



# PROGRAMMA 2015

The Program of Liberal Studies  
University of Notre Dame





# PROGRAMMA

A Newsletter for Graduates of the Program of Liberal Studies  
The University of Notre Dame  
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Faculty Editor

Christopher Chowrimootoo

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# THE VIEW FROM 215

Gretchen Reydams-Schils

February 1, 2015

It would be odd to start yet another reflection from the chairperson's office with a comment on the weather, were it not for the unusual fact that as I am writing this, at the end of February and the beginning of March, we still have a lot of snow on the ground. And we just had the so-called Siberian express pass through. Yet the days are unmistakably longer, the sunlight is getting stronger, and the birds are beginning to sing.

It gives room for pause and reflection that Fr. Theodore M. Hesburgh, C.S.C., has just passed away, and as a community we are getting ready to stop what we are normally doing, for a while, and pay homage to this great man. This is the end of an era, and not only for the University. At a more local level, we can add that Father Ted was always a great fan of the Program, and is on record as having said so publicly on several occasions.

In the Program itself, we have an initiative this year to honor Frederick Crosson, an *éminence grise* of our own. Paul O. Radde, class of 1962, has launched a Crosson Scholarship Endowment. More information about this initiative can be found in the donation section of this issue of *Programma*.

Last year I announced that the department would go through an external review. I am now proud to report that we did very well in that process, and that our three external reviewers (from Boston College, St John's, and the University of Chicago) gave us high marks for excellence, across the board.

In getting ready for this year's Junior Parents Weekend, I had a moment of inspiration fairly late one evening. I had just read an excellent piece by Mark Shiffman in *First Things*, called 'Majoring in Fear.' He argues that many college students nowadays are driven in their choices by fear, especially of not finding a job after graduation. And so, this came to mind: in PLS we cannot promise our students a rose garden after graduation (truth be told, no college degree can), but we can nurture their ingenuity and resilience, and perhaps also a little of the ability to find a path not taken. PLS students are not majoring in fear, but in hope. And I sincerely hope that you, our graduates, will agree.

Gretchen Reydams-Schils  
Chair, Program of Liberal Studies



**ANNOUNCING THE SEVENTEENTH ANNUAL  
PLS/GP SUMMER SYMPOSIUM  
JUNE 7-12, 2015**

**“THE LETTER”**

The annual PLS Alumni Summer Symposium for 2015 will be held from Sunday, June 7 to Friday, June 12. This year’s symposium revolves around the theme of “The Letter”: philosophical letters, letters in verse, letters that were never sent, all kinds of permutations of the epistolary art. Here is a provisional list of classes, to give you a sense of the great varieties of texts we’ll be reading.

As always, we look forward to seeing you in June for a wonderful week of conversation, renewing old friendships and making new ones.

***Why Handwriting Matters***—Rev. Nicholas Ayo, CSC (1 class)

At the end of the *Phaedrus*, Plato lamented the development of handwriting technology, because it threatened memory itself and thereby the quality of human dialogue. Today we know the ever-expanding reach of computer technology. Will it replace the virtues of contemplative cursive handwriting, and does it make any difference?

***Letters of the Church Fathers***—Andrew Radde-Gallwitz (2 classes)

Christian literature began with the letters of St Paul, and the epistolary form remained a predominant medium of Christian writing during the early centuries of the Church. A great deal of early Christian literature arose out of relationships between masters and pupils, and the surviving letters enable us to glimpse those relationships in action. Recognized teachers performed their authority by responding in letters to various problems, including the relationship of the church to imperial power, the threat of heresy, the ineffability of God, and the ambiguity of judgment, discipline, and punishment in a Christian community. In this seminar, we will examine Christian epistles written in three different contexts: letters from a senior bishop, Basil of Caesarea, to his protégé in a time of growth and uncertainty for the church; letters from Augustine to pagan and Christian leaders on the political problems of his day; and letters from the monastic sages Barsanuphius and John in response to queries from monks in Gaza.

***The Confessions of Cicero: Petrarch’s Response and Ours***—Walter Nicgorski (2 classes)

These sessions will initially provide an occasion to discuss a selection of Cicero’s many extant personal letters. The focus will then turn to an examination of Petrarch’s two public letters to Cicero (some 1300 years later) expressing his great disappointment in the person of Cicero as revealed in his correspondence with family, friends and others.

***From Russia with Love: Truth and Friendship in Letters of Fr. Pavel Florensky***—Jennifer Martin (2 classes)

Pope John Paul II’s encyclical letter *Fides et Ratio* perhaps surprisingly lists the relatively unknown Pavel Florensky—Orthodox priest, theologian, scientist, symbolist philosopher, mathematician, and inventor—alongside the likes of John Henry Newman, Jacques Maritain, Étienne Gilson, and Edith Stein as a modern religious writer who produced work of “such high speculative value as to warrant comparison with the masters of ancient philosophy.” This two-

day seminar will explore the themes of the nature of love, religious truth, ecclesial experience, and the radical possibilities for friendship in Florensky's strange and lyrical 1914 text *The Pillar and Ground of the Truth: An Essay in Orthodox Theodicy in Twelve Letters*. Written to a mysterious personage, variously a "brother" and "friend" that can perhaps be understood as Christ himself, these near-mystical letters are by turns beautiful and provocative.

### **Reading**

The required readings from this book will be provided in a pdf.

Day One:

"To the Reader" (3-9); "Letter One: Two Worlds" (10-13); "Letter Two: Doubt" (14-38); "Letter Four: The Light of the Truth" (53-79).

Day Two:

"Letter Eleven: Friendship" (284-330); "Letter Twelve: Jealousy" (331-343).

***Briseis and Dido in Ovid's Heroides: The Discarded Women of Epic Have Their Say***—Julia Marvin (1 class)

In his Latin verse epistles, the *Heroides*, the Roman poet Ovid (43 BCE-17 CE) imagines the women of antiquity writing to the men in their lives: we'll view the worlds of the *Iliad* and the *Aeneid* through the eyes of Briseis, the slave of Achilles claimed by Agamemnon, and Dido, the queen of Carthage abandoned by Aeneas.

***Beauty, Truth, and Goodness: Schiller's Letters on the Aesthetic Education of Man and Keats' Letters and Odes***—Henry Weinfield (4 classes)

Friedrich Schiller's treatise on the educational function of art, the *Letters on the Aesthetic Education of Man* (1794), written partly in response to the failure of the French Revolution, has long been considered one of the most profound works of German philosophy. John Keats' letters, especially those written between 1817 and his death in 1821, are among the most beautiful in English literature and are a virtual treasure trove of his ideas on poetry—ideas that in different form find their way into his poems. The first half of this four-day seminar will be devoted to Schiller's text and the second half to Keats' letters and three of his odes, "To a Nightingale," "On a Grecian Urn," and "On Melancholy."

### **Reading**

Friedrich Schiller, *On the Aesthetic Education of Man: In a Series of Letters*. Edited and translated by Elizabeth and L. A. Willoughby. Oxford: The Clarendon Press, 1982.

John Keats, *Selected Poems and Letters*. Edited by Douglas Bush. Boston: Riverside Editions, 1959.

Please purchase these editions. The Keats text is now out of print, but it is readily available through Amazon or another online dealer.

***Renaissance Humanist Letters and Controversies***—Robert Goulding & Denis Robichaud (4 classes)

The humanist scholars of the Renaissance created a community of learning that spanned Europe, through the exchange of letters. In these four sessions, we examine several controversies that played out through the writing and reading of letters. Topics will include the place of Cicero (and even of Cicero's letters) in the formation of the scholar and writer; and (following a call to

destroy Jewish religious books) the movement throughout learned Europe in support of Jewish learning, effected in part by a collection of epistolary lampoons entitled *Letters of obscure men*.

### **Reading**

The following books should be purchased:

JoAnn Della Neva and Brian Duvick, *Ciceronian controversies*. I Tatti Renaissance Library. Harvard: Harvard University Press, 2007. (0674025202)

Erika Rummel, *The Case against Johann Reuchlin: Religious and Social Controversy in Sixteenth-Century Germany*. Toronto: University of Toronto Press, 2002. (0802084842)

**“Boxfuls of Ghosts and Echoes”:** *Henry James’s Literary Remains*—Joseph Rosenberg (1 class)

Rummaging through the papers of his recently departed brother, Henry James was confronted by William James’s ghost, who had risen from the dead to insist that his letters be left unpublished. William had no need to worry about his brother’s sympathies. As Henry, a prodigious destroyer of his own literary remains, was later to recall, “boxfuls of old letters are, in fine, boxfuls of ghosts and echoes, a swarm of apparitions and reverberations as dense as any set free by the lifted lid of Pandora.” In this seminar we will examine Henry James’s obsession with archival destruction in both his fiction and his life. Letter-burning — an event that occurs with remarkable frequency in James’s writing — is for James a surprisingly ethical act of destruction: it not only lays troubled ghosts to rest but, at the same time, re-enchants the past by eradicating its ability to speak through matter, transforming the palpable objects of memory into impalpable objects of desire. Readings will likely include “The Aspern Papers,” “The Real Right Thing,” and a selection from James’s as-yet-undestroyed letters.

***Letters of Seneca, Letters Falsely Attributed to Ancient Philosophers***—Gretchen Reydam-Schils (2 classes)

In Antiquity the genre of letter writing started to be used to convey philosophical ideas and map progress towards the good life, that of both the letter-writer and his addressee (and it did not matter if the latter was fictitious). In the two sessions devoted to this topic, we will read letters of the Stoic Seneca as well as some letters, probably from the first c. AD, that present themselves as written by Socrates and the Cynics. The second group is entirely fictitious by our standards, yet the question arises why the author(s) of such types of correspondence thought this way of conveying ideas was worthwhile.

First session: Seneca, Ep. 9, 12, 104

Second session: so-called Socratic/Cynic letters

“Crates,” letters 19, 28-33; “Diogenes,” letter 3; “Socrates,” letter 6, 21

***John Herschel, William Whewell, and How the Twentieth Century Got Its Solar System***—Michael Crowe (1 class)

This class will have two parts:

Part I: You will be asked to spend fifteen minutes attempting to read an actual handwritten letter from John Herschel to William Whewell written in 1854, in which Herschel responds to a book that Whewell had just published on the question of the existence of extraterrestrial intelligent

life. Part of the point of this is to serve as a reminder that original handwritten letters can at times be very challenging to read.

Part II: You will be asked to read a short presentation that I have been formulating on how and from whom did we get the solar system of the twentieth century and what role, if any, religion played in this development.

WHO: PROGRAM FACULTY, ALUMNI/AE, FRIENDS, AND FAMILY  
WHAT: SEVENTEENTH ANNUAL PLS/GP SUMMER SYMPOSIUM  
WHEN: JUNE 7-12, 2015  
WHERE: NOTRE DAME CAMPUS  
WHY: TO SHARE BOOKS, REFLECTIONS, AND FRIENDSHIP

Housing will be available in an air-conditioned dormitory on campus (\$53 per night for single, \$41/person/night for double).

We need to collect a registration fee to cover costs for the week. The cost will be \$500 for the week (or \$750 for two people). We will try to make arrangements for those eager to attend but for whom the registration fee would be an obstacle. After April 30, the rate will increase to \$600 per participant.

If you would like us to reserve a space for you at the 2015 PLS Summer Symposium, please fill out the online registration form on this website. The course is open to alumni/ae as well as friends of the Program, so if you have a friend who would jump at the chance to be involved, feel free to share this information.

Symposium website:

<http://pls.nd.edu/alumni/summer-symposium/>

Direct link to registration:

[https://notredame-web.ungerboeck.com/coe/coe\\_p1\\_all.aspx?oc=10&cc=ALLREG](https://notredame-web.ungerboeck.com/coe/coe_p1_all.aspx?oc=10&cc=ALLREG)

### **Stipends now available for attending the Summer Symposium**

Greetings, we now have funding available for a number of small grants to cover expenses related to our annual Summer Symposium, thanks to the newly established Richard Spangler fund. Richard Spangler (Class of 1977) was an enthusiastic and dedicated participant in these seminars, and family and friends have established this fund to honor him.

If you are interested in receiving such a stipend, please contact the office, [pls@nd.edu](mailto:pls@nd.edu)

**ALL SOULS MASS**  
**November 6, 2014**  
**Rev. Michael Connors, C.S.C.**

<sup>1</sup> But the souls of the righteous are in the hand of God, and no torment will ever touch them.

<sup>2</sup> In the eyes of the foolish they seemed to have died, and their departure was thought to be an affliction,

<sup>3</sup> and their going from us to be their destruction; but they are at peace.

<sup>4</sup> For though in the sight of men they were punished, their hope is full of immortality.

<sup>5</sup> Having been disciplined a little, they will receive great good, because God tested them and found them worthy of himself;

<sup>6</sup> like gold in the furnace he tried them, and like a sacrificial burnt offering he accepted them.

<sup>7</sup> In the time of their visitation they will shine forth, and will run like sparks through the stubble.

<sup>8</sup> They will govern nations and rule over peoples, and the Lord will reign over them for ever.

<sup>9</sup> Those who trust in him will understand truth, and the faithful will abide with him in love, because grace and mercy are upon his elect, and he watches over his holy ones. **Wisdom 3:1-9**

<sup>3</sup> Do you not know that all of us who have been baptized into Christ Jesus were baptized into his death? <sup>4</sup> We were buried therefore with him by baptism into death, so that as Christ was raised from the dead by the glory of the Father, we too might walk in newness of life.

<sup>5</sup> For if we have been united with him in a death like his, we shall certainly be united with him in a resurrection like his. <sup>6</sup> We know that our old self was crucified with him so that the sinful body might be destroyed, and we might no longer be enslaved to sin. <sup>7</sup> For he who has died is freed from sin. <sup>8</sup> But if we have died with Christ, we believe that we shall also live with him. <sup>9</sup> For we know that Christ being raised from the dead will never die again; death no longer has dominion over him.

**Romans 6:3-9**

<sup>37</sup> All that the Father gives me will come to me; and him who comes to me I will not cast out. <sup>38</sup> For I have come down from heaven, not to do my own will, but the will of him who sent me; <sup>39</sup> and this is the will of him who sent me, that I should lose nothing of all that he has given me, but raise it up at the last day. <sup>40</sup> For this is the will of my Father, that every one who sees the Son and believes in him should have eternal life; and I will raise him up at the last day.” **John 6:37-40**

It was 33 years ago on All Souls’ Day that we buried my grandmother. It was one of those gray and raw November days when my family and I gathered in a windswept cemetery in Effingham, Illinois, to lay her down next to my grandfather. That little cemetery on the edge of town is an unadorned kind of place, just a few trees and a narrow lane running among the headstones. On two sides of it gigantic grain elevators stand guard. It seems like the kind of simple, agrarian environment befitting both her origins and the way she lived her life.

My grandmother had only a grade school education. The only job she ever held was as a dime store clerk. She never traveled much; in fact, she seldom left central Illinois. She didn’t teach me about far-off places. She didn’t give me money. She didn’t goad me toward some high-profile career, and she was no help at all with calculus or chemistry.

