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**MESSAGES FROM THE EDITORS AND EXECUTIVE COMMITTEE**

- The Executive Committee announces the search for a new Secretary-Treasurer for the Delta Epsilon Sigma organization since Dr. Tom Connery is retiring after long and exemplary service. Please refer to the full announcement in this issue.
- The Executive Committee continues to welcome submissions for its two newest awards: The J. Patrick Lee Award for Service, and The Outstanding Chapter Award. Please refer to the full announcements in this issue.
- As promised, *Delta Epsilon Sigma Journal* is publishing in this issue the second-place winners of the 2012 Undergraduate Writing Competition in poetry and nonfiction prose.
- All published work in the *Delta Epsilon Sigma Journal* is peer-reviewed by doctorally-prepared academics or specialists in the pertaining subject matter.
- We continue to seek updated mailing and email addresses of our membership. Please notify the Delta Epsilon Sigma national office of any change of address to help with this database project (DESNational@stthomas.edu).
- The *Delta Epsilon Sigma Journal* can be found online at the DES website: <http://deltaepsilonsigma.org>.

## CONTENTS

### NON-FICTION PROSE

- Explorations In Indecision  
*Katie Matejka* 45

### ARTICLE

- The Sacred and the Sleuth: Catholic Spaces In Nancy Drew  
*Michael Cornelius* 52

### POETRY

- Your Name  
*McKenzie Frey* 61

- Vital Signs  
 And Yet Again: Indonesia Sings For The Japanese  
 Spring Change  
 No Time For Mums  
 Mortality  
*Suzanne Mayer* 62

- Apple Capsule  
*R. Steve Benson* 65

- Image Angel  
 Hope's Insight  
*Lisa O'Malley* 67

### ANNOUNCEMENTS

- DES Seeking Applicants for Office of Secretary-Treasurer 69  
 The J. Patrick Lee Prize for Service 71  
 The Undergraduate Competition in Creative and Scholarly Writing 72  
 Delta Epsilon Sigma Chapter Recognition Award 73  
 An Invitation to Potential Contributors 75  
 The Distinguished Lecturers Program 76  
 DES Scholarships and Fellowships 76  
 The DES Web Page 76  
 The Delta Epsilon Sigma National Undergraduate Student Award 77  
 Insignia Available to Members 78

## EXPLORATIONS IN INDECISION

**KATIE MATEJKA\***

**E**ven when I think I've become more adept at handling it, the same situation arises: I'm suddenly at the front of the line in the coffee shop, the barista, who must have said something I missed over the din, is staring at me expectantly, and the decision I was so confident about seconds earlier just evaporated into indecision.

My fingers fumble for my wallet, resting somewhere in the jumbled depths of my bag, and as I grope for it I scan the menu one last time, stalling by saying, 'Um...' *Pumpkin latte?* I can taste the spice of the pumpkin syrup on the back of my throat. *Sugar-free Vanilla?* The syrup's sweetness melts with the slightly chalky soy flavor, but then my tastebuds recall the unpleasant sugar-free aftertaste.

And then my order is tumbling out of my mouth before I've consciously decided what it even is. What simultaneously felt like minutes and milliseconds is passed; I hurriedly stuff my receipt in my wallet, then my wallet back into my bag; the crowd is dense as I weave towards the counter where my prepared drink will appear. Rising on tiptoes, I deftly scope out an empty table to claim; my drink is called.

Sitting down with a huff, I let my bag fall from my arm and my books *thud* onto the table, and I sigh: the long and deep release of breath I picked up from yoga class, the type of breath that makes your whole body feel lighter. My sit-in cup is so wide that I *need two hands to cradle it*, and as I absorb its warmth, the abstract yearnings of my subconscious—to be comforted, to be awakened, to be unerringly convinced of my life's direction—are sated, if only momentarily, because that mug of java has all the answers. At least I've convinced myself that it does.

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In my Jane Austen course, I wrote a personal narrative titled, 'My Austen Identity Crisis.'<sup>1</sup> A junior in college, I indeed was in an identity crisis: *what did I want to do? Who did I want to be? Should I take the LSAT or the GRE?* I had wrestled with the same question for the entirety of my college career: do I go out

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\* Katie Matejka, a student at the University of St. Thomas, MN, is the second place winner in the Non-Fiction Prose category of the 2012 DES undergraduate writing contest.

on a whim and be an artist, or do I stick to the straight-and-narrow office life? Or, better yet, *can I somehow combine both?*

Pursuing dreams of publishing, writing, and creating my own paper-themed line (à la Kate Spade<sup>2</sup> or Caroline Gardner<sup>3</sup>) felt exhilarating to the point of unrealistic. Following my dad's footsteps in becoming an attorney, completing a joint JD/MBA degree, and settling into a corporate or private practice seemed a much safer, more realistic option.

By second semester of junior year, I was a 21-year-old wracked with stress and hating the universe for allowing stress to even exist. I was a 21-year-old feeling pressure to decide my life's path—but then I thought, *I'm only 21!* I wanted a well-paying job and an artist's life—is that too much to ask for? *Must I really grow up and choose?*

Reading *Sense and Sensibility* felt like reading about myself, with Marianne embodying my inner artist and Elinor being my day-to-day persona. As I progressed through the novel, I increasingly (and naïvely) saw these characters as manifestations of myself, going so far as to say in my essay that I wanted to ‘ask Austen why she divided me into two characters.’<sup>4</sup> *Sense and Sensibility* represented my quarter-life identity crisis, and so I ascribed my post-grad options to her novel's possible endings—a literary coin-toss.

