



PROGRAMMA

A Newsletter for Graduates of the Program of Liberal Studies

University of Notre Dame

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The View from 318

It is mid-July when I am turning to this letter. A hot and rain-drenched campus currently substitutes for the frigid and snow-covered one of mid-January. Many of you will recognize the constancy of the climate of Northern Indiana even through such seasonal alternation. The life of the Program has such constancy too; it runs through and under the variety and periodic intensity of each academic year. One way it is manifested is in the steady development of students toward mature humanity. This is evident nearly every day in contacts with students one has counseled or taught earlier. And there is evidence that what is seen is clearly more than the work of time and biological development. The regular engagement with significant ideas, with great achievements in literature and music, and the close work and encounters with faculty in the effort to write well and think clearly leave their special mark. Witnessing such human development is, I find, the most satisfying dimension of teaching in the Program. Rarely in higher education do faculty find themselves so situated that they can appreciate such growth.

Student response to the Program continues to be marvelous. That response is found in the evidence of real engagement in the studies of the Program and the continually increasing enrollment. The Program will begin the autumn term with at least 160 students and apparently with the largest entering class in the Program's history.

Just last month during the annual University alumni Reunion, the Program's Class of '57 marked its 25th year by a special "GP" party and a lively seminar on Montaigne. My special thanks to Jim O'Sullivan and Paul Clemens of that class for their leadership and organizational efforts. An alert goes out to the Class of '58 concerning the approaching 25th reunion.

One bit of beautiful fruit from the Class of '56 reunion in 1981 appeared the other day. It is the first volume in the Notre Dame Series of Great Books, a series sponsored by the Program and subsidized by a gift from the Class of '56. The initial volume is John Henry Cardinal Newman's The Idea of A University which had not been in print in inexpensive paperback in the last few years. The initial aim of the Notre Dame series is to keep available in paperback books regularly in use in the Program. The Newman volume has been well executed by the University Press and is handsome indeed. It can be ordered through your local bookstore or directly from the Notre Dame University Press. It would help to have you request appropriate bookstores to stock the book. It bears the special mark of the Program, and the Program will receive all customary royalties into a fund to continue the series.

Let me not forget to mention how grateful we faculty are for your support by designating the Program in University annual giving or in meeting your pledges to the Campaign for Notre Dame. Your support has made our annual faculty development workshop possible, has assisted in purchasing and renting necessary audio-visual equipment and may some day help us secure more appropriate and attractive seminar furniture. Your responses (see back sheet) to the Programma have made it self-supporting. Most important is the fact that such interest and support have been very encouraging to the faculty.

Another form of alumni gift was joyously received late last August as the academic year began. Father Michael Giesler, Class of '66, returned to this community for the first time since ordination and celebrated a Mass of Thanksgiving to which he invited current and past faculty. Later that evening Father Giesler gave the invocation as the Program's faculty and students formally opened the academic year with an address by Professor Frederick Crosson entitled "Liberal Education In A Catholic Context."

Now at the end of that year, we are about to wish "Godspeed" to Professor Katherine Tillman as she leaves for a year of study and writing largely at Cambridge University. Professor Tillman is leaving the office of Assistant Provost which she held with such intelligence and grace for a three-year term. She will be preparing herself for a complete return to scholarship and teaching in the Program.

The very special event of this past year was the celebration with many of you, all our faculty and many current students of Professor Edward Cronin's stellar teaching career in the Program. This all happened in mid-April under the planning eye and leadership of Professor John Lyon. . . . Later in this issue you will see evidence of Professor Cronin's continuing readiness with intelligence, charm and wit for the combat of the classroom. He has been with us through the life of the Program and has continued through this past year to win teaching awards. He lives out the truth of Martin Trow's observation that the outstanding teacher is one who has the capacity "to resist emotional, intellectual and spiritual fatigue - - and consequent resort to routine exposition." Ad multos annos to this distinguished son and teacher of Notre Dame.

Walter Nicgorski
Chairman

Programma (the Greek word meaning "public notice" is published toward the end of each academic semester by the Program of Liberal Studies for its graduates.

Faculty Editor:

Phillip Sloan

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University of Notre Dame

EDITOR'S DESK

The end of this school term had a special significance for the Program with the retirement, at least in name, of Professor Edward J. Cronin after thirty-two years of full-time service in the Program. This seems to promise that Ed will now be with us, freed of the many distractions of academic life, and able to devote himself on a part-time basis to the two great "loves" we know him for -- love of teaching, and of the great Irishman whose centenary of his birth is celebrated this year, James Joyce. A report on the festivities that surrounded his retirement follows, complete with a message to all the Program on the occasion of his retirement.

