sup> The Church and the Palace became the anchors for a new plaza, but more importantly their position signified the intrinsic connection between the church and the absolutist monarchy.<sup>10</sup> Further, the symbolism of the Royal Funerary Church was heightened by its clear architectural connection to Rome. Like the Pantheon, the church featured a portico and a dome. A tympanum featuring relief sculpture as well as a traditional entablature were classical design elements common in European architecture. Tessin linked his church more directly to the architecture of Roman temples by placing engaged columns around the perimeter of the church.<sup>11</sup> The combination of these architectural components lent the church an ornate and powerful presence. The classical influence and overtly symbolic nature of Tessin's design was ideal for a

church that was intended to forever house the remains of Swedish absolute monarchs.

Stockholm's ties to Rome are further strengthened by Tessin the Younger's design for the Hall of State in the Royal Palace.<sup>12</sup> No longer content to draw inspiration from Rome, Tessin wished to recreate it: "Tessin sought sources for a return to a truer picture of antiquity... [t]hus Tessin seems to have modeled the Hall of State on the Roman Curia."<sup>13</sup> Architectural similarities between the two buildings are ubiquitous; however, the marked difference between the Hall of State and the rest of the Royal Palace shows Tessin's dedication to Roman reproduction.<sup>14</sup> Unlike the rest of the rooms in the palace, the Hall of State features a flat ceiling.<sup>15</sup> Since vaulting was the mode of the day and Tessin's preferred style, his departure from these norms shows his dedication to accurate duplication.<sup>16</sup> The interior of the Hall also featured classical design: statues, ornate carvings, columns, and entablatures all add to the feeling of reproduction. The blatant duplication of the Roman Curia was significant for more than its artistic merit; it was a symbol of the absolutist regime and cast Sweden's government as the "heir to the ancient Roman institution."<sup>17</sup>

In reality, the absolutist monarchy and the need for a centralized government within the country facilitated Tessin the Younger's entire plan for the city of Stockholm.<sup>18</sup> Centuries earlier, Rome's expansion can also be tied to a dominant political influence: the Pope. The Pope's presence in the city of Rome facilitated and dictated what needed to be built: "When Popes returned permanently to Rome in the early fifteenth century... the city began to grow and prosper... the expanding papal court fostered a building boom of churches, palaces, and villas."<sup>19</sup> While Roman building was geared towards pilgrims; Sweden was more interested in conveying power. In Stockholm, Gustavus Adolphus's concern was the portrayal of such power, which in his case translated to military might. The grid, in which the city of Stockholm was laid out, showed both

the power the monarchy had in orchestrating and carrying out plans and the importance of the military. Straight streets make for easy mobilization: "the straight street also facilitates the movement of troops, and war machines like artillery."<sup>20</sup> The expansion of a city depends largely on the established political power. Subsequently, the building that occurs within cities reflects the priorities of its ruler. Tessin's design for the city of Stockholm serves as a lasting monument to monarchic ambition and might.

Evidence of Roman influence from classical to baroque is not confined to Europe alone; Francisco Stastny's "*From Fountain to Bridge: Baroque Projects and Hispanism in Lima*" provides numerous examples of the presence of Roman design.<sup>21</sup> The Fountain of Lions and Dragons designed by Pedro de Noguera was built to symbolize Spanish domination over the native Andean peoples.<sup>22</sup> Like the Peruvian fountain, the Romans used columns or arches to signify their dominance over conquered lands. The top of the fountain of Lions and Dragons features the female personification of fame. She flaunts the coat of arms of Castille and León, and serves as a marked reminder of Spain's imperial power.<sup>23</sup> The position of fame and the state crest of Castille and León at the highest point of the fountain symbolically stands above any other design elements that represent the pagan world. The hierarchical placement of the symbolic elements of the fountain reflect the social and political hierarchy of the colonized world. Its great height also clinched its position as a city landmark. Lima's gridded city plan and long straight streets made the fountain an easily recognizable landmark; its position in the center of the square known for social and political activity secured its status as a monument.<sup>24</sup>

However, the sheer size of the Fountain of Lions and Dragons was not the reason for its ideological significance. Symbols – similar to the position of the Spanish state crest above all else – are the vehicle by which political and religious overtones manifest themselves in Noguera's fountain. The

most overt symbol appears at the base of the fountain: “eight groups of emblematic animals. Victorious on top of each is the Spanish lion, symbol of Christ, virtue, and strength. Underneath, forcibly subdued, are dragon serpents, representative of evil in Christian iconography in the colonial context.”<sup>25</sup> The forcible, even violent, symbolism of the conquered creatures truly spoke to the way in which the Andeans were subjugated: through the brute strength of the Spanish. It helped that they believed God justified their actions: converting pagans and bringing civilization to an untamed land were worthy causes in the eyes of the Spanish colonials. The Spanish were eager to secure their hold over the native peoples of Peru, and building in the European style in a monumental way was one way in which they were able to publically demonstrate their power.