I felt so clever; after spiraling Alice-style down the myriad layers of Austen's prose, I finally understood the silver lining of Marianne's and Elinor's lives, writing: ‘Happiness, then, cannot be just sense or just sensibility — it is a relationship between those two ideas, a give-and-take, a constant exchange.... We are left to conclude that Marianne and Elinor represent two halves to a whole, yet we are not privy to that uniting.’<sup>5</sup> Balance was the answer, so I might as well be practical: law school would get me through life, and I could keep creative hobbies on the side. Satisfied, I promptly purchased two self-study LSAT books and created a spreadsheet of law schools to which I could apply.

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There's nothing special about today: the cafe is packed with people seeking respite from the spitting rain and whipping wind; I am willing my head to stay intact as it threatens to explode with every tickling sneeze. Today, then, needs to be mocha day. Don't you know that chocolate, especially combined with espresso and whip, has powerful healing properties? (Not to be confused with the raspberry mocha, strictly reserved for days when splurging is unavoidable and you're just so *happy* that you don't care about the cash or the calories.) I could have gotten by with

a staple latte (which are necessary to function in the morning, although black coffee may substitute) or a caramel macchiato (the best replacement for the evasive afternoon nap), but I just got *that feeling* that my achy brain needed scalding chocolate served with a mountain of whipped cream.

One sip and it's like I'm at home, snuggled in an oversized armchair next to the fireplace, tome-sized novel open in my lap and cat curled at my feet. (Soft Christmas music may be playing throughout the house, but it's not entirely necessary.) Five sips and I'm back to the present, mug half-empty, whipped cream melted, head improving from the rush of caffeine and sugar, and square one staring me smartly in the face.

\*\*\*

I had been told I would receive my LSAT scores on a Friday. On the Tuesday prior, as I was organizing my inbox, the anticipated e-mail appeared. Hands immediately shaking, I clicked, breath held.

Failure. The only word I could silently repeat.

Failure. Each syllable seemed to match the pounding in my chest.

Failure. Face burning, ears ringing, tears starting to well behind darting eyes.

*Am I reading this right? Was there some kind of mistake?*

With a sob I could no longer contain, my frozen face cracked and my immobile body curled into itself. I trembled and heaved, struggling to catch my breath. All the plans I had built, all the visions I had entertained, all the expectations I had prematurely accepted—gone. As the minutes ticked by, carrying away bits of shock with them, my unbridled sobs eased into a silent cry.

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There's an indescribable something about saying, 'cappuccino.' Who can order a cappuccino without feeling even the slightest bit sophisticated? No one. Anna Wintour sips hers from a take-away Starbucks cup. J. K. Rowling's sat at her elbow as she penned *Harry Potter* in Edinburgh's Elephant Room. It is the drink that bridges being an espresso novice and espresso-addicted. It is the drink best paired with the groove of creativity, when hours can pass without one glance at the clock. It is meant to be lingered over, savored.

If a mocha is the healing comfort of returning home, then a cappuccino is the buzz of my fantasy future. As Diane von Furstenberg said, '[. . .] I didn't know what I wanted to do, but I knew the kind of woman I wanted to be: someone who

could decide her own destiny and pay her own bills.<sup>6</sup> I want to be a city-chic woman with a Midwest heart; I want to furnish my own studio apartment with the fruits of hard work and foreign boutiques; and I want to create—all with a trusty cappuccino.

I have yet to discover which drink magically produces stress-free exams, Hermione-esque reading retention, or first drafts of final copy quality—a lapse in espresso connoisseurship I am especially regretting now that my LSATs didn't go as planned and my Austen essay from six months ago is still causing me dizzying confusion—but the cappuccino reminds me of what is most important: becoming the woman I want to become.

\*\*\*

As I believe the end of Austen's novels reveal, to a certain extent, her intended messages (which often require some digging and are not what the reader wants to hear), the end of *Sense and Sensibility* meant everything; it was the key to my crisis. Here is the novel's final sentence:

Between Barton and Delaford, there was that constant communication which strong family affection would naturally dictate; — and among the merits and the happiness of Elinor and Marianne, let it not be ranked as the least considerable, that though sisters, and living almost within sight of each other, they could live without disagreement between themselves, or producing coolness between their husbands.<sup>7</sup>

On a first pass, everyone's happy! On a second pass, no—they ended content. This interpretation shaped my previous essay, which subsequently shaped the next few months of my decision-making. One year older and a smidgen wiser, I'm taking a third pass. If I have learned anything about Austen, it is that her complexity will only become more complicated, a fitting mirror of human nature.

Before, I saw her message as a simple equation and conclusion about balance, but I overlooked an essential part of Austen's novel that scholar Tony Tanner discusses in his introduction: '[. . .] that qualities which may exist in pure isolation as abstractions only occur in people in combination, perhaps in confusion, with other qualities, in configurations which can be highly problematical.'<sup>8</sup> There is no standardized 'happiness equation,' no perfect balance; each character ends as content and happy as their personalities allow. Elinor, the 'sense' sister, lives her life according to the rulebook. She is patient and soft-spoken; only a hint of sensibility shows through her stoic façade, when we learn of her love for Edward (never mind that she still plays damsel, never chasing but waiting to be chased). Marianne,



brimming with sensibility, acts on whims, thinks radically, and pursues a love so passionate that its fleetingness crushes her spirit.

Austen uses the word ‘happiness’ in this ending, but I think she is being coy. Elinor, who ‘possessed a strength of understanding, and coolness of judgment’<sup>9</sup> had seen the sense in a relationship with Edward from the start. While she had to endure a few chapters of suspense from the annoying Lucy, her wish that, ‘some resolution of his own, some mediation of friends, or some more eligible opportunity of establishment for the lady, would arise to assist the happiness of all’<sup>10</sup> is manifest. Elinor ends exactly how she wanted—but never having put her passions on the line, she never saw anything beyond the close and comfortable to reach for.