As a second item, Professor Stephen Rogers spent a long-earned sabbatical semester on leave during this school year, and as has become customary, he has contributed some of his reflections on grammar and linguistics that formed a main focus of his study in this period. This forms an aspect of a book he is working on in the theory of the liberal arts.

Many of you have, over the years, requested more information on the Program's intellectual life and development, and have on occasion asked for some suggestions for further readings. With the assistance of virtually all of the faculty, we publish in this issue a list of books for a hypothetical Seminar VII-VIII (or even IX-X). These are books which are, for many of the faculty, particular favorites, sometimes having appeared on former Seminar lists or tutorials, but which are not presently dealt with in the Program. Many of these are works you probably have already encountered at some time. Others, such as Sigrid Undsett's novel Kristin Lavransdatter, or D'Arcy Wentworth Thompson's scientific classic, On Growth and Form, might not come to your attention otherwise. As is the practice in the regular Seminar lists, ordering has been made in a roughly chronological order, although one might begin at several points. As far as possible, an attempt has been made to list inexpensive and available editions, although some are no longer in print. Comments on these works would, of course, be appreciated, and they may assist us over the years in determining new inclusions on the regular lists.

P.R.S.

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NEWS ITEMS

Margaret Humphreys Warner, Class of '76, currently completing her doctorate at Harvard, has published her first paper: "Vindicating the Minister's Medical Role: Cotton Mather's Concept of the Nishmath-Chajim and the Spiritualization of Medicine," Journal of the History of Medicine and Allied Sciences 36 (1981), 278-95

Kenneth Taylor, Class of '77, completing his doctorate at the University of Chicago, was recently married to Claire Yoshida. Congratulations to them both and best wishes from the Program.

AN EVENING FOR ED CRONIN

The commemoration of the retirement of Professor Edward Cronin brought together a large group of alumni, students and faculty of the University in the University Club for an evening of toasts, music (including a genuine Irish jig band), and general good fellowship.

After an opening grace by Father Nicholas Ayo, toasts by Professor Stephen Rogers, and a grand commemorative toast by our founder himself, Professor Otto Bird, opened the evening. Ed's long and rich career was summarized by the Chairman, Professor Walter Nicgorski, who pointed out the rich contribution made by Ed to the life of the Program and to the students over a thirty-two year period of service. To honor Ed, the Program announced the establishment of an Edward J. Cronin award for excellence in writing to be given that Program student from any class who is judged to have submitted the finest piece of writing during the year.

Following this, we were honored by a commemoration by the President of the University himself, Father Theodore Hesburgh, who remarked on the great idealism and devotion to teaching exemplified over the years by Ed, and he challenged the Program to maintain this set of commitments over the years to come.

Sometimes little known about Ed has been his many years of service on the University Athletic Board, and Father Edmund Joyce, the Executive Vice-President of the University noted the benefits of Professor Cronin's committed "Socratic" presence over the years of this committee.

After testimonials first by alumnus Thomas Wageman, and by former faculty member, Professor Frederick Crosson, present holder of the Cardinal O'Hara Chair in Philosophy, Professor Lyon led us in a great "calling of the roll," an event Iliad fans will remember. Renditions by Professors Lyon, Smith and Ferguson and student Susan Selner of "Danny Boy," and a group singing of a highly apocryphal rendering of "It Ain't Necessarily So," added a musical note to the evening. Topping the after-dinner amusements was a repeat of the classic performance of the 1981 Senior Dinner, John (alias O'Malley) Cronin imitating the Master himself. A gift of two one-way tickets to the centenary celebration of (guess who?) in the "Holy Land" (Dublin to be exact) for Ed and the new Mrs. Cronin, Serena, represented a small token of student, faculty and alumnus gratitude. Except for some dancing of Irish Jigs, the rest of the evening was reserved for some final words by Ed to the assembled body. His message to us all, appropriately "rewritten," for the occasion, follows.