Bravo de Lagunas’ Equestrian Statue of King Philip V was also built as a symbol of Spanish imperial power, and served as an ominous reminder of the absolute control the Spanish wished to possess.<sup>26</sup> In fact, the Marquis of Villagarcía’s patronage of the statue can be directly linked to the desire to maintain power over an unruly and rebellious native populace: “[Marquis of Villagarcía’s] reaction to the unrest was a primary reflex: to demonstrate a visible assertion of the power of the crown.”<sup>27</sup> The statue gains prestige because of its position on top of a triumphal arch; both the statue and the arch are indicative of Rome, and represent absolute imperial power.<sup>28</sup> The classical design features of the arch and the equestrian statue add both to the allusion to Rome and the visual strength of the monument. The arch features traditional Doric entablature and the stance of the equestrian statue is reminiscent of the Equestrian Statue of Marcus Aurelius.<sup>29</sup> The arch appears heavy, an immovable testament to established Spanish government. Atop the bulk of the arch is the substantial, but more active looking equestrian statue. The King perched on horseback seems capable of action, a reminder to the Peruvians of royal power and perseverance.

Perhaps more interesting than the Equestrian Statue itself, was its status as a landmark and bridge between the city and surrounding countryside.<sup>30</sup> Directly opposite the statue on the opposite side of the riverbank, Bravo de Lagunas had an avenue of trees, known as the Alameda de Archo, installed.<sup>31</sup> This avenue of trees expanded the equestrian statues’ ability to preside over the city and the city’s outskirts. The statue became the first thing one saw when entering, and the thing one imagined while approaching the colonial city of Lima.<sup>32</sup> The avenue symbolically extended King Philip’s sovereignty over the undeveloped countryside of Peru. Like Tessin’s reproduction of the Roman Curia, the Equestrian statue of Philip V sought to evoke the traditional architecture of Europe in order to suggest Spain’s preeminent and lasting hold over the New World capital of Lima.<sup>33</sup>

Stockholm, Sweden and Lima, Peru serve as examples of the far-reaching influence of Roman architecture and design. The urban form established by the Romans stood for order, power, and authority; something governments still find worthy of emulating. The idea of the public space serving as a form of propaganda was highly beneficial to leaders and governments striving to establish or parade power. Whether or not the cities were able to realize the motives and ideologies they were created to express, they serve as testaments to patrons, creators, time, and the ideas for which they were conceived. Among others, Tessin the Younger’s building plan and Noguera’s Fountain of Lions and Dragons are permanent monuments to absolutism in both political and religious terms. The ability to transcend the constant state of flux in which cities exist characterizes the works of Tessin, Noguera, and Lagunas as monuments. After all, the cities of Lima and Stockholm are palimpsests precisely because monuments have endured and represented their various symbolic and overt meanings despite the continuous imbrication of conflicting and newly minted ideologies, motives, buildings, and monuments.

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<sup>1</sup> Marten Snickare, "From *The Construction of Autocracy: Nicodemus Tessin the Younger and the Architecture of Stockholm*," in *Circa 1700*, ed. Henry A. Millon (New Haven and London: Yale University Press, 2005), 71.

<sup>2</sup> Ibid.

<sup>3</sup> Francisco Stastny, "From *From fountain to bridge: Baroque Projects and Hispanism is Lima*," in *Circa 1700*, ed. Henry A. Million (New Haven and London: Yale University Press, 2005) 207.

<sup>4</sup> David Harvey, "From *contested Cities: Social Process and Spatial Form*," in *The City Reader*, ed. Richard T. Legates and Frederic Stout (London and New York: Routledge) 230.

<sup>5</sup> Snickare, "From *The Construction of Autocracy: Nicodemus Tessin the Younger and the Architecture of Stockholm*," 65.

<sup>6</sup> Ibid., 71

<sup>7</sup> Ibid.

<sup>8</sup> Ibid., 73-74.

<sup>9</sup> Ibid., 71.

<sup>10</sup> Ibid

<sup>11</sup> Ibid., 73.

<sup>12</sup> Ibid., 70.

<sup>13</sup> Ibid., 71.

<sup>14</sup> Ibid.

<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

<sup>17</sup> Ibid., 66.

<sup>18</sup> Ibid., 71.

<sup>19</sup> Loren Partridge, *The Art of The Renaissance in Rome: 1400-1600* (New Jersey: Pearson, 1996), 16.

<sup>20</sup> Spiro Kostof, *The City Shaped: Urban Patterns and Meanings Through History* (New York, Boston, London: Bulfinch Press, 1991), 232.

<sup>21</sup> Stastny, "From *fountain to bridge: Baroque Projects and Hispanism is Lima*," 207.

<sup>22</sup> Ibid., 209.

<sup>23</sup> Ibid., 207.

<sup>24</sup> Ibid., 210.

<sup>25</sup> Ibid.

<sup>26</sup> Ibid., 214.

<sup>27</sup> Ibid., 215.

<sup>28</sup> Ibid.

<sup>29</sup> Ibid., 217.

<sup>30</sup> Ibid., 218.

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<sup>31</sup> Ibid., 219.

<sup>32</sup> Ibid., 220.

<sup>33</sup> Ibid., 215.

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