The question of Marianne’s happiness is more complex. Austen writes that Marianne ‘was every thing but prudent’<sup>11</sup> and that she ‘was born to an extraordinary fate. She was born to discover the falsehood of her own opinions, and to counteract, by her conduct, her most favourite maxims.’<sup>12</sup> At the beginning of the novel, Marianne is high-strung and wildly romantic; she wants an epic love. She seems to get that love in Willoughby, but it fails and she is broken. Colonel Brandon, who had long admired Marianne, is happy to marry her, comfort her, and provide for her, despite her fallen social status from the Willoughby affair.

Austen’s description of Marianne and Colonel Brandon’s marriage near the end of the novel is a debate-sparker, and my third pass has me thinking about it in a new way.

Colonel Brandon was now as happy, as all those who best loved him, believed he deserved to be;—in Marianne he was consoled for every past affliction;—her regard and her society restored his mind to animation, and his spirits to cheerfulness; and that Marianne found her happiness in forming his, was equally the persuasion and delight of each observing friend. Marianne could never love by halves; and her whole heart became, in time, as much devoted to her husband, as it had once been to Willoughby.<sup>13</sup>

This love, this happiness, is nothing like the relationship between Marianne and Willoughby. It is easy to think, ‘Colonel Brandon loves Marianne so much more than she loves him,’ and interpret this last sentence as Marianne settling.

But I refuse to be such a reader because my 22-year-old self spent the entire novel entranced by Marianne. She is exuberant and driven; she soaks up life, tingling with its energy, and bounds after notions without losing a drop. She has the idealized whirlwind romance, then the dreaded heartbreak, then this ending. One could say that she’s not truly happy and that I’m supposed to learn from her mistakes, but I don’t think it’s that simple. Marianne has changed, but she has not

withered. She is ‘as much devoted’ to Colonel Brandon as she was to Willoughby, but that does not mean Colonel Brandon is not good enough for her; this new devotion surpasses Willoughby’s because it includes Willoughby in her past—every laughter, every pain. Through Marianne, Austen means not to preach a morality lesson against mistakes of sensibility—she means to explore the richness in making such mistakes. Marianne was indeed ‘born to an extraordinary fate’: she was born to experience the full spectrum of human emotion, culminating in a truly epic love.

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Some people just *know*. Vinnie has dentistry, Colleen has social work, David has politics. *What do I have?* Coffee, if I’m being wry. If I’m being serious? I would say books. Books about anything, and anything about them: reading them, editing them, managing them—maybe even writing them? No, of course writing them. Writing has been my aspiration since the fifth grade. Why do only four people know that about me? Why am I so afraid of admitting it, even to myself? Because indecision is a blanket, a cocoon of safety and stability. As long as I stall here, be eternally undecided, I remain entirely within my comfort zone—but I will never know the rapture of pursuit. I will be Elinor.

I keep thinking that I was so misguided in wanting to go to law school. Who was I kidding? I was the girl that grew up keeping sketch books and writing Harry Potter fan fictions. This inner artist is the core of my identity, the pivot that each change-of-mind ultimately boomeranged back to. Deep down I’ve always known this, but I still wavered, which is why, in hindsight, taking the LSAT was so important: it was a decision. Inspired by the catalyst of my own invented logic, I convinced myself that law was the perfect fit for me, straying from what I truly wanted. This culminated in me curled on my bedroom floor, but I would not have it any other way; more than experiencing an essential coming-of-age crash, I now know what it’s like to jump.

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Starbucks’ whip is so delicious that I have no shame in tilting my head as far as my neck can bend, tempting those last few dollops up the side of my mug so I can have one final taste. I’ve lost all sense of time over the past few hours, and I’m surprised to see evening falling over the town when I look out the window. After one last double-check for my things, I’m joining the foray of strangers bundling themselves against the chilling rain. I feel the corners of my wadded-up to-do list jutting against my palm, reminding me of their contents: cover letters, applications,

writing. Moving forward with what I know.

Maybe being indecisive isn't a bad thing because maybe it's not about making decisions after all. Maybe it's best just to pull a Marianne and follow your whims as far as they lead you. I said earlier that I knew what it was like to jump after taking the LSAT, and that is a true statement—but if I'm being honest, I know that for me, truly jumping is pursuing unreservedly what I *know*, what I can 'never love by halves.'<sup>14</sup> I didn't learn this from my coffee, despite how enjoyable and mood-lifting it continues to be, and I didn't learn this from Austen, who has been nudging me along a path of self-reflection.

It's like ordering my coffee, the moment when I'm suddenly at the counter and I think I know what I want, but everything on the menu is catching my attention and—in a time span of seconds—I'm trying to methodically decide between cinnamon dolce, salted caramel, and espresso macchiato. Yet the moment I give up being methodical, my subconscious orders for me the drink I had wanted all along. I savor it, and I realize this java is not leaving me comforted, awakened, and unerringly convinced of my life's direction—because I already was.

#### Notes

<sup>1</sup>Katie Matejka, "My Austen Identity Crisis," (Thesis: University of St. Thomas-Minnesota, 2011), print.

<sup>2</sup>Official trademarked name is "kate spade new york" (all lowercase), <<http://www.katespade.com>>.

<sup>3</sup>Official trademarked name is "caroline gardner" (all lowercase), <<http://www.carolinegardner.com>>.

<sup>4</sup>Matejka, 1.

<sup>5</sup>Ibid., 5.

<sup>6</sup>Diane Von Furstenberg, "Diane Von Furstenberg on Returning to Fashion" (Editorial: *Bloomberg Businessweek Magazine*), Bloomberg L.P., 24 Feb. 2011, Web. 8 Oct. 2012.  
<[http://www.businessweek.com/magazine/content/11\\_10/b4218084736885.htm](http://www.businessweek.com/magazine/content/11_10/b4218084736885.htm)>.