VALE ATQUE AVE

I like to think it appropriate that on last April 16 I was given a retirement party by my colleagues and students of what I must now, legally, refer to as the Program of Liberal Studies (my endurance, if nothing else, has been proved, for I have already, as a charter member of the Program, outlived two name changes in my department). But what is so appropriate about April 16? Well, legend has it, you see, that William Shakespeare was born on April 16 and died on April 16. Not the same year, of course, else he would have been an infant prodigy and not a mature artist. Simply, he died on his birthday,

after he had celebrated some fifty-two of them. I can also draw an analogy from James Joyce--which will not surprise any of you. Joyce did not have the good taste to die on his birthday, much as I am sure he would have liked to, for he went through all kinds of Irish machinations to see to it that his major "works" were published on his birthday. Which, as every schoolboy knows (who would be better off as a schoolboy if he knew some batting averages) is February 2. The analogy from Joyce comes easily and naturally from his Finnegans Wake. This magnificent piece of profound nonsense plays a thousand and one times on the one-word oxymoron, "wake." What do we do when we "wake" Tim Finnegan--or anyone else? Or, better, what does Tim Finnegan--or anyone else--do at his "wake"? Why, at one and the same time, he dies and then he wakes up--forever.

So--last April 16, like Shakespeare, my "death"--as a teacher--was also my "birth"--as a teacher. And I did this at what, without any trace of morbidity or black humor, I like to think of as my "wake": the laws of Notre Dame, the Social Security bureaucracy, and the vagaries of calendar time declared that my teaching days were over. But Tim Finnegan, with just one sprinkle of usquebaugh, which is Irish for "water of life," which is English for "whiskey," sprang from his coffin to start all over again. And, it is recorded, in the truest of all documents--the songs of triumph--that the "wake" was all the livelier for the presence of a singing, laughing, dancing and fighting Tim Finnegan.

For, you see, I shall continue teaching, "part-time" it is called (I shall come back to this contradiction in terms later), and by the grace, the "usquebaush," of my department head, Professor Nicgorski, and my colleagues on the Appointments and Promotions Committee. For this, much thanks.

Maybe I didn't play fair at my "retirement party." After all, a retirement party is supposed to retire somebody; to tell him, "Well done, my good and faithful servant." But because I have been teaching--"full-time"--since I was twenty-four years old, I am not sure, what with all the kind words said about me on April 16, that I could have faced that evening if I had only looked back and had thought of what was over. God placed our eyes in front of our head so that we could look ahead. I got through that evening by looking ahead to the teaching--God willing--that I shall continue to do, and not back to the teaching I have done.

Now about this "part-time teaching." One cannot, obviously, teach "part-time" any more than one can breathe part-time or be part-time pregnant. I shall be given fewer classes to teach; I shall have fewer themes to read; my hours in the classroom will be "cut." But put me in a classroom with students, and even put one of their themes in front of me and I shall, as I always have, in the words of St. Thomas Aquinas, the patron saint of teachers and students, "teach like hell from bell to bell." Actually, because I shall have fewer students in the classroom, I shall have more students in Confession. So much for "part-time teaching."

Maybe, like a typical "studnets" theme, all that I have written so far is a stall to put off, as long as possible, what is most difficult to express. How do I thank all of you--colleagues and students--for that unforgettable evening? For your being there, many from far away in place and time; for your present toward a trip to my beloved Ireland; for the Cronin award for writing; for the

many kind words and gracious wishes? Most of all, how do I thank you--and now I am speaking to all the students I have ever taught, more than ten "generations" of them, the vast majority of who, reaching back to my days as a teacher in a business college, in high school, at the University of Minnesota, do not even know I have "retired" or that I am even among the living--how do I thank all of you for giving me the privilege of being a teacher?

All I can say is, "Thank you."

Edward J. Cronin

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TRANSFORMATIONAL GRAMMAR?

If a teacher assigned an essay on "what I did last summer," the school boy who wrote: "How I studied grammar and liked it," would be--well, you know what would happen if the word got out. His psyche would be scarred, possibly for life; and he certainly wouldn't show his face down on the corner. So I ought to keep out of sight, if I had any sense. But the word is out. I did have a semester of leave last fall, and I did spend it mostly in writing about GRAMMAR. I do have an excuse, however.

You see, there's this book about the liberal arts which I've been writing for several years, and grammar is a lovely example of the art of analysis, and I sneaked a peek at the new transformational or generative grammar, and I looked farther and farther into it, and it made sense in connection with a lot of other things--with dreams and poetry and the way the mind seems to work, so I decided that I'd present this grammar so that students would want to learn it . . . and besides, as J. S. Mill says, if a person is having fun and not doing any harm, why not let him be? So I've adopted the Strunck principle, which is: if you're not sure of a word, pronounce it all the louder, as if you were sure . . . GRAMMAR! GRAMMAR! GRAMMAR! . . . and TRANSFORMATIONAL GRAMMAR at that!