Yet it was through her eyes, among others, that I came to see the immensity of the world and learned to embrace life’s complexity, richness and challenges. That was because she did what few people today take the time to do: she told me stories. Family stories, mostly: stories of surviving two world wars, and eking out an existence during the Great Depression. She told me enough stories about the man she loved, my grandfather, that even though he died long before I was born, to this day I feel I know him better than I know all but a handful of people. She would tell me about the mischief my mom and uncle would get into. She would tell me about aunts and uncles, great-great-grandparents and in-laws I never knew, figures that still roam my imagination sometimes at night. She would talk about them in the present tense, almost as if they were still here, with a kind of casual, matter-of-fact assurance that they were going to be seen again any moment

now. She was so saturated with this faith that for a long time I didn't even know that that's what it was.

And she would laugh – oh, how she could laugh! – a high, screeching laugh that contorted her whole face, shook her body and filled the house. She kept a spontaneous howl always just beneath the surface, no matter how serious the moment. Faith, I learned from her, could be fun, and funny, too, and fearless.

All Souls' Day – a day, a month, to remember just how deeply bonded we are with the dead, a day to drop, or at least to lower for a moment, our fear of death and our denial of its certainty. And maybe a day to laugh, too. Cemeteries are solemn places, to be sure, but they are also places rife with irony. They are public proof, I think, that God has a sense of humor. For those of us in Holy Cross, our family cemetery is just a few hundred yards from where I live in Carroll Hall. If you've walked to St. Mary's, you've seen it along that road. It's one of the most sacred places on campus, but one of the least visited. Fr. Sorin is there, and hundreds of other Holy Cross priests and brothers, and John Cross, my friend and classmate, killed tragically in an accident. I'm amazed how many people over there I know by now, and when I make a little tour of just those rows of men, I never escape without a chuckle about the random order in which they have fallen. Some who seldom spoke to one another are sharing eternity side by side. Honest-to-God saints lay there next to bonafide scoundrels, and I swear some graveyard neighbors are still

carrying on the same arguments on the other side of the Gates of St. Peter.

Death has been called the great leveler of humankind, and the great relativizer of all human efforts. And so I suppose it's no wonder that some of the saints, St. Francis included, have sung the praises of death as "merciful" and "kind." God, it seems, simply cannot stomach us taking ourselves too seriously. We desperately need the mercy of being delivered from our own hands, of being saved from our own plans, our own cravings, our own narrow vision of life. Death says all this will surely come to naught. Yet death also says all this will surely continue, but purged into selflessness and endless laughter and storytelling.

So tonight we pause to remember. To remember our loved ones. To remember the ancestors and saints who passed the treasury on to us. To remember the Christ who passed through death himself and made it the raw material of a new order. To remember the God who allows death only because remaining in this sometimes pitiable life isn't good enough for His children.

The dead in that cemetery over yonder may have agreed upon little in life. But in death, it often seems to me, they speak with one voice, saying: "The Mystery is overwhelmingly vast, but it is full of tender care for you. So don't be afraid. Go beyond yourself. Find the way. Laugh out loud. Lose your life and you will save it."

**OPENING CHARGE 2014**  
***Seven Liberal Arts: Whence and Why?***  
**September 11, 2014**  
**G. Felicitas Munzel**

A very warm welcome to our returning students, incoming sophomores, visiting and prospective students, friends and colleagues in this shared endeavor we call the liberal arts. As a concept, the *artes liberales* have their roots in the classical world of ancient Greece and so their history as an educational endeavor is a long one indeed. In its popular usage today the term is often used as vaguely synonymous with the humanities and so it is conceived in terms of the nineteenth-century division of humanities and sciences, a division that is in fact alien to its original conception and purpose. In light of this division, the liberal arts are readily subject to the prejudices of epistemological inferiority (to the precise sciences), pragmatic inutility (for career purposes), and aesthetic adornment (for social impressiveness). When we look at the academic departments represented in what are called liberal arts colleges (including our own College of Arts and Letters) we find disciplines included in our own curriculum in the Program (such as philosophy, English literature, music, theology), but we also find the social sciences (including, here at Notre Dame, economics). When we look further at our own curriculum, we find courses in natural science that include studies of Euclidean geometry and principles of physics and astronomy, studies generally associated with the College of Science. Small wonder, then, that you have trouble explaining your education to your peers, friends, and family.

Socrates, as we know, was notorious for challenging his interlocutors to give an account of what they meant by the terms they were using and in that sense my approach this evening is Socratic. What do we mean by

the term? What is distinctive about the liberal arts? What is their origin? In what sense can such “arts” be “free” and “freeing” for their student? The various nuances of the Latin *liberalis* include “worthy of a free person,” but what exactly is it to be a free person? The imprisoned Pierre in *War and Peace*, for example, testifies to finding a freedom such as he did not experience either before or after his imprisonment. Thirteen hundred years earlier, the imprisoned Boethius likewise documents his attainment of an inner freedom. So true to the mode of a Socratic exercise, we have to examine every part of our term. Why are there seven such arts, why not five, or ten, or some other number? Is there some occult significance to the number seven? Do the liberal arts give access to the sort of magical powers that Shakespeare’s character Prospero, an avid student of the liberal arts, exercises in the *Tempest*? There are many questions – perhaps you have already wondered about some of them – and the texts we read in the Program raise them time and again. In the two thousand five hundred year history of the liberal arts, the variations in the answers to the questions are considerable. Yet there are also constants, and while I cannot hope to give a comprehensive account even of these, I can highlight some seminal texts and provide you with sources and ideas to which you can return and develop in your own growth in the liberal arts. That at least is my hope.

I have chosen two texts as the primary basis for my inquiry, one with which you are familiar and which you read in Seminar II – Plato’s *Republic* (in particular books VI and VII), a text hailed as late as the eighteenth-century by Rousseau in his *Emile Or on Education* as the best educational treatise

ever written. The other is a text from the fifth-century Roman world, a text seen in the literature as effectively a benchmark in the establishment of the canon of Seven Liberal Arts, Martianus Capella's *Marriage of Philology and Mercury*.<sup>1</sup> As one scholar

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<sup>1</sup>Martianus Capella, *Martianus Capella and the Seven Liberal Arts. Vol. II The Marriage of Philology and Mercury*, trans. William Harris Stahl and Richard Johnson with E. L. Burge (New York: Columbia University Press, 1977). The lineage of the *artes liberales* (through the Roman writers and back to their sources in the classical Greek texts) and the further relation forward to *enkyklios paideia* is very long and complex. For an historical overview of the institutional development of learning in the West, including the range of influences upon it, see Frederick B. Artz, *The Mind of the Middle Ages. An Historical Survey A.D. 200-1500* (1953, reprint, Chicago: The University of Chicago Press, 1980). See also Henri-Irénée Marrou, *Augustinus und das Ende der antiken Bildung* (Paderborn: Ferdinand Schöningh, 1995) and Marrou, "Les Arts Libéraux dans l'Antiquité Classique", pp. 6-27 in *Arts Libéraux et Philosophie au Moyen Âge* (Paris: Vrin/Montreal: Institut d'Études Médiévales, 1969). Boethius was another early contributor to the shaping of the program of study of the liberal arts, writing treatises on the four mathematical sciences and naming them the fourfold way (*quadriivium*) required to approach the noble wisdom, philosophy. These treatments continued over the centuries, in encyclopedic volumes that included many other subjects as well. Another sixth-century example is the work by Cassiodorus, the *Institutes*; in the seventh century Isidore of Seville's *Etymologiae* appeared (Artz, 189, 193). The distinction between the sense of a complete program of study meaning a whole of the elements needed to cultivate the mind for its attainment of wisdom, of the sense of whole that was true of the liberal arts and the original notion of *enkyklios paideia*, and the effort to present a totality of available knowledge, can be seen giving way to the latter over time. The thirteenth-century *Speculum Majus* (*Great Mirror*) by Vincent of Beauvais is a twenty volume historical compilation; the Renaissance *Encyclopaedia; seu, Orbis Disciplinarum, tam Sacrarum quam Prophanum Epistemon* (entire

concludes, "it can probably never be determined when a consensus developed" (about just these seven arts), "but an outer limit is acknowledged by all: the appearance of *De Nuptiis Philologiae et Mercurii*."<sup>2</sup> Located as "later than Augustine" (354-430; so later than the early 5<sup>th</sup> century) but "earlier than Boethius" (470-525, so before the late 5<sup>th</sup> or early 6<sup>th</sup> century), the work "was quickly taken up as a textbook for the *septem artes liberales* in North Africa, Spain, Italy, and Gaul."<sup>3</sup> In one scholar's "reconstruction of events," "[t]here was a need for a new textbook of the seven liberal arts. Augustine produced a *De Grammatica* and a *De Musica* and began the others, but the work was never finished. He was still following either a Varronian canon of nine *disciplinae*, or else a looser classification

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circle of science, sacred and profane) is seen as the first instance of the term "encyclopedia" in its title. The conflict between these two senses of "whole," a complete circle versus an open-ended compendium is part of the story of the competing *paideia* on the stage of the eighteenth-century.

<sup>2</sup>Bruce A. Kimball, *Orators and Philosophers. A History of the Idea of Liberal Education* (New York: Teachers College Press, Columbia University, 1986), 30. Kimball notes that "Varro, whose encyclopedic treatise was widely read, listed nine arts: medicine, architecture, philosophy, plus six of the later seven. In works of Cicero, one must conflate scattered listings in order to arrive at a list of seven" (30). Danuta Shanzer (*A Philosophical and Literary Commentary on Martianus Capella's De nuptiis Philologiae et Mercurii* [Berkeley: University of California Press, 1986]) observes that "Martianus is clearly acquainted with a canon of nine liberal arts. He does not say so directly, but implies it through an incident in the ninth book of *De Nuptiis*" when of the three remaining bridesmaids to be heard from – *Medicina*, *Architectonica*, and *Musica*, the first two are asked by Apollo to remain silent, since they treat of mortal and mundane matters which have "nothing in common with celestial deities" and "will be examined in detail later by the maiden herself" (Shanzer, 15; Capella, 346).

<sup>3</sup>Kimball, 30.

that included philosophy. By the time of Martianus . . . the same need exists, and he accomplished the task using only seven. . . . The format of the *De Nuptiis* was so unforgettable that seven subsequently became the canonical number, accepted” in the sixth and seventh centuries by Cassiodorus and Isidore whose own writings continued to give shape to the tradition.<sup>4</sup> The Capella text enjoyed wide circulation for about a thousand years (up to the sixteenth-century); according to the scholarship, it was the most widely used school book of the Middle Ages. Throughout the Middle Ages, the themes and motifs from “*De Nuptiis* reappeared in the treatises, literature, sculpture, and paintings of Western Europe.”<sup>5</sup> As another writer remarks, it is evident from the numerous commentaries on *De Nuptiis Philologiae et Mercurii*, that Capella influenced the “encyclopedic literature of the Middle Ages” to a degree that “hardly any other author did.”<sup>6</sup> In the

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<sup>4</sup>Shanzer, 15-16.

<sup>5</sup>Shanzer, 15-16; Kimball 39. Kimball observes that “in one respect, *De Nuptiis* can be taken as a textbook for the preparatory education of the citizen with leisure to study; in another respect, when the description of liberal arts in the last seven books is combined with the mélange of philosophy and theology in the first two books, it can be regarded as something of an encyclopedia” (Kimball, 40). “During the period of transition in Western Europe between late antiquity and the Middle Ages, the understanding of the *artes liberales* and *disciplinae liberales* was fundamentally shaped for subsequent centuries by the comprehensive handbooks of three writers: Martianus, Cassiodorus [c. 484 - c.584; *Institutiones*], and Isidore [570-636; *Etymologiae*]” (Kimball, 44).

<sup>6</sup>Tanja Kupke, “Wissenssystematisierung als enzyklopädische Intertextualität bei Martianus Capella,” in *The Berlin Commentary on Martianus Capella’s De Nuptiis Philologiae et Mercurii*, eds. Haijo Jan Westra and Tanja Kupke, 145-60 (Leiden: Brill, 1998), 145. Based on an analysis of its palaeographical features, the commentary is judged to date from “the second half of the twelfth, possibly as late as the

sixteenth-century spread of humanism, particularly as it was shaped in the Italian Renaissance, the educational curriculum was broadened to include poetry, history, ethics and politics (which now looks similar to our own curriculum). These *studia humanitatis* or *humaniora*, grounded in classical languages and literature, are the form of education that Immanuel Kant inherits in the eighteenth century. For the concluding discussion of the freedom that is at stake in the whole enterprise, I will make some brief references to Kant’s writings.

Already in the *Republic* we find a distinction that is important for the meaning of the liberal arts that we are seeking: the distinction between knowledge as a body of truth and the cultivation of the human mind, of its powers and talents for the purposes both of coming to know and for governing human life well. This sense of education as that which perfects the inquirer has continued to be the claim made for liberal learning by various spokespersons into the nineteenth through the twenty-first centuries. Yet the form of education with which you are likely most familiar before entering the Program is the one that seeks to transmit “bodies of accumulated knowledge,” and to develop the skills and methodologies of a given discipline.<sup>7</sup> In this form “expertise, competence, mastery are the marks of accomplishment,” and the emphasis is on knowing “*about*” what the authors thought and not on “*thinking with them*.”<sup>8</sup> For a philosophical author such as

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early thirteenth century,” with the Martianus commentary seen as “distinctly Cistercian” (xi-xii). For references (indices to and commentaries on Martianus), see Robert E. Kaske, “Martianus Capella,” in *Medieval Christian Literary Imagery. A Guide to Interpretation* (Toronto: University of Toronto Press, 1988), 129.

<sup>7</sup> Leon R. Kass, “The Aims of Liberal Education,” in *The Aims of Education. The College of the University of Chicago* (Chicago: The University of Chicago, 1997), 84.

<sup>8</sup> Kass, 85.

Kant, the distinction entails an inherent tension since he wants his students to learn to philosophize, to think for themselves as free persons, and not simply to learn philosophy (which he calls the historical method of learning). Yet as philosophical author he does also want to convey the truth of the insights he understands himself to have attained. So author, student and teacher must navigate this distinction.

In the *Republic*, the allegory of the cave (in Book VII) opens with the question of the “effect of education and the lack of it upon our human nature” and calls for turning “one’s whole soul from the world of becoming until it can endure to contemplate reality, and the brightest of realities, which we say is the Good.”<sup>9</sup> The ultimate objective is to govern “a city satisfactorily,” which by extension we can also understand to mean governing human life well (*Republic*, 519c). The goal at the individual and communal level is the true wealth possessed by the happy individual, “a life of goodness and intelligence.” To achieve it neither “the uneducated who have no experience of truth,” nor those who “spend their whole life in the process of educating themselves” and so “refuse to act” are fit for the task (*Republic*, 519c). Such refusal to act is the mistake Prospero has made at the beginning of the *Tempest*. Or, as Socrates says several passages later, one must “be both a warrior and a philosopher” (*Republic*, 525b). The question is “what study has the power” to bring such a life about (*Republic*, 521d).