<sup>7</sup>Jane Austen, *Sense and Sensibility* (Harmondsworth, Middlesex, England: Penguin, 1981), in The Penguin English Library, 368.

<sup>8</sup>Tony Tanner, "Introduction," *Sense and Sensibility* (Harmondsworth, Middlesex, England: Penguin, 1969), 7-34, print, in The Penguin English Library, 9.

<sup>9</sup>Austen, 42.

<sup>10</sup>Ibid., 347.

<sup>11</sup>Ibid., 42.

<sup>12</sup>Ibid., 366.

<sup>13</sup>Ibid., 367.

<sup>14</sup>Ibid., 367.

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<[http://www.businessweek.com/magazine/content/11\\_10/b4218084736885.htm](http://www.businessweek.com/magazine/content/11_10/b4218084736885.htm)>.

## The Sacred and the Sleuth: Catholic Spaces in Nancy Drew

MICHAEL G. CORNELIUS\*

Religious attendance is largely incidental in the pages of the Nancy Drew Mystery Series, stressing here notions of incidentalism toward both denotations of the word—as negligible, unimportant, or of little consequence; and as related to an event, to something that casually happens, worth noting but worth, essentially, nothing. For the most part, the attendance of religious service is not referenced in the series; when it is, as in this example from the revised text of *The Mystery at Lilac Inn* (1961), when Nancy and her chum Helen Corning do attend observances, it is briefly noted, and only in passing:

Sunday morning Nancy and Helen were up early for church and their trip to Bridgeton... The drive to Bridgeton took about an hour and a half. Nancy and Helen arrived in time to attend services in the quaint, white, eighteenth-century church. Then they had lunch in a tearoom.<sup>1</sup>

Interestingly, the passage focuses more on *where* Nancy attends service than on what kind of service she attends or how such attendance impacts her. The passage, in fact, reflects a double notion of place, since Nancy's attention is bifurcated along travel to two separate locales: church, and the town of Bridgeton, where Nancy will try to seek out a witness in her latest mystery. Indeed, the only description relating to the church service at all likewise focuses on the space in which the religious observance is held ("the quaint, white, eighteenth-century church") demarcating the *where* as most significant in the scene. This places attention back to the clue Nancy is tracking down, since she only visits Bridgeton—and only attends services—because she is on the hunt for secular puzzles that are, to her, more important than the sacred mysteries referenced in church services.

Nancy attends church very infrequently, and when she does do so, it is usually when she is traveling away from her home-space. Church services, then, act in the

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same accord as vacation or the mystery itself. Somewhat exoticized by its direct connection to “awayspace,” to those places that do not directly reflect the sleuth’s home territory, the attendance of church services is as foreign to Nancy as travel to any foreign land—indeed, Nancy is shown visiting other continents more than she is depicted attending church. Such services, then, take on an air of consequence that belies their seeming incidentalism; ironically, perhaps, it is because of their seeming insignificance, how underscored such visits are presented and how infrequently they occur, that they take on a larger significance. In short, they become important because they are presented as being so wildly *unimportant*.

Still, the reluctance of the series to explore in any capacity the sacred side of the Nancy Drew figure reflects, perhaps, a larger disinclination to engage in character dynamism that would extend Nancy beyond the generally flat characterization she is presented as having. Nancy’s consistent sense of character creates a figure upon which her readers—specifically, young women—can project themselves. Peggy Herz writes that “Nancy Drew personifies all the best qualities of every girl,”<sup>2</sup> while Kathleen Chamberlain notes, “What young readers see in Nancy is not themselves as they are, but as they *would* be.”<sup>3</sup> Crafting a sense of specificity when it comes to encounters with the sacred might suggest to Nancy’s readers a particular demarcation that, in its delineation, would potentially exclude them from the larger world created in the series. Thus it is tempting to read Nancy’s sporadic attention to church service as simply one more potential value counted as worthy amongst a larger pantheon of such similar values. Church service is one way to denote the moralistic construct Nancy represents, but only one way of many, and hardly more important than, for example, being a good sport or being respectful to elders or law enforcement, and—if one is inclined to rank such matters—far less important than tracking down clues, solving problems, righting wrongs, and bringing the criminal element to justice.

Surprisingly for a girl sleuth who finds mysterious elements and vicious criminals around every corner, Nancy’s incidents of church attendance all pass without any confrontation with the mystery in any capacity; she discovers no clues, learns no interesting facts, meets no witnesses, nor encounters any suspects while at church. Nonetheless, these brief attentions to church service reflect more significant conjunctions between the sacred and the secular that play out in other spaces within the confines of the Nancy Drew series—specifically, within Catholic spaces, and again noting a dualistic significance to the denotation of the word “c/Catholic” here, marking spaces that are universally open and useful to all, and especially to a girl sleuth, as well as spaces that are specifically Catholic, connected to centers of the Catholic faith and divinity. In this essay I will explore the

interconnections between Nancy's mysteries and the Catholic sacred spaces she encounters while she solves crimes, demonstrating that, ultimately, the sacred natures of these spaces not only ratifies the work Nancy does in solving mysteries but also suggests that, when Nancy is truly confronted by mysteries of the sacred divine, she finally encounters spaces that contain questions that even the world's most remarkable girl sleuth cannot quite answer.