The fundamentals are wonderfully simple. The corner stone is the hypothesis that we are born with the equipment to generate language according to a basic set of structuring principles, which all human beings share; it doesn't matter whether the language world they're born into is English or Chinese. Noam Chomsky, the founder of the "generative" school, observed that once a child gets a start in his native language, he quickly begins to make up sentences such as he never heard. Not all his inventions are adequate, of course--"Kitty runned away," he says--but he has the right idea--

SENTENCE			
NOUN PHRASE		VERB PHRASE	
DETERMINER	NOUN + SING.	VERB + PAST	ADVERBIAL
O +	KITTY	+ RUN + ED +	AWAY

--except that his inner thought proceeds in more elemental terms than any analysis could. Anyhow, the fundamental hypothesis means that grammar is not

just an imitation--not a merely mechanical repetition of experience; nor is it an equally mechanical adherence to a set of rules laid down from everlasting to everlasting by a convention of old geezers whom every English teacher must have known in a previous incarnation. On the contrary, this hypothesis affirms that grammar is creative.

The postulates of this system are intriguing, too:

I. Every sentence, no matter how complicated, is composed of kernel sentences.

II. Every kernel sentence belongs to one of two classes: it is either (A) an interjection--"ouch!"--"dammit!"-- or it is (B) a simple string which has exactly one subject and one predicate.

For a simple example of a "string," go back and read the bottom line of the child's sentence diagrammed above. To get a rough impression of what strings might sound like if we could uncover the inner workings of the mind as it produces the sentences we actually speak, glance back at the second paragraph of this essay, which may have struck you as a rather babyish chain of utterance for a PLS professor.

Actually, the transformational grammarian does not pretend to know what the unconscious productions of the mind really look like. For the purposes of his science he postulates that:

III. The elements of thought (consisting of impulse, feeling, intent, image, conception, and the rest) attach themselves to primitive strings of language which have only the barest minimum of form--

SENTENCE (S)	
SUBJECT	PREDICATE
NOUN PHRASE	VERB PHRASE

DETERMINER + NOUN (OR PRONOUN)	VERB + COMPLEMENT (S) PRED. NOUN PHRASE, PRED. ADJECTIVE, DIRECT OBJECT, INDIRECT OBJECT, PREP. PHRASE, ADVERB, CLAUSE MARKER
QUANTIFIER (OR ARTICLE) + NOUN (+ NUMBER)	+ VERB + COMPLEMENT (IF ANY) (+ TENSE + NUMBER + VOICE + MOOD)

The diagram displays the kinds of variation the kernel sentence can have. These classes--noun, verb, complement--are all perfectly general: they resemble the categories that are familiar to all of us from traditional grammar. It is hard to say how much of this scheme represents the generic sentence form we are all born with. The line of dashes in the diagram may mark the stage at which the syntax of a particular language begins to intervene, so that the farther we descend toward the particular words of the particular utterance, the more we are constrained by the peculiarities of English as opposed to French or Latin or Hebrew, as variables such as inflection and word order come into play. But there is still one more postulate having to do with languages in general; it says:

IV. All the sentences we finally utter are produced by transformation of kernel sentences. And the only kinds of transformation available to us are: Adding, Deleting, Displacing, and Substituting, along with the null - or zero-transformation, which naturally leaves things as they were.

In order to produce "kitty runned away," the child did two things. To the supposed kernel or base sentence, which his mind constructed from the raw materials of thought, he added the phoneme "ed," making the past tense; we would have made a substitution instead. He also deleted the article. Had he wanted to turn the kernel into a question, he might have added a different sign of the past, "did," in which case he would have displaced that piece of the verb phrase to the beginning of the sentence. One consequence of postulate IV is that addition, deletion, substitution, and displacement are the only general kinds of mental operations we have for specifying syntax. No others but only these are at work when we combine base or kernel strings to create complex sentences.

You can see these operations in action if you simply undo a complex sentence that is already made. Read the example below and ask yourself what six kernel sentences you can break it in to. Remember, each kernel has exactly one subject and only one predicate.

Being the greatest poet who ever lived, Shakespeare, through the writing of his plays, convincingly proves that God exists.

The matrix or spine of the structure is:

- (1) Shakespeare proves something somehow.
NOUN PHRASE, VERB, NOUN PHRASE COMPLEMENT, ADVERB COMPLEMENT

The inserts or ribs are:

- (2) Shakespeare be (+ present) poet.
- (3) Poet be great (+ superlative).
- (4) Poet live (+ past) sometime ("ever" is an adverb of time, of course).
- (5) Shakespeare write- his plays.
- (6) God exist (+ present).

Your analysis may not look exactly like mine, because I have taken occasion to slip in some indications of what the kernels might look like before their internal syntax was completed. Now that we have an analysis, we can play with it. Try tying these kernels together with a chain of "ands." The result sounds almost biblical. Or try embedding some of the insert clauses according to a plan of subordination that's different from the one used in the original sentence.