Physical training and the crafts provide a kind of preparatory cultivation, educating by developing habits, but without realizing the knowledge of the Good (*Republic*, 521d-522b). The focus of the required study must be the processes of the soul identified as four stages in the schema of the divided line

in Book VI: imagination, opining, reasoning, and understanding (*Republic*, 509d-511c) (stages to which Socrates returns at the end of *Republic*, Book VII, 534a). Movement through these stages entails moving from perception by the senses to perception by the mind, a movement which in the allegory of the cave is depicted as painful and arduous with confusion coming in both directions. Just as the physical eyes need to adjust both to light and to darkness, so both the bright light of truth and the darkness of ignorance disturb the soul (*Republic*, 518a). The challenge, then, is twofold: developing the human mental faculties to enable them to understand truth and developing a proficiency in coming to think and act well in the world where, as Socrates notes, “the majority of cities are now governed by men who are fighting shadows and striving against each other in order to rule” (*Republic*, 520c) – an apt description really for any age of human recorded history, including our own.

The first order of business is thus the cultivation of the soul, and the program of study that Socrates lays out is easily recognizable as the inception of the seven liberal arts. He begins with the “common thing which is used by all crafts, all modes of thought, and all sciences,” “number and calculation,” but studied for its own sake, for the “sake of knowledge and not to buy and sell” (*Republic*, 522c, 525d). Central to it is the “nature of the unit in itself,” a study that is “one of those which leads the soul and turns it toward the contemplation of reality” (*Republic*, 525a). Next comes the study of “formations,” the spatial relations making up the basic figures of reality examined by “geometry” (*Republic*, 526a-527b). The third study, astronomy, applies this to the world, to things that are in motion and that have depth (*Republic*, 527d-528e). Finally, we not only see, but we hear these motions; the “ears are fixed upon the movements of harmony” (*Republic*, 530e). It is the culmination of these studies that

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<sup>9</sup>Plato, *Republic*, trans. G. M. A. Grube (Indianapolis: Hackett Publishing, 1974), 514a, 518c. Hereinafter cited as *Republic* in the text.

“rouse the best part of the soul and lead it upward to the contemplation of that which is best among the existents” (*Republic*, 532d): “if the practice of all the pursuits we have mentioned,” says Socrates (and I want to underscore his point here), “reaches the ***study of their association and kinship with one another, and they are studied together to show how closely related they are***, then the investigation of them does make some contribution to what we want” (*Republic*, 531d; emphasis added). These four studies, in turn, reveal the “power of dialectic” to the one experienced in them (*Republic*, 533a). Dialectic (today commonly called logic) is described as drawing the eye of the soul from hypotheses to first principles, “using the sciences we have described as assistants and helpers in the process of turning the soul around” so that a “reasoned account of the reality of each thing” can be given (*Republic*, 533c-534b). Grammar and rhetoric are not explicitly named, but the conversation ends with a discussion of “reasoned discourse” and the admonition not to “take it as a game” and not to “use it to contradict” (*Republic*, 539b).

This synopsis gives us the skeletal structure of the seven liberal arts in their origins. When we turn to the *Capella* text, we find a much more detailed account with a chapter devoted to each one. There are, as well, some significant immediate differences. Recognition of the kinship alluded to by Socrates is here fulfilled by the personification of the arts as sisters who are members of Mercury’s household; they are the dowry he offers his bride and they will attend her for the rest of her life. Mercury is described by Jupiter as his son, as “my trust, my speech, my beneficence, and my true genius, the loyal messenger and spokesman of my mind, the sacred Nous.”<sup>10</sup> His bride Philology (*philo* - *logos*, literally friend / love of reason and speech, of word) is an earth-born maiden whose tireless love of

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<sup>10</sup>Capella, 31.

learning is what makes her in the first place a fit consort for this union. Before the union takes place each of the sisters gives a speech (one might say a *lógos*), an account of who they are and what their office is—for what each is responsible to teach. The depiction underscores the interactive relation among the sisters, their interdependence. The order of the presentation is changed from the Platonic text: first come grammar, dialectic, and rhetoric; then geometry, arithmetic, astronomy and harmony. The arts are here not a preparation for the philosophical life. Instead Philosophy’s role (depicted as Pallas Athena appearing as a dignified woman<sup>11</sup>) is to promulgate the divine decree (that this marriage should take place) and to act as counsel and guide so that all should transpire as ordered.<sup>12</sup> The goddess of wisdom escorts Philology to the marriage and oversees the presentations by the sisters.

The overarching genre of the text is that of a father writing to his son, while the narrative itself is said to be a story invented by Satire and taught to the elder Martianus.<sup>13</sup> The opening hymn of praise to Hymen, god of marriage, “sacred principle of unity amongst the gods,” is interrupted by the impatient younger Martianus who demands to be told the meaning of what the words are all about. The young man cannot abide the long drawn out chant leading up to the subject, but his impetuosity is countered by a whole narrative unfolding over nine books.<sup>14</sup> In

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<sup>11</sup>Affinities are noted in the scholarship with Boethius’s nurse Philosophy.

<sup>12</sup>Capella, 32.

<sup>13</sup>Capella, 4.

<sup>14</sup>Capella, 3, 4. The young man’s irritation fairly resonates with the predilection we see again (or still) today for bullet-point answers that would strip a theme of the whole complexity and facets which make it up. Thinking in paragraphs or longer prose can be seen as one of the aspects of the nature of knowledge which Lyotard warned could not survive modern technological transformations. Whatever is not thus translatable into quantities of information, he predicted would be

response to his demand to know *what* to think about the hymn of praise, the younger Martianus will be taken on the long road of *how to think and speak well*. Both this context and the entire mythological setting call for much interpretation. Here I will only give an overview of the narrative and suggest some of the ways it illuminates both the nature of the liberal arts being presented and the characteristics of the learner admitted to their presence.<sup>15</sup>

In the myth the virtues are depicted as indispensable companions for the maiden's journey and preparation for the celestial union. The journey is neither for the faint of heart, nor for those infected with the conceit of knowledge. Upon receiving the news of the decree of the gods, Philology is portrayed as reacting initially with ambivalence, on the one hand admitting that "she had always desired [the Cyllenian] with a remarkable passion," but filled both with anxiety about the examination by Jupiter to which she must submit and with fear about this new life which would entail forgoing "the myths and legends of mankind."<sup>16</sup> The question is explicitly expressed, was "this grand marriage" after all "in her own interest?"<sup>17</sup> (You may at times find yourself asking that about your own studies.) She seeks to protect her person, her present appearance, from the celestial fires through which she must pass—aids which are all stripped away by her mother, Phronēsis,

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abandoned altogether. Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge*, trans. Geoff Bennington and Brian Massumi (Minneapolis: University of Minnesota Press, 1989).

<sup>15</sup>With regard to the contextual interpretation of the mythology, much debate is evident in the literature. Arguments for and against are made for reading it as Gnostic mythology, as neo-Platonic, as a parody of theurgical practice, or some combination (see Kupke, 147-51; Shanzer, 26-28, 65-67).

<sup>16</sup>Capella, 34, 35.

<sup>17</sup>Capella, 35.

who clothes her in the vestments that are genuinely appropriate for the journey and the ceremony, the "adornments of Phronēsis herself."<sup>18</sup> The Muses serenade her, but the next visitors to her chamber, the cardinal virtues (Prudence, Justice, Temperance, Fortitude)—also described as sisters—find her "cowering full of fear, shunning the light of day, and numb with hesitancy."<sup>19</sup> The resistance of the one being dragged out of the Platonic cave comes readily to mind. Why does even Philology, the love of learning, experience it? The dramatic depiction underscores the point that this learning, this journey, does indeed entail a life-changing process, one that is not entered into lightly.

Philosophy (that is, Athena) enters next to escort Philology to the marriage, the Graces bestow the light of their nature on her eyes, tongue and spirit, Immortality bids her to be purged of the "store of literary reproduction" she was carrying within her, the servants attending her on the journey are Labor, noble love (Amor), Attention and Wakefulness.<sup>20</sup> One can see on the one hand the incorporation of many facets of ancient wisdom (for instance, Heraclitus's dictum that "much learning, 'polymathy' does not teach insight"<sup>21</sup>) and, on the other hand, the

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<sup>18</sup>Capella, 35-40.

<sup>19</sup>Capella, 45.

<sup>20</sup>Capella, 45-49. The inclusion of the detail that other maidens called the "Arts" and the "Disciplines" gather together the volumes of which Philology is here purged, so that presumably the Liberal Arts themselves recover them only to re-present them to her later, is one of the many details in the text which scholars find baffling. A clue may be precisely in the reference to them as "literary reproduction"; if these have been previously learned in the mode of memorization (or in John Henry Newman's sense of having a "taste for reading"), then for the cultivation of the mind, they will need to be re-engaged actively, critically, inwardly.

<sup>21</sup>Heraclitus, in *A Presocratics Reader. Selected Fragments and Testimonia*, ed. Patricia Curd,

long tradition behind the call for such attributes as attentiveness emphasized by later proponents of the liberal arts. Next in the allegorical account, more virtues are added. Juno approaches accompanied by Concord, Faith, and Modesty; the journey continues in intervals marked as half tones, with Philology paying homage to all who greet her. Reaching the outer periphery of Jove's abode, she prays "in long silence"<sup>22</sup> Having unreservedly committed herself, she is brought into the assembly and all await the entrance of the Liberal Arts.<sup>23</sup>

The presentations begin with Grammar. She enters carrying a "polished box" from which, "like a skilled physician," she takes "out the emblems of wounds that need to be healed."<sup>24</sup> With modest demeanor, she begins by explaining her name: "In Greece I am called *Grammaticē*, because a line is called *grammē* and letters are called *grammata* and it is my province to form the letters in their proper shapes and lines. For this reason Romulus gave me the name *Litteratura* . . . Nowadays my advocate is called *Litteratus*, who was formerly called *Litterator*."<sup>25</sup> This identification of origins and the indication of developments in their status over the course of history are a common element in the sisters' speeches. Their statements also manifest the self-understanding of the tradition of the *artes liberales* as being rooted in ancient Greece (specifically, Athens) and as having entered Europe through Rome. Grammar goes on to describe her office as follows: "my duty in the early stages was to read and write correctly; but now there is the added duty of understanding and criticizing knowledgeably."<sup>26</sup> She indicates how fundamental her art is in every sphere of

human endeavor and holds forth in great detail about letters, syllables, and words, but is stopped from continuing with the "elements" and "fundamental parts of speech" which the next sister, Dialectic, is described as bringing with her.

Dialectic is introduced as the one "without [whom] nothing follows, and likewise nothing stands in opposition."<sup>27</sup> It is said that whatever efforts the "sons of men" may have made (with those named including Aristotle and Chrysippus), "no honor so great as this has ever befallen any" of them, "nor is it chance that so great an honor has fallen to your lot: it is your right, Dialectic, to speak in the realms of the gods, and to act as teacher in the presence of Jove."<sup>28</sup> She is a formidable presence. As symbols of her "sharpness and her deadly sure assertions," she brings with her wax tablets with enticing patterns, but fitted with hidden hooks, and a serpent twined in immense coils, both of which Pallas Athena orders her to hand over to her: "thus Dialectic stood revealed as a genuine Athenian."<sup>29</sup> She affirms her origin and identifies her historical transition into Latin: "after the golden flow of Plato and the brilliance of Aristotle it was Marcus Terentius' labors which first enticed me into Latin speech and made it possible for me to express myself throughout the schools of Ausonia," although she has retained her name "Dialectic just as in Athens."<sup>30</sup> She immediately establishes her position in relation to all the other Arts: "whatever the other Arts propound is entirely under my authority. Not even Grammar herself, whom you have just heard and approved, nor the lady renowned for the richness of her eloquence, nor the one who draws various diagrams on the ground with her rod, can unfold her subject without using my

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trans. Richard D. McKirahan, Jr. (Indianapolis: Hackett, 1995), No. 14.

<sup>22</sup>Capella, 48-61.

<sup>23</sup>Capella, 61-63.

<sup>24</sup>Capella, 65.

<sup>25</sup>Capella, 67.

<sup>26</sup>Capella, 67-8.

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<sup>27</sup>Capella, 106.

<sup>28</sup>Capella, 106-07.

<sup>29</sup>Capella, 107-09.

<sup>30</sup>Capella, 110.

reasoning.”<sup>31</sup> She explicates further: “there are six canons on which the other disciplines rely, and they are all under my power and authority. The first concerns terms; the second, complete utterances; the third, propositions; the fourth, syllogisms; the fifth, criticism; that is, of poets and their works; while the sixth concerns the style suitable for orators.”<sup>32</sup> Her speech then goes into great detail about each of these canons, including the “ten categories from which every individual thing we utter must come.”<sup>33</sup> Notably, it is again Athena who intercedes and asks Dialectic to stop. The Goddess of Wisdom further restrains Dialectic from taking her art to the length of setting snares, of engaging in shameful deceit (preparing “sophisms fraught with guile,” or making “sport with trickeries from which one cannot get free”).<sup>34</sup> The danger of Dialectic’s art apart from her submission to the rule of wisdom is thus made clear. When she falls silent, “many of the gods who had at first laughed at her trembled before her.”<sup>35</sup>

From just these first two presentations we are shown, then, both the interdependence and the hierarchical order of the Arts, subordinate in turn to wisdom if the Arts are to be exercised well (that is, consonant with what is true, good, and just) and not put in the service of “great deceit.” Rhetoric enters next, clashing her weapons and accompanied by a great fanfare of trumpets: “For like a queen with power over everything, she could drive any host of people where she wanted and draw them back from where she wanted; she could sway them to tears and whip them to a frenzy, and change the countenance and senses not only of cities but of armies in battle. . . . In discussion she made her whole audience attentive, in persuasion amenable,

full of conflict in disagreements, full of pride in speeches of praise.”<sup>36</sup> She is accompanied by a whole entourage of “famous men,” including Demosthenes and Cicero, who represent the oratorical lineage from Athens and Rome. In her opening address she credits herself with having “constantly been the accuser in many political and legal disputes” and with having obtained “the fame of a well-earned result.”<sup>37</sup> Rhetoric’s speech follows the structure of the first two, naming next the “five parts” of her duty: “matter, arrangement, diction, memory and delivery.”<sup>38</sup> The exposition of Rhetoric’s parts is a lengthy one, including the different kinds of questions, of audiences, of debates (deliberative or demonstrative), of arguments, of ways of producing credibility, of figures of thought and speech, of precepts of memorization, and of narratives. We see speech sharing in the characteristic definitive of rationality, the capacity for producing contraries, as well as the inherent element of responsibility that comes with it. It is not a matter of what can and cannot be said, but of what should and should not be said. Rhetoric, if it is to be done well and justly, must submit to judgment. Prudence and order are essential, as is the choice of diction. Control of one’s articulation involves the proportion or harmony with the subject matter being expressed. When Rhetoric has finished describing the parts of a conclusion to a speech, she is likewise asked to stop.

In the interlude between the presentations of the arts by the first three and the last four sisters, Martianus breaks into a paean of praise and gratitude to Pallas Athena. The repeated allusion to the supreme governance of wisdom underscores the status of the sisters as attendants serving in the divine household. Athena’s intervention with

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<sup>31</sup>Capella, 110.