The first Nancy Drew book, *The Secret of the Old Clock*, was released to the public in 1930, during the first years of the Great Depression. Created by Edward Stratemeyer, the man responsible for dozens of popular juvenile series, including the Rover Boys, the Bobbsey Twins, Tom Swift, Bomba the Jungle Boy, Ruth Fielding, and the Hardy Boys, the Nancy Drew series quickly become the most popular—and profitable—series for the Stratemeyer Syndicate, the book packaging company that sustained and controlled the Drew series for the first fifty-seven years of its existence. For the most part, Stratemeyer Syndicate works avoided any direct connection between their characters and specific manifestations of religious expression. This is especially true of Catholicism, since anti-Catholic sentiment in America still resonated sharply through the mid-twentieth century, as Will Herberg noted in 1955: “American Catholics still labor under the heavy weight of the bitter memory of non-acceptance in a society overwhelmingly and self-consciously Protestant.”<sup>4</sup> As William M. Shea details, anti-Catholicism emerged in the United States as a political movement, articulated by Samuel F. B. Morse and Lyman Beecher in the 1830s and apogeeing in its most significant modern incarnation in the work of Paul Blanshard in 1948.<sup>5</sup> This perhaps explains Stratemeyer's reluctance to engage any Catholic constructs or themes in his works at all; born in 1862, he is in many ways a product of his times. Still, it is only fair to note that, in its first thirty years of publishing, the Nancy Drew series almost unilaterally avoids references to church in any capacity; indeed, Nancy does not attend services at all until the first volumes in the series start being revised in 1959.

One result of the revised Nancy Drew series, besides the attending of church services, is that the character begins to travel afield and abroad much more frequently. One of the generic conventions of the Stratemeyer Syndicate is that their books contain some form of instructive substance as part of the narrative; Herz describes the Stratemeyer formula as, “Good mystery and lots of action, with some educational material.”<sup>6</sup> Now that the character traveled more extensively and expansively, this “educational material” often related to the places she visited. Thus Nancy Drew, Girl Detective also took on the mantle of Nancy Drew, World Traveler, and on her list of tourist spots included many of the world's great cathedrals: Notre Dame; the Ayiou Markou in Athens; St. Mark's in Venice; the

Cathédrale de Saint-Pierre in Geneva.

Unlike the more staid and rushed visits to generic churches for Sunday services, in these cathedrals Nancy Drew suddenly finds herself an invested voyager exploring sacred space. While the books often treat these sacred destinations the same as any other, it is difficult to so succinctly remove the nature of the sacred from the space it inhabits. Philip North and John North suggest that “certain areas of space are sacred and, correspondingly, that other areas are worldly.”<sup>7</sup> In bifurcating the space of the world along such rigid lines, they craft notions of space related not only to functionality (i.e., what it is primarily used for) but also related to cultural inscription (i.e., how the space is perceived.) Perception of space is key to understanding the ways in which sacred spaces are both encoded and decoded against the larger constructs of a liminal geographic landscape. Sigurd Bergmann writes that, “One of space’s most beautiful characteristics is its limitedness. The limitedness of space represents at the same time a condition for the uniqueness of organisms and for that of places.”<sup>8</sup> Bergmann suggests that space is not transmutable, but rather is designed for specific purpose. Space, in other words, is constructed, literally (as an edifice), metaphorically (through its relationship to metaphysical potentialities), and culturally (imbuing it with meaning against the backdrop of the place where it is found). Martyn Smith also speaks to the “‘transmutation’ of physical places into places of cultural significance.”<sup>9</sup> Smith argues that “...meaning creation [is] a central task of every culture,” and that the creation of such meanings demonstrates “the pliability of the relationship between landscape and narrative.”<sup>10</sup> Once the construction of a place is complete, once its sacredness is established, it is hard to alter the space back into something that is, as North and North label it, more “worldly,” or, as we might consider it, more secular or profane.

In defining sacred space, Mircea Eliade writes that, “Every sacred space implies a hierophany, an irruption of the sacred that results in detaching a territory from the surrounding cosmic milieu and making it qualitatively different.”<sup>11</sup> This implication of hierophany, of the explanation of obscure and sacred mysteries, is eerily reflected in the general purpose of a sleuth like Nancy Drew. Unsurprisingly, now upon entering sacred (c/Catholic) space, Nancy encounters mystery. In *The Greek Symbol Mystery* (1981), for example, a suspect hides in St. Mark’s monastery, eluding capture from the girl sleuth for the time being. Of course, a suspect may choose to hide in any place, but in selecting the monastery, the hiding place becomes imbued with other mysteries besides the secular ones Nancy Drew so doggedly pursues. Hiding in the cloistered setting evokes the medieval construct of sanctuary; this provides the readers a clue, suggesting that perhaps this particular criminal is

not of the same ilk as his peers and that his crimes, and his subsequent actions, reflect his possibilities for redemption.<sup>12</sup> This is ratified further in the mystery when the reader learns that the suspect gives a “silver box that had been in his possession for a long time to his patron saint—to make up for his dishonest ways.”<sup>13</sup> Ultimately, Nancy’s pursuit is stymied; the suspect turns himself in, with the help of a monk, and cooperates with the authorities. Thanks to him—with aid, of course, from Nancy—an international smuggling ring is brought to justice and a family fortune is restored to its rightful owners.

Here, place acts as a signpost for possibilities that extend beyond what is normative in the secular morality of Nancy Drew. Sanctuary and the sacrament of confession bring about a resolution to the mystery, not the dogged pursuit of clues. Sacred and secular mysteries merge until one becomes indistinguishable from the other, an association not common in the series and unsettling to the girl sleuth.