I suppose a few of you have already caught the spark. If so, you'll doubtless find yourselves noting sentence structure with a fresh curiosity. You may even find yourself playing with other people's sentences and your own in idle moments, just for fun. The rest of you are probably asking the time-honored C.P. question: What good is this stuff?

Well, if you come across a sentence like the following, you can quickly find out what to do with it:

Rushing into the street, it was raining cats and dogs, which was being downright nasty, and she without her umbrella.

A cardinal point of transformation grammar, amounting almost to a postulate, is that you should always be able to recover the kernels from the transformation. This "rule" by itself, if taken seriously, prevents a lot of vague nonsense that deadens the attending mind. An article I was writing in collaboration with a professor from another college almost went out to the publisher with a sentence like this in it:

At the same time as recognized that care is needed for the environment, it is inconceivable that the standard of living should have to be lowered.

My colleague, who is quite innocent of the new grammar, still wonders why I dug my heels and insisted that we find out who was doing what in each part of that abominable sentence so that we could reconstruct it in plain English.

Transformational grammar not only gives you increased control over clarity and the shape of the verbal image in which you project your thought; it also leads to interesting speculations on the hidden workings of the mind. For the kinds of transformation I have described here are essentially the same as those which fashion dreams out of our unconscious debris. For that matter, they are the same transformations that change the "bread of experience" into art.

Stephen Rogers.

Hawthorne, N., The Scarlet Letter, and short stories: "Rappacini's Daughter,"
 "The Celestial Railway," "Young Goodman Brown." (any editions)

Mark Twain, Huckleberry Finn (any edition)

Newman, John Henry, An Essay in Aid of a Grammar of Assent (Notre Dame, 1979)

Eliot, G., Middlemarch (Penguin, 1965)

Dostoyevsky, F., The Possessed (any edition)

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 From Tolstoy to Camus (Harper, 1964)

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Bedier, Joseph, The Romance of Tristan and Iseult (Random, 1965)

Benet, Stephen Vincent, John Brown's Body (any edition)

Undset, Sigrid, Kristin Lavransdatter (Bantam, 1978)

Lincoln, Abraham, "Speech at Illinois Lyceum," "Debates with Douglas,"
 "Gettysburg Address," "First and Second Inaugural Addresses," in:
Selected Writings and Speeches, ed. T. H. Williams (Hendricks House, 1980)

Tolstoy, Leo, Anna Karenina (any edition)

Dickens, C., Great Expectations (any edition)

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Veblen, Thorstein, Theory of the Leisure Class (O.P., any edition)

Adams, Henry, The Education of Henry Adams, ed. E. Samuels (Riverside Editions,
 1973)

Popper, K. R., The Logic of Scientific Discovery (Harper-Row, 1959), esp. chps. 1-6

Heidegger, M., Being and Time (Harper and Row, 1962)

Polanyi, M., Personal Knowledge (Chicago, 1958)

Langer, S. K., Philosophy in a New Key (Harvard, 1957)

Teilhard de Chardin, P., The Divine Milieu: An Essay on the Interior Life
 (Harper-Row, 1960).

Marcel, G., The Mystery of Being (Regnery-Gateway, 1960) (2 Vols.)

Buber, M., I and Thou (Scribner, 1970)

Cage, John, Silence (Columbia, 1961)

Thompson, D'Arcy Wentworth, On Growth and Form (abridged edition)
 (Cambridge, 1961)

Arendt, Hanna, The Human Condition (Chicago, 1970)

Frankl, Viktor, Man's Search for Meaning (Harper, 1970)

Merton, Thomas, Seven Storey Mountain (Harcourt-Brace, 1978)

LINES OF COMMUNICATION

The following alumni have recently indicated that they would like their old friends and teachers to know their whereabouts:

Class of 1954

James J. Cannon, Jr., Patent Attorney, Johnnycake St., Box 1508,
Manchester Center, Vt. 05255
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Class of 1956

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Class of 1957

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Class of 1959

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Class of 1964

Jan Joseph Santich, Boss, Box 1072, Rock Springs, Wyoming 82901

Class of 1968

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William H. Miller, Headmaster, Stuart Hall for Boys, 2110 Castro, San
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Class of 1973

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Class of 1978

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Robert Massa, Staff Writer/Village Voice, 249 West 13th St., N.Y., N.Y. 10011

Class of 1981

Janice Peterson, Vila Nazare, Irmas da Santa Cruz, Rua Sargento Geraldo de Sant/
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