<sup>32</sup>Capella, 110.

<sup>33</sup>Capella, 130.

<sup>34</sup>Capella, 153.

<sup>35</sup>Capella, 154.

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<sup>36</sup>Capella, 156, 157.

<sup>37</sup>Capella, 159.

<sup>38</sup>Capella, 161-62.

Dialectic emphasizes that they are to remember and to keep to their place in the order of the whole. Before the entry of the next four sisters, Athena has an object brought in called an “abacus board;” it is described as “a device for delineating figures; upon it the straightness of lines, the curves of circles, and the angles of triangles are drawn. This board can represent the entire circumference and the circles of the universe, the shapes of the elements, and the very depths of the earth; you will see there represented anything you could not explain in words.”<sup>39</sup> The lesson seems to be that the linguistic, conceptual, and logical alone are not enough; thinking about the nature of reality also requires representation in figures—the basic formal structures and relations of the temporal and spatial order of the universe. It requires the thematic of ratios and proportions central to the remaining four arts.

Geometry enters carrying her signature symbols: “a geometer’s rod in her right hand and a solid globe [a replica of the universe] in her left.”<sup>40</sup> She begins by explaining her name: “I am called Geometry because I have often traversed and measured out the earth, and I could offer calculations and proofs for its shape, size, position, regions, and dimensions.”<sup>41</sup> She continues with a lengthy exposition of the “dimensions of the lands and the seas” she has traversed but is asked to move on to an account of the subject matter of her discipline. Her starting point is an explication of “incorporeal and invisible first beginnings” that are “shared in common” with her “sister Arithmetic,” albeit they treat these differently.<sup>42</sup> She proceeds to describe the unit, the line, and the surface, as the two sisters deal with them. She points out that the line is called *grammē* in Greek (the origin of Grammar’s

name) and observes that she has “the terminology of figures applying to theorems . . . in common with my sister, Dialectic.”<sup>43</sup> Poised to begin the construction of the “first proposition of Euclid,” she is stopped by a standing ovation by the “learned company” to whom she presents the books of Euclid “for further teaching and instruction” and who hails her as “the most learned and generous of all the bridesmaids.”<sup>44</sup> Athena, who is again referred to as the one “who instills in men’s hearts a love for the learned arts,” orders that the abacus be kept in place and prepared for the drawing of figures; all is then ready for the remaining three presentations.

Next Paedia (Philosophy’s sister) escorts in Arithmetic, described as a lady having “a stateliness of bearing that reflected her pristine origin, antedating the birth” of Jupiter himself.<sup>45</sup> Rays emanate from her brow, each a “projection of a line, as it were, from its original source.”<sup>46</sup> She proclaims of herself: “Heaven knows me, and I am recognized in the mundane realms, which I have produced” as the “mother of all.”<sup>47</sup> The opening to her speech is a lesson in the origins of all that is (a lesson whose own source in the ancient cosmologies is evident).<sup>48</sup> Arithmetic declares the sacred

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<sup>39</sup>Capella, 217-18.

<sup>40</sup>Capella, 218.

<sup>41</sup>Capella, 220.

<sup>42</sup>Capella, 264.

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<sup>43</sup>Capella, 265, 268.

<sup>44</sup>Capella, 272.

<sup>45</sup>Capella, 274. “Paedia” is the spelling given in the text for the name of Philosophy’s sister. At the conclusion of Arithmetic’s speech, Mercury is said to take “more pride in the brilliance and clarity of Arithmetic than in that of any other bridesmaid” and to be “elated with her grandiloquence” (314). The point underscores the worth of the gift he is offering his bride, as well as the proficiency in the language arts on the part of the sisters of the mathematical sciences.

<sup>46</sup>Capella, 274.

<sup>47</sup>Capella, 276.

<sup>48</sup>After the conclusion of Arithmetic’s speech, the “host of philosophers” standing nearby, “in particular Pythagoras, with all his disciples, and Plato, expounding the cryptic doctrines of his

monad (noted already by Geometry) to be “before all things . . . everywhere a part, and everywhere the whole; it endures through all things . . . prior to things existing and which does not disappear when they pass away” and so is “eternal.”<sup>49</sup> She continues with an account of the “numbers comprising the first series” and then discusses the “nature of number itself,” including those numbers which are “plane” and which are “solid,” the “classes of ratios existing among numbers” and “*analogia*,” or numbers “in continued proportion . . . placed in order” (thus implicitly also tying her account to Geometry’s).<sup>50</sup> Bringing her speech to a close herself with a brief verse, Arithmetic notes that this shall “suffice for numbers and measures.”<sup>51</sup>

What Arithmetic has added to the geometric proportions is periodicity; with numbers the proportions can be duplicated, thus becoming a basis for producing rhythms. Motion is introduced with the next sister, Astronomy, who deals with proportions existing in space, proportions that are not only duplicated, but which move in phase with something else and so produce consonance and dissonance. The stage for the “harmonious and discordant” has already been set, of course, by “odd and even numbers.”<sup>52</sup> Astronomy arrives in a hollow sphere filled with “transparent fire,” carrying a “forked sextant” in one hand and, “in the other, a book containing calculations of the orbits of the planets.”<sup>53</sup> Capella’s reported account that Astronomy gives of herself reveals both how very ancient her art is and what understanding of human history existed in the fifth century. Moreover, it makes at least her art and, by implication, all the arts (since hers requires the others)

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*Timaeus*,” is described as worshiping “the lady with words of mystic praise” (Capella, 314).

<sup>49</sup>Capella, 276-77.

<sup>50</sup>Capella, 285, 290, 294, 309.

<sup>51</sup>Capella, 312.

<sup>52</sup>Capella, 314.

<sup>53</sup>Capella, 317.

eternal in themselves and, in their appearance, coeval with humanity. This adds another dimension to the later Renaissance incorporation of them in the *studia humanitatis*. Before the advent of the modern age, humanity’s self-understanding in the West was intimately bound up with them. Their study was ipso facto an exercise in self-knowledge. Astronomy professes her residency on earth to date back to the Egyptian priests where she stayed “in seclusion” for “almost forty thousand years” in “reverent observation” and only after the “disruption caused by the Flood and the restoration of Athens” did it become known she was in Greece where the matters she had kept secret were then “divulged to all.”<sup>54</sup> Out of a “sense of obligation” to Mercury who “reared and educated” her, she agrees to speak. She prefaces her account of the universe by noting that the way she speaks about the world and the terms she uses (for example, “axis, poles, or celestial circles”) are solely “for the purpose of gaining comprehension;” they are “distinctions applying not to transitory conditions in the heavens but to calculations of intervals.”<sup>55</sup> Contrary to the Greek penchant for filling “the sky with mythological figures,” Astronomy declares she will “discuss the precepts of the discipline itself,” beginning with the “ten so-called circles of the universe.”<sup>56</sup>

With intervals in place, the sciences of proportion, number, and measure are poised for their consummation as *harmonia*, the system of numeric means and proportions regulating the entire universe.<sup>57</sup> In its etymological roots and from its earliest

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<sup>54</sup>Capella, 318. It is interesting that in the scientific disputes today over the effort to date the appearance of *homo sapiens*, the figure 40,000 years ago is one of the ones defended.

<sup>55</sup>Capella, 319-20.

<sup>56</sup>Capella, 320.

<sup>57</sup>I am indebted to Pierpaolo Polzonetti for a very helpful discussion of harmony in its classical context.

philosophical history, the idea of harmony is connected with the idea of order, with creating or re-establishing a link. While on the cosmological plane this means bringing order out of conflicting elements, pedagogically conceived it means establishing or re-establishing the relation of the soul to truth or wisdom. Harmony, in fact, taking her cue from Pallas Athena, begins her discourse by asking that she be permitted “to call to your attention the boons accruing to ungrateful mankind from the knowledge that is being restored.”<sup>58</sup> She describes herself as the appointed governess for all earthly souls: “when the Monad and first hypostasis of intellectual light was conveying to earthly habitations souls that emanated from their original source, I was ordered to descend with them to be their governess. It was I who designated the numerical ratios of perceptible motions and the impulses of perfect will, introducing restraint and harmony into all things, a subject which Theophrastus elaborated upon as a universal law for all mankind. . . . At last, with a generous outpouring of my favor, I revealed the concepts of my art to men, in a manner which they could understand. For I demonstrated the use of stringed instruments at Delphi.”<sup>59</sup> Music underscores the need (and provides training) for being attentive. The faculty of hearing or listening is always selective, thus requiring that one be attentive in order to listen for and make sense of the symmetries, ratios, and proportions. One can listen for them when one knows them; that is, listening is a way to discern critically.<sup>60</sup> Harmony is initially described as having long ago “taken

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<sup>58</sup>Capella, 356.

<sup>59</sup>Capella, 357.

<sup>60</sup>One is able thereby to break the continuum of sound into separate (Latin, *secretum*), intelligible, meaningful parts. By way of analogy: when one first hears a foreign language, it is an unintelligible continuum of sound; only when one is able to discern its parts, when one can distinguish one word from another, can it be intelligible and meaningful.

her departure from earth” where she “rejected mortals and their desolate academies;” she has now been sought out and brought back by Mercury and, with her entrance, the wedding song can finally begin.<sup>61</sup>

The designation of these seven arts as *quadrivium* and *trivium* respectively comes in the late fifth and eighth centuries. “Boethius cites the four mathematical disciplines—‘like a place where the four roads meet’ (*quasi quadrivio*)—as the sole path to philosophy” and thus coins the term *quadrivium*.<sup>62</sup> The coining of the term *trivium* for the three language arts is attributed to an English ecclesiastic’s work, to Alcuin of York’s (730-804) “circle of scholars in the Carolingian era.”<sup>63</sup> The order in which Capella presents the liberal arts is retained in the medieval university where, together with philosophy, they constituted the first level of studies before students went on to the disciplines of either theology, jurisprudence, or medicine. The distinction of a complete circle of learning needed to cultivate the mind versus the acquisition of knowledge continues throughout these ages in terms of the tradition of the *enkyklios paideia*, or complete circle of the arts and sciences, understood both as a quest for a comprehensive system of instruction and an effort to collect these materials into books, an effort undertaken long before the term “encyclopedia” came to be used for them. It is with the shift from humanism to modern science that the balance is tipped in favor of compiling an open-ended compendium of knowledge.<sup>64</sup>

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<sup>61</sup>Capella, 349.

<sup>62</sup>Kimball, 47.

<sup>63</sup>Kimball, 51.

<sup>64</sup> The most massive work of the eighteenth century designed to help educate the general public was the *Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers* (seventeen volumes of text and eleven of plates, published between 1751 and 1772). That its editors (whose circle of friends included

From the accounts given by the sisters, it is evident that the image of the complete circle of learning is no mere metaphor. It expresses both the unity and the intrinsic relations of the whole articulated in its parts (literally, its joints). Not only are the sisters cognizant of their relations to one another, no complete account of any one of them can be given without an account of those relations. For the mind to be fully formed it must thus become fully *conversant* in, with, and through these arts and their relations. Ultimately there is a three way connecting function: namely, for the inner life of the soul and the outer bonds of human community, both of which can only be realized as just and harmonious when words first stand in indissoluble, reciprocal connection with mind or intellect (that is, with truth). This relation continues to be affirmed in the end stages of the documented historical influence of *de Nuptiis*. In Eugenio Garin's citation from and interpretation of Petrarch's (1304-74) own words on the subject in the 14<sup>th</sup> century, we have a statement of the conception of education now under the rubric of the *studia humanitatis*. Garin writes that "there was general agreement that the true father of the new devotion to *humanitas* had been Petrarch. It had been he who had approached literature and the *studia humanitatis* in the

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Condillac, Rousseau, and Voltaire) welcomed their role as "popularizers, propagandists, and educators," that they claimed for themselves and their project the express purpose of fostering knowledge, truth, and virtue all at once, is clear from Diderot's essay on the definition of an encyclopedia and from d'Alembert's introduction, the "Preliminary Discourse to the Encyclopedia of Diderot"; the "Discourse" itself enjoyed high praise from Montesquieu to Frederick the Great and came to be recognized as the manifesto of the French Enlightenment. For this background to the *Discourse*, see Richard N. Schwab, introduction to *Preliminary Discourse to the Encyclopedia of Diderot*, by Jean Le Rond D'Alembert, trans. Richard N. Schwab (Chicago: The University of Chicago Press, 1995), ix-xiii, xlvii.

full knowledge of their significance and of the value which an education of the mind through conversation with the great masters of antiquity was bound to have for the whole of mankind. These masters alone had understood the full importance of the soul which was to result from the study of the highest products of the mind."<sup>65</sup> His own articulation of this education of the mind is found in one of his letters in which "Petrarch tried to show the way in which eloquence or literary discipline and philosophy or care of souls were related. Speech—*sermo*—is a form of expression which exhibits its own measure as well as that of the soul of which it is an expression. 'As we communicate with other people by speech, our own inwardness gains measure and concrete sense.' There is an insoluble connection between the interior and the exterior, between mind and speech. . . . If we wish to be human, we must communicate with other men. . . . The value of speech lies . . . in the fact that human conversation has the power to elevate. For conversation is able to make us communicate across deserts and across centuries and thus soothes and shapes our minds."<sup>66</sup> The statement captures the conception and role of the *litterae*; their study was an active engagement in the conversation of and with humanity. To do so—to bring the mind into relation with the exemplary experiences of the history of humankind—was inherently to come to an understanding of the self in relation to and connected with humanity. This provided an inner basis for a bond of true friendship with humanity, a bond that shared in the essential characteristic of what it means to be a free activity, namely that it is its own end and is not done for the sake of an external end.

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<sup>65</sup>Eugenio Garin, *Italian Humanism. Philosophy and Civic Life in the Renaissance*, trans. Peter Munz (New York: Harper and Row, 1965), 18-19.

<sup>66</sup>Garin, 19. He cites from Petrarca, *Familiar*. *Rer.*, I, 9, Rossi-Bosco ed., Vol. I, Firenze, 1933, p. 45sqq.

That the inner just order of the soul is the ultimate freedom at stake also has its roots in Plato's *Republic*. In Socrates' words: "But in truth, justice was, as it seems, something of this sort; however, not with respect to a man's minding his external business, but with respect to what is within, with respect to what truly concerns him and his own. He doesn't let each part in him mind other people's business or the three classes in the soul meddle with each other; but really sets his own house in good order and rules himself; he arranges himself, becomes his own friend, and harmonizes the three parts, exactly like three notes in a harmonic scale, lowest, highest and middle. And if there are some other parts in between, he binds them together and becomes entirely one from many, moderate and harmonized. Then, and only then, he acts, if he does act in some way—either concerning the acquisition of money, or the care of the body, or something political, or concerning private contracts. In all these actions he believes and names a just and fine action one that preserves and helps to produce this condition, and wisdom the knowledge that supervises this action; while he believes and names an unjust action one that undoes this condition, and lack of learning, in its turn, the opinion that supervises this action" (*Republic* IV: 443d-e).