It is telling, perhaps, that Nancy’s encounters with mysteries in sacred spaces all occur in Catholic cathedrals. Elizabeth A. Bridgham suggests that, unlike more common and more easily inscribable churches, cathedrals are “dated structures associated with aesthetic pleasure, nostalgia, and vague emotional responses. They are...so loaded with cultural baggage as to have become essentially meaningless, familiarly picturesque enough to be manipulable by those who would like to exploit the ‘venerable associations’ attached to them.”<sup>14</sup> According to Bridgham, as by-products of the tourist trade—often including gift shops in the facility or nearby—cathedrals have come to represent a sacred space disconnected from the modern world: “The cathedral’s medieval origins and Roman Catholic history, as well as its imposingly ancient physical appearance of massive stonework, carved porticoes, looming windows, and gothic spires, seem distant from, and opposed to, modernity.”<sup>15</sup> In danger of becoming imbued “with a sense of stagnation and irrelevance,” cathedrals are spaces, Bridgham would argue, that are no longer quite sacred.<sup>16</sup> In other words, of all sacred spaces, cathedrals are the most susceptible to change.

Forrest Clingerman writes that “...place is defined through the interpretation of space.”<sup>17</sup> What was once sacred can be reinterpreted, he argues, into something that is now secular. Michael Tavinor agrees: “Sacred space does not remain static over periods of time.”<sup>18</sup> The inherent suggestion is not that sacred spaces must change in order to maintain relevancy in a continually shifting paradigm of space, but rather that change is an inevitable by-product of a world that wrestles with dueling and contrasting notions of the sacred and the profane. This can perhaps best be depicted by Nancy Drew’s first encounter with the famous cathedral of Notre Dame in Paris in *The Mystery of the 99 Steps* (1966):



“What would you girls like to visit first [in Paris]?” Mr. Drew asked.

George responded at once, “Notre Dame. I want to see those ugly gargoyles.”<sup>19</sup>

In response to Nancy’s father’s question regarding space—i.e., which space would Nancy and her friends like to visit first in Paris?—Nancy’s chum George responds with an answer that is simultaneously sacred (“Notre Dame”) and secularized (“I want to see those ugly gargoyles”). Rather than focusing on the more reverent aspects of the cathedral, or even its primary function, the scene instead perseverates on one particular aspect of the construction of the building, and certainly not the first image one might evoke of a space with a history as sacred as Notre Dame. This is reflected a few pages later in the text, when Nancy and her father survey the interior of the cathedral:

“It’s a tremendous building, isn’t it?” Nancy remarked.

Mr. Drew nodded. “And some outstanding historical events have taken place here, including two coronations of enormous pomp and ceremony—for Henry V of England and Napoleon I.”<sup>20</sup>

Again, rather than focusing on the sacred history of the place, the narrative emphasizes the more secular (and in this case, political) past of Notre Dame. Almost no space in the text is set aside to discuss the sacred significance of the building, or even to detail its more religious features.

Christoph Rehmann-Sutter argues that, “The inclination needed to see a place is an *expectation* of the observing subject to become involved in an autonomous *space of meanings*.”<sup>21</sup> In other words, for Nancy Drew to discern Notre Dame as a sacred space, she must be willing (with an emphasis here on *will*) to see the space in such a manifestation. Ann R. Tickamyer agrees with Rehmann-Sutter when she observes, “...human agency shapes space and place; environments are socially constructed, often to embody the same principles and processes as other social institutions.”<sup>22</sup> Thus in refusing to see the divinity of Notre Dame, Nancy refuses to interpret the space in the way in which it was initially constructed.

Still, the consecrated nature of such space is too powerful to be wholly overlooked. Eliade argues that spaces can be both sacred and secular: “By manifesting the sacred, any object becomes *something else*, yet it continues to remain *itself*, for it continues to participate in its surrounding cosmic milieu. A *sacred* stone remains a *stone*...But for those to whom a stone reveals itself as sacred, its immediate reality is transmuted into a supernatural reality.”<sup>23</sup> In arguing that objects or places that are imbued with a consecrated connotation can also be seen as still maintaining characteristics of their secular origins or cultural

underpinnings, then, so, too, must the obverse be true; a space that is generally viewed as secular, by either a culture or an individual, can likewise be sparked with the divine. Interestingly, it is perhaps only in these particular c/Catholic spaces—spaces that are universal in their appeal as tourist destinations and traditional in their history as places of faith and worship—that this combination of secularity and sacredness can impact Nancy Drew. This is because of the bicameral nature of the space cathedrals inhabit. Tavinor describes the dual functions of such spaces as dichotomous, labeling it a “clash of cultures” and suggests that for some of these cathedrals, “the sacredness of a place [is] being compromised by other factors” that relate to its role as tourist “trap.”<sup>24</sup> It is, however, this very dualism that enables characters like Nancy Drew to simultaneously inhabit sacred and secular space in ways that provide a foundational reassurance that neither reading of space will work too diligently to inscribe itself on the visitors contained therein. Thus cathedrals invite as spaces both “catholic” (with a universal appeal) and “Catholic” (reflecting their sacred heritage) in which both worlds, far from clashing, merge as one.

This is reflected in the nature of the puzzles and problems Nancy unearths while in such sacred space, for, indeed, Nancy continually discovers mysteries in cathedrals that even she cannot quite solve. In the Nancy Drew book *Swiss Secrets* (1992), while visiting the Cathédrale de Saint-Pierre in Geneva, Nancy has an experience that remains inexplicable to her:

She turned to Mick. “Thanks for showing us the cathedral,” she said in a voice that sounded too bright. “It’s been one of the high points of the trip so far.”

Once again Nancy wasn’t quite sure what she meant, but she was definitely thinking more about the handsome, blond Australian next to her than about the view of Geneva.<sup>25</sup>

The mystery encountered here is not sacred but is, instead, romantic; however, the hierophanics remain, in some ways, the same. Tickamyler notes, “. . . the natural and built environment, the design of space and place, shapes social relations.”<sup>26</sup> These relations include not only secular associations but divine ones as well. Though Nancy feels ambiguity about her feelings for a very human male, it is telling that such feelings manifest on top of a temple to the divine; uncertain, perhaps, in that relationship as well, the ever-assured Nancy allows herself a moment of indecision and insecurity. Uncharacteristically for her, to be sure, to what better place can she go to plumb the depths of one’s soul—or, to avoid hyperbole here, of one’s feelings—than a church?