The translation of the inner freedom into just, free action in the world is really a further topic of discussion and perhaps you can read and think about it during your semester of ethics and elsewhere. Let me briefly address it here. The issue begins with the use of speech itself. Where political liberty is granted, will speech be exercised in a way that promotes one's own and other's freedom, or will it be used, as Callicles does in the *Gorgias*, in the service of might is right, or as Kant puts it, in the service of the misanthropic vices of the desire for domination over others, greed, and ambition? Petrarch, in his essay *On His Own*

*Ignorance and That of Many Others* (which you read in Seminar III), laments that city where there are many "who practice philosophy and pass judgment without any knowledge. Much freedom reigns there in every respect, and what I shall call the only evil prevailing—but also the worst—far too much freedom of speech. Confiding in this freedom, the extremely inept often insult famous men, much to the indignation of the good. . . . So sweet does the word Freedom sound to everyone that Temerity and Audacity please the vulgar crowd, because they look so much like Freedom. . . . And the good do not oppose the licentiousness of the bad, because the bad are the greater number and more in favor with the public, which believes it to be expedient to let everyone talk as he likes. So deeply fixed in the mind is that word of Tiberius Casear: 'In a free state tongue and mind ought to be free.' They ought to be free, of course, but so that freedom remains free from injustice and injuriousness."<sup>67</sup> The politically granted right of free speech cannot by itself undo the fact or the effects of its being thus used. The task remains ever present. In the world in which we find ourselves, it takes fortitude to row with Petrarch upstream against the current of the mighty Po (one of my favorite images in the literature). Both how we think and how we talk matters. And, the issue is not simply a matter of a particular culture, or political, or socio-economic system. Its root lies in the nature of rationality itself. As Aristotle explains in his discussion of rational and non-rational potencies in *Metaphysics*, non-rational potency can only be realized in actuality, in act, in one direction. Fire can only heat, it cannot cool things down. To understand something, however, entails understanding both what a thing is and what it is not and so how we act

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<sup>67</sup>Francesco Petrarca, "On His Own Ignorance and That of Many Others," trans. Hans Nacbod, in *The Renaissance Philosophy of Man*, ed. Ernst Cassirer, Paul Oskar Kristeller, John Herman Randall (Chicago: The University of Chicago Press, 1948), 120-21.

on the basis of our knowledge always entails making a choice (even if we only do so unreflectively, rather than explicitly). The rational being understands both how to ignite the fire and how to quench it.<sup>68</sup> The appropriate action in a given case inherently introduces the question of what is the right thing to do. Repeatedly we come back to the question of how and why we use our powers of discernment and expression, our powers of reason and speech and, for that, an education in the liberal arts abiding by wisdom is indispensable.

At its best, the entire enterprise is itself one engaged in perpetual self-examination. For example, on the face of it Socrates' argument seems cogent. Only by undergoing the turn, by transforming the soul in the journey out of the cave and becoming like the good, can the soul truly come to know the good and, having once achieved this pinnacle, it follows that the actions springing from such a character will be good. Nonetheless, the criticisms of this position come as immediately as Aristotle's *Nicomachean Ethics*. However, agreement as to the primacy of inner freedom, indeed its indispensability for genuine outer freedom, persists through the ages after Plato (from Boethius, to Petrarch, to Milton, to Kant, to Tolstoy, to name authors cited here). In the eighteenth century, in reaction to the now dominant methodologies of the natural sciences for inquiry, concerted efforts are made to renew the liberal arts, and in particular to recover the *trivium*. These efforts were disseminated through *Vernunftlehren*, or texts for the instruction of reason (whose appearance begins in the seventeenth century). A central theme was the formation of judgment as the pedagogical goal of training in grammar and logic, contrasted with the French

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<sup>68</sup>Aristotle, *Metaphysics*, trans. W. D. Ross, in *The Basic Works of Aristotle*, ed. Richard McKeon (New York: Random House, 1941), IX, 2.

Enlightenment emphasis on the acquisition of knowledge in the dictionary mode of providing information. The texts further make clear that the discipline of the mind provided by studies in logic was no mere theoretical or academic exercise; rather, such discipline was deemed the *sine qua non* for the prudent and moral, just life.<sup>69</sup> The express purpose was to realize freedom from prejudice (unexamined opinion) and freedom from vice, that is from the twin defects of mind and will.<sup>70</sup>

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<sup>69</sup>Riccardo Pozzo, in his essay "Prejudices and Horizons: G. F. Meier's *Vernunftlehre* and its Relation to Kant" references Ernst Cassirer's interpretation of the "practical, life-oriented aspects of Baumgarten's and Meier's aesthetics, logic, and the doctrine of the human being (*Lehre vom Menschen*) as an epochal breach, which was characteristic for the 'Gesamtkultur of the eighteenth-century'. Through the venture of knowing the 'beautiful' by means of grammar, logic, and rhetoric, the renewed disciplines of the *trivium* 'were not simply logically legitimated, they were also . . . in a certain way ethically promoted and justified'" (*Journal of the History of Philosophy* 43 (2005), 202). The reference is to Cassirer's *Die Philosophie der Aufklärung*, 3<sup>rd</sup> ed. (Tübingen: Mohr, 1973), 471-73.

<sup>70</sup>The Port-Royal logic of the seventeenth-century focused on the problem of inattention in its emphasis on logic needed for training judgment for the affairs of life. Despite its Cartesian approach to semantic questions, it argued against the modern, scientific, theoretical conception of reason, against its reduction to "an instrument for acquiring the sciences." Arnauld's words (in his 1662 *The Art of Thinking, L'Art de Penser*) are polemical, but they illustrate the voices opposing the application of scientific methods to all areas of learning (Antoine Arnauld, *The Art of Thinking. Port-Royal Logic*, trans. James Dickoff and Patricia James [Indianapolis: Library of Liberal Arts, 1964]). Another example of the more influential exemplars of the *Vernunftlehren* are the writings of Thomasius. His under taking to improve the human capacities of understanding and will was published in his *Vernunftlehre* (1690/1691) and *Sittenlehre* (1692/1696) (in two

The quintessential philosopher of freedom of the modern era, Immanuel Kant, picks up the torch from his predecessors and contemporaries. Steeped both in the Latin literature and in the intellectual currents and pedagogical debates of his time, he engages virtually every facet of the conversation, both affirming goals of the age and critiquing proposed avenues to achieve them.<sup>71</sup> In his *Critique of Practical Reason*, he explicitly affirms that the consciousness of our “inner freedom” “is the best, indeed the only guard, that can keep ignoble and corrupting influences from forcing themselves into our minds.”<sup>72</sup> For Kant, this inner freedom is the very condition of the possibility for genuine outer freedom. In his essay *Toward Perpetual Peace*, he outlines the requisite relation of jurist and philosopher in the state, or by extension, the relation of actor and philosophical thinker at

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volumes each). In an earlier essay on prejudice (“*De Praejudiciis oder von den Vorurteilen*, 1689), he laid down the core motifs both of his own writings and of what would become the program of enlightenment throughout the century. See Peter Pütz, *Die deutsche Aufklärung* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1979), 16-17, for a summary of Thomasius’s enlightenment ideas.

<sup>71</sup> As I argue in my interpretation of Kant’s thought, he develops a plan of education whose divisions follow those of the spheres of the relation of the human mind to the world—theoretical, practical (that is, moral in the sense of the formation of character), aesthetic (judgments of beauty), teleological (in relation to nature), and virtuous (ethical action in the world)—and in the course of the plan he identifies the corresponding principles of the relation of the mind, of its correct and salutary use, in each case (G. Felicitas Munzel, *Kant’s Conception of Pedagogy. Toward Education for Freedom* [Evanston: Northwestern University Press, 2012]).

<sup>72</sup>*Critique of Practical Reason*, 161. Kant’s texts are cited from the standard German edition, *Kants gesammelte Schriften*. Ed. Preussischen Akademie der Wissenschaften. Berlin: Walter de Gruyter, 1900-.

the individual level, in such a way that judgment is neither subordinate to the vicissitudes of the arena of self-interest, nor disparaging of common life (that is, not secluding oneself in study and refusing to act).

To fill in the details of the story takes a book. So I will close here and leave you to ponder John Milton’s words on inner freedom (whose *Paradise Lost* is described by Kant as an example of what he means by the notion of the sublime):

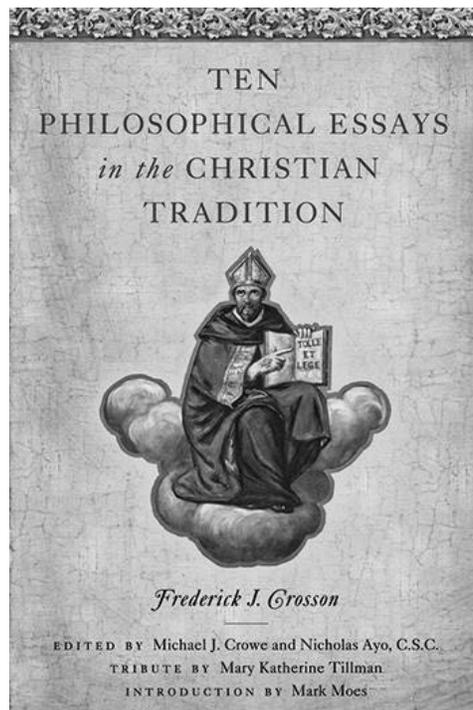
*Justly thou abhor’st  
That son [Nimrod], who on the quiet state  
of men  
Such trouble brought, affecting to subdue  
Rational liberty; yet know withal,  
Since thy original lapse, true liberty  
Is lost, which always with right reason  
dwells  
Twinned, and from her hath no dividial  
being:  
Reason in man obscured, or not obeyed,  
Immediately inordinate desires  
And upstart passions catch the government  
From reason, and to servitude reduce  
Man till then free. Therefore since he  
permits  
Within himself unworthy powers to reign  
Over free reason, God in judgment just  
Subjects him from without to violent lords;  
Who oft as undeservedly enthrall  
His outward freedom: tyranny must be,  
Though to the tyrant thereby no excuse.  
Yet sometimes nations will decline so low  
From virtue, which is reason, that no  
wrong,  
But justice, and some fatal curse annexed  
Deprives them of their outward liberty,  
Their inward lost.*<sup>73</sup>

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<sup>73</sup>John Milton, *Paradise Lost and Other Poems* (New York: New American Library, 1961), XII, 79-101.

**New Book:**  
**Professor Frederick J. Crosson,**  
***Ten Philosophical Essays in the Christian Tradition***  
**University of Notre Dame Press, 2015**

This spring, University of Notre Dame Press is publishing a new book containing the ten most important essays written by Professor Fred Crosson (1926–2009) during his distinguished career at Notre Dame. Graduates of the Program from 1952 to about 2000 need no introduction to this remarkable man, but later graduates will be interested to learn that Fred began teaching in PLS in 1952 (two years after its founding in 1950) and retired in 1998. Although his specialty was philosophy, he also taught numerous seminars, and in the 1950s a mathematics course. He also served as the second Chair of PLS, leaving that position in 1968 to serve for seven years as the first lay Dean of the College of Arts and Letters. From 1976 to 1982, he edited Notre Dame's *Review of Politics*. One of his most important positions began in 1997 when he was elected President of Phi Beta Kappa, the first Catholic to head that distinguished society. An inspiring teacher, he won the Sheedy Award, given annually to the most outstanding teacher in the College of Arts and Letters. His research contributions were numerous and highly regarded. His special areas of expertise were the philosophy of religion, political philosophy, and phenomenology.



Shortly before he died, he selected ten of his essays that he thought most worthy of attention. Father Nicholas Ayo and I took on the task of trying to get these published. We were greatly aided in this by PLS faculty member Mary Katherine Tillman, and PLS graduate Mark Moes, a professor at Grand Valley State University, both of whom contributed valuable essays on Fred Crosson's ideas in these essays. The essays themselves are far ranging. Four of the ten are on Fred's favorite Christian author, St. Augustine. Other essays treat Cicero, David Hume, Cardinal Newman, religion and natural law, and Catholic social thought. We highly recommend this collection to PLS graduates.

Should you wish to order a copy, you may do this through the internet by visiting <http://undpress.nd.edu/books/P03160?keywords=Crosson#description>. The price is \$35 and the planned publication date is May 2015.

Prof. Michael J. Crowe

P.S. As we go to press, we have learned that the Crosson family has generously decided that all royalties from the volume will go to the Program of Liberal Studies. M.J.C

# *Ten Philosophical Essays in the Christian Tradition*

**Frederick J. Crosson**

**Edited by Michael J. Crowe and Nicholas Ayo, C.S.C.**

**Tribute by Mary Katherine Tillman**

**Introduction by Mark Moes**

“Frederick Crosson may be considered one of the most learned Catholic philosophers of his generation. An ever-careful scholar, from the perspective of classical philosophy and, one may say, its medieval continuation, he has addressed some of the most pressing social and political issues of our day. Few possess his command of ancient and relevant modern texts in discussions of religion and its role in society. The depth of that learning is particularly evident in his review and assessment of Catholic social teaching since Leo XIII.”

—Jude P. Dougherty, Dean Emeritus, Catholic University of America

“In these deeply insightful and original essays, Frederick Crosson explores the primary role of rhetoric—the art of persuasion—in teaching and learning about Truth. Crosson believes science cannot explain the full range of human experience. A brilliant rhetorician himself, he draws on thinkers from Cicero and Augustine to Hume and Alasdair MacIntyre to shed light on what we can know of Truth, and how rhetoric relates to ‘phronesis’—the practical wisdom that most fully captures what it means to be human. *Ten Philosophical Essays in the Christian Tradition* is a unique and valuable contribution to the philosophy of mind.”

—Katherine Kersten, Center of the American Experiment

“*Ten Philosophical Essays in the Christian Tradition* unfastens many mysteries of Christian faith. As a master teacher, Frederick Crosson shows us how to find the way ourselves, to look for clues in the structure of works of scripture, theology, and philosophy revealing their hidden and more complex messages. To deepen one’s faith by intellectual curiosity and reasoned exploration is not popular in our culture, but for those pricked by perennial questions of human existence and the paradoxes of theology there is balm and inspiration to be found in these essays and in the way of seeking they evince.”

—Susan O’Shaughnessy,

Alwin C. Carus and M. Elisabeth Carus Professor of Philosophy, Concordia College

Frederick J. Crosson (1926–2009) was the Rev. John J. Cavanaugh, C.S.C., Professor Emeritus of Humanities in the Program of Liberal Studies at the University of Notre Dame.

## FACULTY NEWS

**Fr. Nicholas Ayo** wants to thank everyone whose prayers and good wishes were sent his way during the time of his open-heart surgery. He is now up and running again, and he thinks he received assistance from above and from below through the many good folks who were so solicitous.

Though Lent may be well done by the time you read this, a small inexpensive booklet entitled “Living the Gospel” takes one reflectively through the Gospel reading of every day in Lent 2015. Fr. Ayo recommends it, because the price is right and because he is author in search of reader.

**Chris Chowrimootoo** is currently working on his book manuscript, entitled *Middlebrow Modernism: Britten’s Operas and the Great Divide*. In November 2014, he presented material from his monograph at the Annual Meeting of the American Musicological Society in Milwaukee. He will also deliver the Keynote Address – entitled “Britten Minor: Sunken Civilizations or the Dialectics of Modernist Canonicity” – at the “Directions in Researching Post-1900 British Music” conference, to be held at the University of Surrey in April 2015.

**Michael J. Crowe**, who taught in PLS from 1961 to 2012, has recently offered courses at Forever Learning Institute, a senior center in South Bend. He continues to be active in research. In 2014, for example, he published in collaboration with Dr. Matt Dowd a fifty-two-page survey of the extraterrestrial life debate up to 1900. Another paper on the history of estimates of the percentage of planets that attain intelligent life will appear this summer in a Cambridge University Press volume. He will also be presenting a paper this summer at Notre Dame’s History of Astronomy Conference on Sir John Herschel. In conjunction with Fr. Nicholas Ayo, he has edited a collection of ten essays written by his late colleague Fred Crosson, which will be

published in May by University of Notre Dame Press. For information on this volume, see elsewhere in *Programma*.

In expiation for having spent the Spring 2014 semester in Jerusalem, **Steve Fallon** is serving this academic year as chairperson of the English Department, a challenge he has been happy to take on, though he regrets that it means time away from the Program. He returns to the fold in Fall 2015. While in Jerusalem, Steve and his wife, Joan, lived at Tantur, Notre Dame’s beautiful property in south Jerusalem adjacent to Bethlehem. The property houses the Tantur Ecumenical Institute, one of the many fruits of the vision of Fr. Ted Hesburgh. Steve taught a graduate Milton seminar of 27 students (ranging in age from the 20s to the 80s) at the Hebrew University and did some guest teaching at Al Quds University in East Jerusalem. Steve and Joan traveled widely in Israel and the West Bank, and they took the opportunity to visit Turkey, Jordan, and Greece. Steve is currently serving as president of the Milton Society of America. He was elected in 2014 to membership in the International Association of University Professors of English. He continues to pursue research on the converging interests of Milton and Isaac Newton, and his article on Milton and Wordsworth is forthcoming in the journal *Partial Answers*. In 2014 he published the lead essay, “Milton as Narrator of *Paradise Lost*,” in the *Cambridge Companion to ‘Paradise Lost.’*

**Walter Nicgorski** writes: “A warm greeting to so many of you whom I have taught and known in the Program. I delight in the opportunities to renew our associations at reunions, the summer symposium, and through your calls, e-mails, and visits on other occasions. It is heartening and ever renewing to be

reminded on many such occasions of the impact of your very special education on your lives, an impact not only imprinted on your successes but there also in how you handle life's inevitable adversities.

Since we last communicated, my wife and I spent an enriching month in and around Vienna where I taught and simply had visits of delight and pleasure to the Netherlands and Ireland. More of my work on Cicero the moral and political theorist has appeared, and this overall goes well. Much of my mentoring on campus now is focused on graduate students, and my interests continue to encompass the American founding and constitutional theory, the democratic theory of the likes of Strauss, Maritain and Simon, and the enduring challenge of thinking through the claims of faith and reason.”

**Pierpaolo Polzonetti** published an article on sacred music for violin and orchestra at the Basilica of Saint Anthony in Padua (“Tartini and the Tongue of Saint Anthony,” *Journal of the American Musicological Society* 67/2 [2014]: 429-486). He also published a smaller essay on opera in film (“Visconti’s Verdi: The Filmmaker’s Passion for the Great Composer,” *Italian Journal* vol. 20 no. 10 [2014]: 22-25). He gave invited lectures on “Perceptions of America in 18th-century European Music Culture” (Cornell University, October 2014) and on “God and Nature in Haydn’s *The Creation*” for the Bard Prison Initiative at the Eastern Correctional Facility in New York (March 2014). During the Fall semester, he taught an opera class at the Westville Correctional Facility as part of the Notre Dame and Holy Cross educational initiative. Two PLS students in his music class, Viviana Dewey and Shannon Kraemer, accompanied him in one of his class meetings at Westville, where they exchanged ideas during a wonderful class discussion, and subsequently helped some of the incarcerated

students with the research for their final papers.

**Phillip Sloan** has remained active both in teaching, research and some University service. In the summer of 2014, he helped initiate the Notre Dame Summer Institute in Science and Religion with a series of lectures. He also conducted a week-long alumni/ae seminar on the topic “What is Life?,” examining a range of readings from Aristotle to Hans Jonas (syllabus available on request.) In the fall of 2014, he again taught a section of the ICH course for the Program. He and his spouse Professor Katherine Tillman, were the invited Notre Dame representatives at the Installation of former PLS’er Gilberto Marxuach Torres (’89) as Presidente of the Sagrado Corazon Universidad in San Juan, Puerto Rico. He continues to work on his book *Mastering Life*, which he hopes to have ready for press within a year. He and Katherine continue to make their residence in nearby Holy Cross Village. Both of them continue to do part-time volunteer work at the Michigan City Maximum Security Prison.

**Katherine Tillman** was thrilled to represent Notre Dame, with her husband Phil Sloan, at the Jan. 21 inauguration of Gilberto Marxuach (PLS ’88) as president of the Universidad Sagrado Corazon in San Juan, Puerto Rico. Gil was the valedictorian of his Notre Dame graduating class. In his speech accepting the presidency he praised the contribution of PLS to his education. Katherine Tillman’s forthcoming book, *John Henry Newman: Man of Letters* is being published this Spring in the Marquette Series in Philosophy by Marquette University Press, Milwaukee WI. She has also enjoyed teaching a philosophy class to her peers in Holy Cross Village where she and Phil now live.

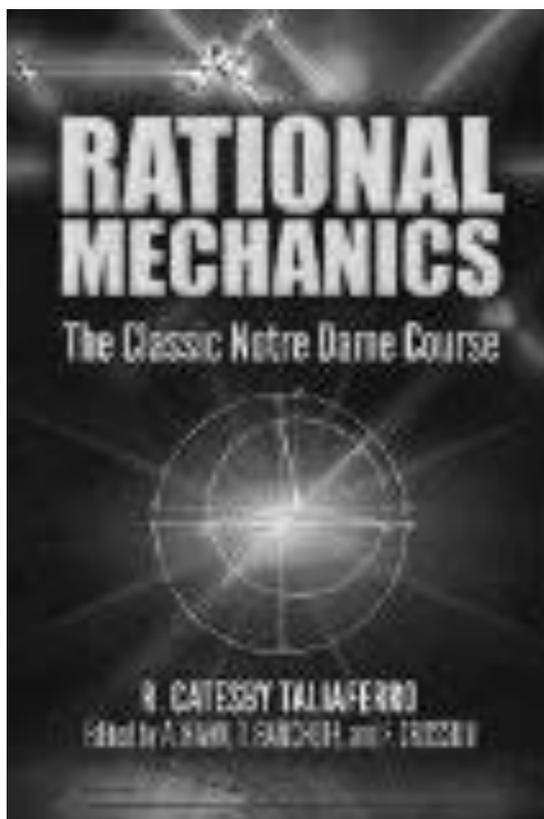
**New Book:**  
**Professor R. Catesby Taliaferro,**  
***Rational Mechanics: The Classic Notre Dame Course***  
**Dover Publications, 2014**

R. Catesby Taliaferro (1907–1987), a specialist in mathematics, taught in the Program of Liberal Studies from 1952 until about 1954. He subsequently joined Notre Dame's Department of Mathematics, where he remained until retiring in 1972. He had previously taught at St. John's College in Annapolis, Maryland, which is famous for its Great Books curriculum. Taliaferro had numerous accomplishments, including having completed the first translation into English of Claudius Ptolemy's *Almagest*, the most important Greek work on astronomy. He also translated Books I–III of Apollonius of Perga's *Conics*. Both books were included in the famous *Great Books of the Western World* series published by the University of Chicago.

Catesby Taliaferro was also a very charismatic and demanding teacher, whose Freshman Honors Mathematics and two-semester Rational Mechanics courses were fundamental for Arts and Letters math majors, as well as some PLS students. The high esteem in which his colleagues held him is indicated by their establishment of the Taliaferro Prize, given each year to the student who submits the best essay on a topic in the history and philosophy of mathematics.

In the last years of his life, Taliaferro prepared his Rational Mechanics course for publication. A number of his friends and former students have arranged for its publication. This includes Professor Alexander Hahn of Notre Dame's Mathematics department, Thomas Banchoff, a Notre Dame graduate who has had a distinguished career at Brown University, and PLS's own Professor Frederick J. Crosson and Otto Bird, who wrote a biographical introduction to the book. This 313-page paperback was published by Dover in September 2014. It presents in a historical fashion the development of mechanics from the Greeks to the theory of relativity. The mathematical sophistication needed to read the volume is such that readers would need a number of upper level college math courses for a full understanding. The title is *Rational Mechanics: The Classic Notre Dame Course*.

*Prof. Michael J. Crowe, who while a Notre Dame student in the 1950s took 13 credits with Professor Taliaferro, including his Rational Mechanics.*



## **STUDENT AWARDS**

### **2014 Willis Nutting Award**

**Robert D. Alvarez**

The graduating student who contributed most to the education of classmates and teachers.

Bobby is a missionary at The Farm of the Child in Trujillo, Honduras.

### **2014 Otto Bird Award**

**Iona M. Hughan**

The senior thesis judged to best exemplify the ideals of liberal learning.

“Dystopian Literature: Exposing the Risks of Mediation in a Technological Era”

Directed by Joseph Rosenberg

Iona will obtain her Masters of Education through Notre Dame’s ACE Program, teaching high school English in Tampa, FL.

### **2014 Susan M. Clements Award**

**Anne M. McCarthy**

A female senior who exemplifies outstanding qualities of scholarly achievement, industry, compassion and service.

Anne is teaching elementary school history and literature in Phoenix, Arizona

### **2014 Edward Cronin Award**

**Katherine R. Everett 2016**

For the best paper submitted in a PLS course.

“Savoring the Mystery: Immanence and Transformation in “To Autumn,”

This paper appears in this issue.

### **2014 Stephen Rogers Endowment for Graduate Studies**

**Brennan D. Kruszewski**

Brennan is pursuing a MD degree at Emory University.

### **2014 The Monteverdi Prize**

**Samantha Lessen**

### **2013 The Monteverdi Prize**

**John (Jack) Yusko**

## THE 2014 EDWARD J. CRONIN AWARD WINNER

### Savoring the Mystery: Immanence and Transformation in “To Autumn”

Katherine Everett  
Class of 2016

The struggle to accept life as it fully is, not as one would have it, is one of the greatest challenges of mortality. How can humanity possibly bear what Wordsworth in “Tintern Abbey” calls the “burden of the mystery,” the weight that trying to decipher the meaning and purpose of life can bring upon all of us? In Keats’ ode “To Autumn,” this weight is no longer seen as a burden, but truly as a gift.<sup>1</sup> The transformation of nature and time, as seen in the passing of seasons, should not invoke a sense of irreparable loss in us, but of deep, still gratitude. The immanence of God, of the sublime, is seen in nature as the spiritual world permeates the mundane. Keats’ much sought-after idea of “negative capability,” a quality of imaginative open-mindedness in which “a sense of beauty overcomes every other consideration, or rather obliterates all consideration,” is finally brought to fruition.<sup>2</sup> There is always music for those who listen, always beauty for those who are patient enough to see it unfold and fade in a moment of transitory bliss.

The poem is not a very lengthy; it’s comprised of only three 11-line stanzas, yet the images cause one to pause and linger

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<sup>1</sup> John Keats, *Selected Poems and Letters*, ed. Douglas Bush (Boston: Houghton-Mifflin, 1959), 247-48.

<sup>2</sup> John Keats, *Selected Poems and Letters*, ed. Douglas Bush (Boston: Houghton-Mifflin, 1959), 261.

over them. This is deliberate because the sounds of the words match what the words themselves are trying to express. Sibilance (“mists,” “close bosom,” “bless,” “moss’d,” “swell,” “sweet,” “cease,” “cells”) and o-sounds, both long and short (“mellow,” “bosom,” “load,” “round,” “gourd,” “more,” “flowers”), help construct an impression of combined pleasure and effort in the first stanza (1-11). The sun and season must “conspire” to “load and bless,” “bend,” “fill ... to the core,” to “swell” and “plump” and “set” and “o’er-brim” (3-11). Nature has been hard at work, not in a frantic manner, but in a steady outpouring. The stanza’s sensuality stems not just from gorgeous visions of fruit and flowers, but also from the overflow of energy, compressed into present tense, monosyllabic verbs.

The first stanza is a sensory swamp, but it does not portray as frenzied an atmosphere as one might expect. The “mists and mellow fruitfulness” lend mildness and calm to the action, which is the steady culmination of an entire summer’s work (1). The word “mist” signals a literal implication that the setting is an early autumn morning, as well as a reminder of the inherent mystery and lack of clarity humanity is bound to encounter. The “trees” and “vines” that climb high and crawl low are full of mature fruit and nuts; the flowers keep blooming, the beehives are overflowing with honey (4-5). It has taken all summer to grow the sweetest, densest, most delectable portion of the harvest. The

end of summer is literally the fruition, the steady outpouring of gifts and grace.

But it is summer, not autumn, that has “o’er brimm’d” the “clammy cells” of the honeycombs in the beehives (11). Early autumn is really summer’s climax. There are so many images of gift throughout this first stanza; the sun and autumn “conspire” together to determine how most fully to “bless” nature with abundance (3). And they are not just bestowing abundance, but “more, / and still more” (8, 9). Since so many gifts have been given, the overabundance signals that the harvest *has* to come. The sun is “maturing” out of necessity, but what will happen when it is eventually fully mature? (2). Keats gives only the buzzing bees the burden of thought in the first stanza, saying, “they think warm days will never cease” (10). Consciousness doesn’t disappear completely from the poem, but Keats’ refusal to succumb to anxiety sets this ode apart from his others. In this final ode, the poet’s ego is absent, and this absence signals his developing powers of negative capability.

Of course, the poem is not merely a raw record of sensation, but retains touches of formal rhetoric. “Who hath not seen thee oft amid thy store?” the poet asks at the beginning of the second stanza, shifting the metaphor to see autumn as a harvester at rest. The spectacular gifts of the first stanza have stopped flowing; though the flowers live on and the fields are only “half-reap’d,” time has still passed (16). The slackening of time is sensual, though the pleasures are subtler when contrasted with the visual riot of the first stanza. The sounds of the second stanza are softer too, repeating many *f*’s and *w*’s: “hair soft-lifted by the winnowing wind,” “half-reap’d furrow,” “fume,” and “twined flowers” (14-17). The drowsy, gentle imagery is coupled with a dramatic compression of time: the reaper has already amassed a “store” in his granary, the wind

winnows by separating grain from chaff, and the lush growth has become overgrowth of “twined flowers” (18).