Perhaps Nancy’s most telling encounter with mystery in a cathedral occurs toward the end of her visit to Notre Dame in *The Mystery of the 99 Steps*:

The Drews made a tour of the breathtaking interior of Notre Dame. Nancy was awed by its vastness and beauty of the stained-glass windows and the many statues. She paused before one of the Virgin Mary, whose lovely face looked down at arms which had once cradled an infant.

“The baby’s statue was mysteriously taken away,” her father explained. “Stolen apparently.”

“How dreadful!” Nancy exclaimed. “And how sad!”<sup>27</sup>

Here the worlds of the sacred and the sleuth finally come together as one. Nancy pauses before a statue of a truly sacred figure, and is told of an earthly mystery—the loss of the statue to theft—juxtaposed against the more consecrated one. This is a mystery Nancy understands, since recovering lost property is one of her specialties. One might expect the ardent sleuth to hunt down the wrongdoer, restore the statue of Christ to its rightful place, and be lauded for, once again, saving the day. Instead, Nancy pauses to reflect, not only on the beauty of the Virgin Mary but on the (corporeal and metaphorical) separation of Mother and Son. Her response to the crime, far from the ringing promise to restore the wrong the reader is used to hearing from Nancy Drew, reflects her own helplessness. Despite this type of mystery being quite literally up Nancy’s alley, she is powerless to do anything to alter the situation. Perhaps, then, Nancy’s reflection is as much for the sacred mystery as it is the secular one. She laments not only for the loss of the statue, but also for the loss of what it may represent to her.

Nedra Reynolds tells us that, “Places evoke powerful human emotions because they become layered, like sediment or a palimpsest, with histories and stories and memories. When places are inhabited in the fullest sense, they become embodied with the kinds of stories, myths, and legends that...can stimulate and refresh—or disturb and unnerve—their visitors.”<sup>28</sup> For Nancy Drew, c/Catholic spaces work to do both, to “stimulate” and “unnerve” her. For all their connectivity to mysteries, and for the number of mysteries she finds within them, Nancy feels, in some significant ways, at home in these sacred spaces; they represent worlds and ideals at once familiar and comforting. Yet their sacred mysteries continue to elude a personage whose entire functioning purpose is the unraveling of mysteries. From that perspective, these cathedrals dishearten the character and, in some real way, threaten her very quiddity. Perhaps this is the most significant reason why a sleuthing teen like Nancy Drew generally eschews church and finds moving within such sacred spaces both enervating and difficult at the same time. For nowhere else, really, must Nancy confront the fact that some mysteries cannot be solved by clues or keen detective work; rather, some mysteries must be unraveled by faith alone.

## Notes

- <sup>1</sup> Carolyn Keene, *The Mystery at Lilac Inn* (New York: Grosset and Dunlap, 1961), 145, 146.
- <sup>2</sup> Peggy Herz, *Nancy Drew and the Hardy Boys* (New York: Scholastic, 1977), 9.
- <sup>3</sup> Kathleen Chamberlain, "The Secrets of Nancy Drew: Having Their Cake and Eating It, Too." *Lion and the Unicorn* 18 (1994), 5.
- <sup>4</sup> Will Herberg, *Protestant—Catholic—Jew: An Essay in American Religious Sociology*. (Doubleday: Garden City, NY: 1955), 248.
- <sup>5</sup> William M. Shea, *The Lion and the Lamb: Evangelicals and Catholics in America* (Oxford: Oxford UP, 2004), 189.
- <sup>6</sup> Herz, 8
- <sup>7</sup> John North and Philip North. "Introduction." In North and North, eds., *Sacred Space: House of God, Gate of Heaven* (London: Continuum, 2007), 3.
- <sup>8</sup> Sigurd Bergmann, "Nature, Space and the Sacred: Introductory Remarks." In Sigurd Bergmann, P. M. Scott, M. Jansdotter Samuelsson, and H. Bedford-Strohm, eds., *Nature, Space and the Sacred: Transdisciplinary Perspectives* (Farnham, Surrey, England: Ashgate, 2008), 14.
- <sup>9</sup> Martyn Smith, *Religion, Culture, and Sacred Space* (New York: Palgrave Macmillan, 2008), 20.
- <sup>10</sup> *Ibid.*, 8.
- <sup>11</sup> Mircea Eliade, *The Sacred and the Profane: The Nature of Religion*, trans. Willard R. Trask (New York: Harcourt, 1959), 26.
- <sup>12</sup> Carolyn Keene, *The Greek Symbol Mystery* (New York: Pocket Books, 1981), 155.
- <sup>13</sup> *Ibid.*, 163.
- <sup>14</sup> Elizabeth A. Bridgham, *Spaces of the Sacred and Profane: Dickens, Trollope, and the Victorian Cathedral Town* (New York: Routledge, 2008), 1.
- <sup>15</sup> *Ibid.*
- <sup>16</sup> *Ibid.*, 11.
- <sup>17</sup> Forrest Clingerman, "Interpreting Heaven and Earth: The Theological Construction of Nature, Place, and the Built Environment," in Bergmann et. al., 47.
- <sup>18</sup> Michael Tavinor, "Sacred Space and the Built Environment," in North and North, 35.
- <sup>19</sup> Carolyn Keene, *The Mystery of the 99 Steps* (New York: Grosset and Dunlap, 1966), 41-42.
- <sup>20</sup> *Ibid.*, 45.
- <sup>21</sup> Christoph Rehmman-Sutter, "An Introduction to Places," *Worldviews: Environment, Culture, Religion* 2 (1998), 176.
- <sup>22</sup> Ann R. Tickamyer, "Space Matters! Spatial Inequality in Future Sociology," *Contemporary Sociology* 29.6 (2000), 806.
- <sup>23</sup> Eliade, 12.
- <sup>24</sup> Tavinor, 34.
- <sup>25</sup> Carolyn Keene, *Swiss Secrets* (New York: Pocket Books, 1992), 65.
- <sup>26</sup> Tickamyer, 806.
- <sup>27</sup> Keene, *99 Steps*, 49.
- <sup>28</sup> Nedra Reynolds, *Geographies of Writing: Inhabiting Places and Encountering Difference* (Carbondale: Southern Illinois University Press, 2004), 2.