Autumn is next conceived as a “gleaner,” a kind of harvest scavenger who painstakingly picks over what the “hook” has left behind (19, 20). Finally, autumn, as if it has all the time in the world, watches the cider ooze through the press, drop by drop. The apples that weighed down the “moss’d cottage trees” have now ripened, fallen, and been crushed (5). The “twined flowers” that it has previously spared are now compressed, preserved, and distilled (18). The harvest is over. Autumn, who conspired with the sun to put summer into overdrive, sending the bees into a frenzy of effort, is now under its own spell, “drows’d with the fume of poppies” (17). The harvest seems slow and rather imprecise, which portrays the three stages of the gathering process necessary to get every last part of the abundance. There is a reason autumn is so relaxed in this stanza; it knows that eventually everything will winnow down and ooze out. All it must do is give a “patient look” to all that it has created and collected (21).

The third stanza begins with the closest example of an abstract statement or philosophical musing one finds explicitly in the poem. Keats asks, “Where are the songs of spring? Ay, where are they?” (23). These rhetorical questions bring to mind that tender season, now far in the past. Spring’s promise of growth and summer’s overwhelming bounties are finished; it is the fate of any creation. It also implicitly asks where the songs will be in the future; will spring ever truly return? Are the songs merely past, or have they irreparably vanished? In two of Keats’s other odes, he tries to reconcile the surrender of life’s beauty to death by affirming its endurance in art, memory, and myth. “Thou wast not born for death, immortal Bird! / No hungry generations tread thee down,” he proclaims

in the “Ode to a Nightingale.”<sup>3</sup> Meanwhile the figures in the “Ode on a Grecian Urn” are “For ever panting, and for ever young; / All breathing human passion far above. . . .”<sup>4</sup> In this poem however, there is no need to reconcile this surrender; it simply is. The beauty of life is not found in its endurance, but in the paradox of ever-changing stillness and softness. Just as before one heard the “swell” of late summer’s bounty, the whistle of the “wind” during high autumn, there is music to be heard even now, at the end of autumn and of all things (7, 15).

The poem’s last stanza offers a gentle sort of resolution, though it is only found in an ever-unfolding present tense. The setting is now early evening, and the emptied fields look warm under a pink-tinted sky. The sense of immanence, of pure being, is emphasized over transcendence. The “barred clouds” converging with what are now “stubble-plains” results in a gentle meeting of heaven and earth (25-26). The clouds, not the earth, are the entity that reaches out to “touch” the barren fields (26). The setting sun has finally reached its previously promised maturity, the same maturity humanity reaches when its burden is relieved: accepting the unknown with calm and grace. Even in the emptiness of nature, in the desolation of a landscape, there is beauty to be found.

The images found in the third stanza are beautiful, but perhaps more striking are the sounds depicted: down by the river, one hears the “wailful choir” as the “small gnats mourn,” while over on the hillside the lambs bleat (27). In the hedges the crickets sing, the robin harmonizes in the garden, and

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<sup>3</sup> John Keats, *Selected Poems and Letters*, ed. Douglas Bush (Boston: Houghton-Mifflin, 1959), 205-07.

<sup>4</sup> John Keats, *Selected Poems and Letters*, ed. Douglas Bush (Boston: Houghton-Mifflin, 1959), 207-08.

swallows twitter overhead. It is very appropriate that the first song one hears in late autumn is the only one characterized by sadness. Some might be puzzled why Keats would describe creatures as mourning; doesn’t this dismantle his entire premise of accepting life as it comes? However, this would be a wrong conclusion; there must be some room for sadness if one is expected to embrace the whole of life. What is crucial here is that there is no anxiety associated with the sadness, and no desire to get rid of the pain. It is simply one of many songs of nature found in autumn. Keats would agree with Wordsworth that the music of humanity is “still” and “sad,” but it also full of splendor and wonder.

Keats strikes a melancholic note in his description of the gnats, but the rest of the musicians seem to have no particular emotional depth; they bleat, trill, whistle, and twitter, as is their nature. It is getting late, and the prospect of decay is everywhere, but its touch is light: “soft-dying day,” “borne aloft / Or sinking as the light wind lives or dies” (25-29). It’s hard not to notice, after a few readings, that although the closing scene is imbued with a sense of mortality, autumn’s song sounds much like spring’s would. After all, the birds and the lambs, although now “full-grown,” would have sung and bleated in May as well (30). The four distinct seasons, with all their sensual variety, are one forward motion whose end is always death. To savor the mystery found in nature and time, to let oneself be “borne aloft / or sinking” depending on the wishes of the wind; this is to truly live (28-29).

Keats doesn’t make any overt attempt to reconcile autumn’s tragic nature; he makes no claims for transcendence or eternal life. He takes pains to rescue and preserve the season whole, deterioration and all. This poem very clearly moves in threes as it goes from high summer, to autumn, to almost the coming of winter; as from morning, to

afternoon, and to evening; as from its fruitfulness, to its labor, and to its ultimate decline. Life's sweetness and bitterness, its living and dying, is contained in the very nature of autumn. While there are set seasons, there is no cold, calculating force or system governing them. All of the imagery found in the poem is warm, and sensual, and soft. Just as the gifts of abundance often are messy and overflow, just as the harvesting is imprecise and varied, so also is the wind not in governance of itself; who know whether it will live or die? (29).

Keats brings us "to autumn," and leaves us there, only hinting at what might be beyond this season, and beyond death. He suggests that we "think not of" the past or the future, but reflect on the immanence of God, whom one can still see and hear all around, if only for a moment longer (24). The birds have not yet left the skies, but are singing and "gathering" still; one can appreciate the music, while the music still lasts (33). The scene is forever unfolding, perfect in its paradox of action and stillness. One is ready for winter, but it is not here quite yet.

## 2014 SENIOR THESIS TITLES

Robert Alvarez	Theodicy after the Shoah: Toward A Praxis of Love	Jennifer Martin
William Baker	Dante's Political Philosophy in the Monarchia	Bernd Goehring
Nicholas Blashill	Adam Smith, David Hume, and the Epistemology of <i>Wealth of Nations</i>	Thomas Stapleford
Christopher Brandt	Madness in Method: The Nature and Effects of Hamlet's 'Antic Disposition'	Stephen Fallon
Brendan Coyne	Evaluating Secularization Theory in the French Catholic Church	Jennifer Martin
Maria Diamond	The Pedagogical Nature of Suffering in Dante's <i>Purgatorio</i> : A Commentary on Cantos 10-15	Julia Marvin
Elizabeth Everett	The Measure of All Things: Plague Narratives and the Quest for Meaning in the Ancient World	Henry Weinfield
Theodore Glasnow	"My Brain Made Me Do It": Neurological Determinism and Criminal Law	Francesca Bordogna
Gabriel Griggs	"Active Love" in <i>The Brothers Karamazov</i> : A Response to Ivan Karamazov's Problem of Suffering	Jennifer Martin
Matthew Hayes	Collodi's Evil Child: <i>Pinocchio</i> and Cesare Lombroso's Theory of Criminality	Sabrina Ferri Joseph Rosenberg
Megan Hsu	Tensions of Tradition and Modernity: TCM in China Today	Francesca Bordogna Dian Murray
Iona Hughan	Dystopian Literature: Exposing the Risks of Mediation in a Technological Era	Joseph Rosenberg
Kelsey Kelleher	Philosophical Misappropriations of Holocaust Memoirs: A comparative contemplation of the tensions between the Holocaust literature of Primo Levi and Viktor Frankl and the existing oversimplifications of their work	Gretchen Reydams-Schils
Yeji (Shelley) Kim	Female Suicide and Strategic Self-Inscription in Second-Generation Asian American Culture	Lionel Jensen Gretchen Reydams-Schils

Brennan Kruszewski	The Book and the Body: Medical Education in the Middle Ages and the Early Renaissance	Bernd Goehring
Shannon Lewry	Pro-Migrant Responses to Anti-Immigrant Legislation: A Case Study of Immigration Advocacy in Post-Civil Rights Alabama	Kraig Beyerlein Gretchen Reydams-Schils
Robert Longtin	Hobbes and Somalia: A Comparison of the Actual to the Theoretical for a Better Understanding of Both	Paul Ocobock G. Felicitas Munzel
Sarah Lovejoy	Vacuum as Analogy: Blaise Pascal and Robert Boyle on Reason and Justifiable Belief	Thomas Stapleford
Kelsey Manning	Illustrating Dante's Sodomites in the 20th Century: Rauschenberg and Phillips As Literary Commentary	Tracy Bergstrom
Anne McCarthy	Jonathan Swift: The Other among His Own People	Julia Marvin
Gilbert (Connor) McCurrie	The City-Image of Granada in Relation to the Spanish Empire	Leonardo Francalanci Joseph Rosenberg
Stephanie McKay	The Influence of Patient Autonomy: How the Principle has Shaped BRCA Testing at the Commercial and Clinical Levels	Francesca Bordogna
Christian Myers	Where Are We Headed: Concussions in Boys' Youth Lacrosse	F. Clark Power
Romel Nicholas	Philosophical Considerations on the Phenomenon of War: Assessing the Implication of Inevitability	G. Felicitas Munzel
Monica Noguera	Obedience as the Greatest Imperative: Eve's Transgression in Milton's <i>Paradise Lost</i>	Stephen Fallon
Catherine Porto	The Guiding Hand: The Spirit of Skepticism in Montaigne's Quest for Truth	Henry Weinfield
Caroline Ramsey	Financial Starvation and District Devastation: Current Crisis in the School District of Philadelphia and a Vision for a Brighter Future	F. Clark Power
Matthew Rhodes	<i>Passionibus Christi Participemur</i> : Benedict's Conception of Monasticism Through the Lens of Prologue 50	Denis Robichaud

Gina Rogari	Serving the World or Serving Yourself? The Perceived Impacts of University-Sponsored Short-Term International Volunteering	F. Clark Power
Jonathan Schommer	“Piti piti zwaso fè niche.”—“Little by little the bird makes his nest”: An Assessment of the Incubator as a Tool for Developing a Sustainable Haitian Housing Model	Thomas Stapleford Alexandros Taflanidis
Christopher Smith	“God, Am I Like the Rest After All?": James, Fitzgerald, and the Inescapable Narcissism of the American Expatriate Writer	Joseph Rosenberg
Elizabeth Snyder	The Centrality of Relationships: An Aristotelean Analysis of the Beatitudes	G. Felicitas Munzel
Claire Spears	The Classic as Guide	Henry Weinfield
Lawrence Stansberry	Violence as Virtue in <i>The Aeneid</i> : Corroding the Family, the State, and the World	Gretchen Reydams-Schils
Quinn Whalen	The Joint-Stock World: Melville’s Use of Economic Imagery in <i>Moby Dick</i>	Julia Marvin
Thomas White	Machiavelli and Cesare Borgia: Two Men, Two Lives, One Political Philosophy	Denis Robichaud Zygmunt Baranski
Regina Wood	Religious Experience as Integral to the Self: William James’s Development from <i>Principles of Psychology to Varieties of Religious Experience</i>	Francesca Bordogna
John (Jack) Yusko	A Leviathan Rises in Rome: The Italian Republic in Crisis	Denis Robichaud

## Inauguration of Alumnus Gilberto J. Marxuach Torrós '88



Swearing in of Gilberto by the Head of the Board of Trustees, Jose Raphael Fernandez (ND class of 1982)

### **This is the official press release:**

Gilberto J. Marxuach Torrós was formally installed on January 21, 2015, as the tenth President of the Universidad del Sagrado Corazón (University of the Sacred Heart) in Santurce, Puerto Rico. He comes to this position after a distinguished career in law, business and public service, during which he was closely involved in a variety of educational initiatives. He holds a Juris Doctor from Yale Law School and a Bachelor of Arts, Summa Cum Laude in the Program of Liberal Studies from the University of Notre Dame, where he was the Valedictorian of the 1988 Commencement Exercises.

Universidad del Sagrado Corazón (USC), the oldest private educational institution in Puerto Rico, was established in 1880 by the religious order of the Society of the Sacred Heart as an all-girls school. In 1935, the government recognized its higher education offerings and the Colegio Universitario del Sagrado Corazón was established. In 1970, the Sisters of the Sacred Heart transferred the governance of the Institution to a lay Board of Trustees; in 1972 a coeducational policy was approved, and in 1976, the official name was changed to Universidad del Sagrado Corazón.

Since its founding, in 1880, the educational project known today as the Sacred Heart University has contributed to the formation of prominent citizens and professionals in positions of leadership in the public and private sectors in Puerto Rico and other countries.

The full video of his installation and his acceptance speech and the announcement in the local newspapers are available at:

- The full video of the inaugural Mass, Gilberto's installation and his acceptance speech is available at:  
<http://new.livestream.com/radoramapr/posesionmarxuach/videos/74494320>
- Media coverage: <http://sagr.co/marxuach1>



Gilberto, pictured with his wife Ana Maria, taking the oath of office with Archbishop Mon. Roberto O González Nieves, OFM. Archbishop of San Juan.



Professor Katherine Tillman and Phillip Sloan attended the event. There was a long tribute to Professor Tillman and PLS for the inspiration behind Gilberto's career. Here is a photo of Professor Tillman as the audience applauded her:



## ALUMNAE/I NEWS

The editorial staff of *Programma* welcomes contributions and reserves the right to edit them for publication. For information about becoming a class correspondent, please contact the Program of Liberal Studies Office.

### Please help us update our alumni database!

Send us your current email address, mailing address, and phone number. If you would like to let your classmates know what you are doing these days, please include an update as well.

You can forward your information to [pls@nd.edu](mailto:pls@nd.edu) or call the office at 574-631-7172.

#### Class of 1954

#### Class of 1955

(Class Correspondent: George Vosmik, 21151 Lake Rd., Rocky River, OH 44116-1217, [vosflyty@sbcglobal.net](mailto:vosflyty@sbcglobal.net))

#### Class of 1956

Added by the PLS Office:

**Jackson (Jack) Sigler**, aged 80, died May 13, 2014 in Tampa. A resident of Tallahassee since 1999, Jack worked as an independent scholar, publishing nationally and internationally on French history of the Revolution and First Empire. He also conducted interviews of military veterans for the FSU Oral History Program and the Library of Congress Veterans History Project. Born in Chicago, Jack grew up in Spirit Lake, IA, received his B.A. (1956) from Notre Dame University, his M.A. from the American University in Washington, D.C., and his Ph.D. in French history from the Florida State University in 2006.

Jack served as an officer in the U.S. Army, and then worked for several years in Iran and Egypt before joining the Foreign Service. As a specialist in Middle Eastern and political-military affairs, his postings before retirement in 1991 included Saudi Arabia, Pakistan and the UAE. He also served as Special Advisor to the Commander-in-Chief, U.S. Central

Command in Tampa, Florida. At the time of his death, Jack was active in the Alliance Française de Tallahassee, the Spanish militia at Mission San Luis, the Massena Society, FSU's Institute on Napoleon and the French Revolution, the International Napoleonic Society, the Society for Military History, the Napoleonic Historical Society, and the Middle East Institute.

#### Class of 1957

(Class Correspondent: Ray McClintock, 3846 Orlando Cir. W., Jacksonville, FL 32207-6145)

Added by the PLS Office:

We regret to report the death of **Thomas I. Black, Sr.** who died October 15, 2014. Tom spent much of career in education, including serving as Principal of Christ the King Catholic Grade School in South Bend. Tom's obituary can be read at <http://www.hahnfuneralhomes.com/obits/obituary.php?id=625503>

#### Class of 1958

(Class Correspondent: Michael Crowe, PLS, 215 O'Shaughnessy Hall, University of Notre Dame, Notre Dame, IN 46556, 574-631-6212, [crowe.1@nd.edu](mailto:crowe.1@nd.edu))

Added by the PLS Office:

On 10 February 2014, **William Griffith** died as the result of a fall. Bill taught

philosophy for fifty years at George Washington University, where he truly distinguished himself. For an obituary from the *Washington Post*, see: [http://www.washingtonpost.com/local/obituaries/william-b-griffith-gwu-philosophy-professor-for-50-years-dies-at-77/2014/03/01/8cf6bf5e-a0ba-11e3-b8d8-94577ff66b28\\_story.html](http://www.washingtonpost.com/local/obituaries/william-b-griffith-gwu-philosophy-professor-for-50-years-dies-at-77/2014/03/01/8cf6bf5e-a0ba-11e3-b8d8-94577ff66b28_story.html)

**Class of 1959**

**Class of 1960**

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**Class of 1961**

Added by the PLS Office:

**John Osipowicz**, after forty years of teaching, retired and now writing mystery books. Check them out on Amazon.

None of the criminals were modeled after any of his recalcitrant students.

**Class of 1962**

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**Class of 1963**

**Class of 1964**

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**Class of 1974**

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**Class of 1975**

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**Class of 1976**

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### **Class of 1977**

(Class Correspondent: Richard Magjuka,  
Department of Management, Room 630C,  
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Bloomington, IN 47501, rmagjuka@aol.com)  
Added by the PLS Office:

**Anne Dilenschneider** wrote: "As a result of my work in the field of restorative justice, and particularly my work with Native Americans since 1991, I've been named a South Dakota Humanities Council Scholar.

As a Scholar, I will have opportunities (funded by the South Dakota Humanities Council and the National Endowment for the Humanities) to travel the state and share how a cross-cultural group of us have been doing the work of "Healing Our Shared Past: The Canton Asylum for Insane Indians" (1902-1933). This insane asylum in Canton, SD (near Sioux Falls) was the real threat behind the boarding schools. I usually share this story with fellow Scholar Jerry Fogg. Jerry is an internationally-recognized artist from the Yankton Sioux Oyate and, like me, he is one of the Keepers of the Canton Native Asylum Story. The other topic I have been asked to share is "Walking the Road of Forgiveness" based on my cross-cultural PhD research, and my work as a story holder with the Keepers of the Canton Native Asylum Story, and with the North American Institute for Indigenous Theological Studies.

<http://www.sdhumanities.org/a-f.htm> (look for my name)

I am also part of the team planning the next two conferences of the National Association of Native American Studies (for educators, academics, and others) to be held in Sioux Falls in 2016 and 2018."

### **Class of 1978**

### **Class of 1979**

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### **Class of 1980**

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### **Class of 1981**

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### **Class of 1982**

### **Class of 1983**

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### **Class of 1984**

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### **Class of 1985**

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### **Class of 1986**

(Class Correspondent: Margaret (Neis)  
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### **Class of 1987**

(Class Correspondent: Terese Heidenwolf,  
49 W. Church St., Bethlehem, PA 18018-  
5821, heidenwt@lafayette.edu)

**Nick More's** book, *Nietzsche's Last Laugh*, has been published by Cambridge University Press.

### **Class of 1988**

(Class Correspondent: Michele Martin,  
3106 Voltaire Blvd., McKinney, TX  
75070-4248, mmmartin99@hotmail.com)  
Added by the PLS Office:

**Gilberto J. Marxuach**, has been named president of the Universidad del Sagrado Corazón in San Juan, Puerto Rico. Please see pages 35-6.

### **Class of 1989**

(Class Correspondent: Coni Rich, 1529 South Lake George Drive, Mishawaka, IN 46545, 574-271-0462, conijorich@aol.com)

Added by the PLS Office:

We are saddened to hear that **Christine Dombrowski Uba** passed away in April. Here is her obituary:

<http://www.legacy.com/obituaries/chicagotribune/obituary.aspx?pid=170825723>. Please keep Mark and their children in your prayers.

### **Class of 1990**

(Class Correspondent: Barbara Martin Ryan, 45 Westmoreland Lane, Naperville, IL 60540-55817, jbryan45@att.net)

### **Class of 1991**

(Class correspondent: Ann Mariani Morris, 101 Raymond Rd., Sudbury, MA 01776-3454, annie@rickmorris.com)

### **Class of 1992**

(Class correspondent: Jennifer Adams Roe, 642 E. 3<sup>rd</sup> Street, Newport, KY 41071-1708)

### **Class of 1993**

(Class correspondent: Anthony Valle, 147-55 6<sup>th</sup> Ave., Whitestone, NY 11357-1656)

### **Class of 1994**

### **Class of 1995**

(Class Correspondent: Andrew Saldino, 125 Sun Haven Lane, Boone, NC 28607-8922)

### **Class of 1996**

(Class Correspondent: Stacy Mosesso McConnell, 50600 Woodbury Way, Granger, IN 46530, smosesso@aol.com)

### **Class of 1997**

(Class Correspondent: Brien Flanagan, 2835 NE Brazee Court, Portland, OR 97212-4946, bflanagan@schwabe.com)

### **Class of 1998**

(Class Correspondents: Katie Bagley, 1725 New Hampshire Avenue NW, Apt. 201, Washington, DC 20009-2541, Katie.bagley@gmail.com, and Clare Murphy Shaw, 4448 Frances, Kansas City, KS 66103-3533)

### **Class of 1999**

(Class Correspondent: Kate Hibe Fritz, 11424 Rokeby Avenue, Kingston, MD 20895, kefritz@gmail.com)

Added by the PLS Office:

**Jamie Saul** was mentioned recently in the article, "*Untouchable: Children of God*" in *Notre Dame Magazine*. Jaime helped produce a documentary on the trafficking of underage girls from villages in Nepal to the red light districts of India. The film won the humanitarian award at the Newport Beach Film Festival.

### **Class of 2000**

### **Class of 2001**

### **Class of 2002**

(Class Correspondent: Ricky Klee, 2010 Hollywood Place, South Bend, IN 46616-2113, rklee3@gmail.com)

### **Class of 2003**

### **Class of 2004**

### **Class of 2005**

Shared by Prof. Michael Crowe for **Erica Bove Mahany**:

First some background: After graduating from PLS in 2005, Erica enrolled in Medical School at the University of Vermont. While there she married a graduate student in chemistry, Nathan Mahany, who was himself planning on a career in medicine. After receiving her M.D. degree, she received a residency in Obstetrics and Gynecology at Columbia University in New York. Two years ago, Erica and Nate had their first child,

Lincoln. In spring, 2013, she was offered a fellowship at the University of Michigan Health Systems specializing in Reproductive Endocrinology and Infertility.

On July 29th, 2014 she emailed me:  
All is well here. Our family is growing--Baby #2 is due three weeks from today. So perhaps the 4 (!) of us will make it to ND soon. I am quite happy with my training at the U of M. I am so grateful to be in this field of reproductive endocrinology and infertility. I could not imagine a more meaningful job. I am able to help get patients pregnant every day, and the endocrine disorders are fascinating as well. I love the relationships I am able to develop with patients. In an era of the decline of the doctor-patient relationship, I feel my experience is quite the opposite.

Since completing my residency, I have been able to return to reading for pleasure as well as writing. I am thinking about how to incorporate reading and writing as a therapeutic modality for my patients. I am reading an excellent book now, "God's Hotel" by Victoria Sweet. I highly recommend it.

Our son, Lincoln, is 21 months and loves to read. We will continue to encourage this and he is on the list for a Catholic daycare in Toledo for July 2015. Nate is working hard and learning a lot in his Family Medicine residency. We are all happy that intern year is over and look forward to seeing him more this year.

In late August, two further emails arrived from Erica, these in reply to my asking about "Baby #2."

Yes, Alton Theodore arrived on 8/24, weighing 7lb 15oz. We are doing well!

A few hours later this was followed by a second email:

I should have sent a picture! See attached.



**Class of 2006**

**Class of 2007**

**Class of 2008**

**Class of 2009**

**Class of 2010**

**Class of 2011**

**Class of 2012**

**Class of 2013**

**Class of 2014**

## **MANY THANKS TO ALL CONTRIBUTORS**

### **Contributions Received at the PLS Office for Support of *Programma* and the Program of Liberal Studies since the Last Issue**

The Program of Liberal Studies is home to a distinguished group of scholar-teachers committed to a vision of the power of a liberal arts education centered on the Great Books. Program faculty members strive to establish an intellectual, social, and spiritual community for students. These efforts often rely on the generosity of the University's alumni/ae to meet with success.

We are fortunate to be at Notre Dame, a university that receives enthusiastic support from its alumni and alumnae. Many of our graduates, however, may not know that it is possible to earmark a gift by specifying the unit to receive it in a letter accompanying the donation.

As I have written to some who have contributed to the Program in recent years, I am deeply grateful not only for the financial support but for the continuing vote of confidence in the department, its faculty, and its students. I have been asked to tell potential contributors that, if you wish to have your gift recorded in the current tax year, you should time the contributions to arrive before December 10. After that point, Debbie is likely to be on vacation, and checks might not be processed until the New Year.

When responding to the Notre Dame Annual Fund, please consider donating to the Program of Liberal Studies.

If you would like to make a gift of any kind, contact:

Gretchen Reydams-Schils  
Chair, Program of Liberal Studies  
215 O'Shaughnessy Hall  
Notre Dame, IN 46556  
[prlibst@nd.edu](mailto:prlibst@nd.edu)

We heartily thank you for your support of our programs.

### **Contributions to the Rev. Nicholas Ayo, C.S.C. Award**

A new award established to honor Nicholas Ayo after his retirement from teaching in the Program.

Beth Zangmeister McCormick

## **Initiation of Frederick Crosson Scholarship Endowment**

In honor of this *éminence grise* and beloved teacher in the Program, a scholarship endowment in his name has been initiated by Paul O. Radde, Class of 1962.

For an endowment of this type, a minimum of \$50,000 (in hand, not just as pledges) will be required by the end of December 2015. If by that time the minimum amount has not been reached, the funding will be transferred to the PLS general purposes account.

As with the other PLS funds, contributions earmarked for the Crosson Scholarship Endowment can be sent in care of the Program of Liberal Studies to the department's address, 215 O'Shaughnessy Hall, Notre Dame, IN 46556.

Edward Barnidge  
Joseph Miller  
Ann Nicgorski  
Paul Radde  
James Skahan, Jr.  
James Wyrsh

## **Contributions to the Otto A. Bird Fund**

This is a tribute to the faculty member who worked with Mortimer Adler in founding the General Program. Otto A. Bird started the department in 1950. This award recognizes the graduating senior who wrote the year's outstanding senior essay. The announcement of this award is keenly anticipated each year at the Senior Dinner, when students and faculty gather to celebrate the completion of the final requirement for graduation.

## **Contributions to the Calcutt PLS Excellence Fund**

Established by the Calcutt family for the purpose of student recruitment and allowing for team-teaching in the Program.

## **Contributions to the Program of Liberal Studies Center for the Homeless Project**

In 1998 the Program of Liberal Studies began a community outreach seminar with students from the South Bend Center for the Homeless. The World Masterpieces Seminar runs for the entire academic year. Contributions help defray the cost of the books and outings to plays, concerts, and operas.

## **Contributions to the Susan Clements Fund**

Susan was an extraordinary student and a remarkable young woman who graduated in 1990. She was preparing for a career as a scholar and teacher when she met an early and tragic death in 1992. This award is presented each year at the Senior Dinner to a woman among the Program of Liberal Studies graduating seniors who exemplifies outstanding qualities of scholarly achievement, industry, compassion, and service.

Mr. & Mrs. Robert Clements  
Mrs. Dana Rogers

## **Contributions to the Edward J. Cronin Fund**

The Cronin Fund both honors a legendary teacher and helps to reward (and thus to encourage) undergraduate efforts to write lucidly and gracefully. The Award is for the finest piece of writing each year by a student in the Program of Liberal Studies. This is a distinct honor; it constitutes the Program's highest prize for writing in the course of ordinary course work. Your gift will help us to recognize Program students who meet the high standards for writing set by our invaluable senior colleague.

## **Contributions to the Jay Kelly Memorial Scholarship**

The Jay Kelly Memorial Scholarship was established in memory of a PLS student who came to Notre Dame in the fall of 1988. He battled cancer for two years and passed away after his junior year of college. This award, commemorating Jay's spirit, is awarded annually to a junior in the Program who is in financial need.

## **Contributions to the Willis D. Nutting Fund**

The Willis Nutting award was established to memorialize one of the great teachers in the Program. Those who taught with or studied under Willis remember his gentle style, his clever wit, and his deep faith. The Willis Nutting tree outside the Art Department bears this motto from Chaucer: "And gladly wolde he lerne, and gladly teche." This was his style, and we hope that it will always be yours as well. The Award is for "that senior who has contributed most to the education of his or her fellow students and teachers."

Thomas Scanlon

## **Contributions to the Stephen Rogers Memorial Fund**

Stephen Rogers graduated from our department in 1956. He later became a remarkable asset to our department faculty. Steve was physically challenged; he was blind. In 1985, Steve died during the final portion of senior essay time. We can't think of a better way to keep Steve's ideals alive than to fund a scholarship in his name. The Stephen Rogers Fund helps us to assist worthy students facing unexpected financial difficulties. The fund is given to the PLS student with the most financial need. On more than one occasion, the Fund has allowed students to remain in school when otherwise they would have had to withdraw.

Kathleen Lach-Rowan  
Elizabeth Drumm & John Muench  
Carl Munana  
Rachel Nigro Scalish

John Michael Sigler  
Daniel Smith  
Gregory St. Ville

## **Contributions to the Richard T. Spangler Fund**

This newly established fund in honor of PLS alumn Richard Spangler (class of 1977) is designated for stipends to cover part of the cost of attendance of our yearly Summer Symposium for alumni/ae, in which Richard has been an enthusiastic and dedicated participant. For more information regarding the stipends, please contact the departmental office [pls@nd.edu](mailto:pls@nd.edu).

Michelle Avolio  
Laura Carlyle Bowshier  
David Carlyle  
Thomas Coffey  
Joseph Connelly  
Thomas Devine  
Joseph Erpelding  
Robert Gabriel

J. Eugene Gorman  
Daniel Green, Jr.  
Robert Maday  
John Marcotte  
Timothy Marcotte  
Charles McKenna  
William Mueller  
Mitchel Thomas, Jr.

## **Contributions to the University Designated for PLS since the Last Issue**

These contributions provide the department funds for the many faculty and student functions (Opening Charge, Christmas Party, Senior Dinner, Senior Brunch), office equipment, and much more. They also provide us the means to send *Programma* to over 2,200 alumni/ae all over the world.

Richard Allega	Michael Leary
Erin Bartholomy	Anne Marie Janairo Lewis
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Theodore Becchetti	Robert McClelland
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