## YOUR NAME

**MCKENZIE FREY\****after Marina Tsvetaeva*

Your name is a—snake around my throat,  
a thistle on my tongue.  
Your name—six letters.  
A squirrel shot in flight,  
a brass zipper in my mouth.

A boulder fallen from an eroding cliff  
that crashes into a passing car's windshield—  
the sound of your name.  
The harsh stamp of steel boots at night—  
your name.  
Your name at my temple—  
harsh kick of a dirty hoof.

Your name—unbearable—  
spit on my eyes,  
the pinch of closed eyelids.  
Your name—a deafening slap to the face.  
Black gulp of salty ocean water.  
With your name.

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\* McKenzie Frey, a student at Loras College, is the second-place winner in the poetry category of the 2012 DES Undergraduate Writing Contest.

## VITAL SIGNS

**SUZANNE MAYER\***

I watched as thin  
    neon of the pulse line  
    glowed its peak and plunge,  
Measuring life  
    in fractioned, fractured beats.

I hear the soft whisper  
    of breath caught and captured  
    in the rattled cough,  
Lungs struggling  
    to hold  
    and let go.

I feel the cold marble  
    of limbs drained  
    that no mere massage  
    from my hands  
Can restore  
    to remembered touch.

And I say the waited words  
    I had held poised  
    in my heart and  
    on my lips for days:  
Go now and be at peace.

---

\*Suzanne Mayer, ihm, Ph.D. is the Coordinator of Pastoral and Theological Studies and professor in the Pastoral Care Counseling program at Neumann University for the last 20 years. Nationally certified [NBCC], she also practices as a pastoral counselor and works with a number of groups as a teacher of human development, as well as consultant, retreat director, lecturer.

## AND YET AGAIN: INDONESIA SINGS FOR THE JAPANESE

### SUZANNE MAYER

The children  
    were the most deceived.  
They danced down  
    to the shore  
    to scoop huge armfuls  
    of bright squirming fish:  
A feast wide-spread  
    for a dinner – full plate  
    for once,  
Tonight.

Having lived so long  
    beside gentle sister sea  
    with her deep aqua smile  
    and crested foam  
They forgot  
    the wanton witch that lies  
    within her depths  
And the mountain madness  
    of her waves  
Until  
    too late.

### SPRING CHANGE

### SUZANNE MAYER

Vernal fingers knead  
    Warmth into brittle-boned limbs:  
    Furze blushed deep pink.

## NO TIME FOR MUMS

**SUZANNE MAYER**

The mid-august sun  
burnt crisp across  
the back curve of my neck.

Reaching into  
the greengrocer's stall,  
ready to choose

Bright flags  
of purple iris,  
peony pinks,  
hot petaled zinnias –

All that awaited me  
were earth dusk tones  
worn by chrysanthemums.

My heart is  
not ready yet  
for mums.

## MORTALITY

**SUZANNE MAYER**

Striding the dusk beach,  
I plant, toe first, deep imprints  
into damp sand soon scrubbed.



## APPLE CAPSULE

**R. STEVE BENSON \***

My knife's  
sharp gray  
shark fin  
skims skin  
like a tight  
red robe cut  
from a stemmed  
globe's crisp  
watery flesh --  
Eve's juicy  
eye candy --  
cushioning five  
mahogany seeds  
tightly  
packed packets  
preserving  
plans for Earth's  
first sweet  
forbidden  
fruit  
stored in a star  
shaped capsule  
(only visible  
when you cut  
the apple

---

\* R. Steve Benson, a retired art teacher, graduated from the U. of Northern Iowa where he studied with the late poet James Hearst. Mr. Benson's son, Logan, was inducted, on Nov. 5th, 2011, into the Delta Epsilon Sigma Honor Society at Loras College in Dubuque, Iowa. Dozens of literary journals across America have published Mr. Benson's poems.

core  
in half)  
designed with  
prehistoric  
plastic  
not meant to rot  
into the next  
wet birth  
until the slow  
mushy death  
of each ripe  
pome's  
edible gift  
branching from  
the ancient  
thorn guarded  
rose family  
tree.



## IMAGE ANGEL

LISA O'MALLEY\*

I see a picture  
Of you from the past . . .  
We are both in it,  
Laughing and smiling.  
Your birthday is in a week in a half . . .  
The thought of that is like a stabbing pain  
For you are not here to celebrate with us . . .  
But you are celebrating in heaven,  
And having cake  
Watching golf  
Waiting for dinner  
Listening to mommom complain about the Phillies,  
And how bad they're playing,  
And the amount of work she must do  
While you go off to a baseball game.

When I think  
Of this painful reality  
I want to forget  
That the world has people. . .  
I hear you speak to me  
In the silence of my heart . . .  
You remind me  
That all will be okay,  
That you are always there.  
I am never alone  
If I remember  
That you are a constant presence  
Even if it isn't a physical one . . .

---

\* Lisa O'Malley, an English major at Neumann University in her final semester, finds inspiration for her poems from her grandfather, who died of a stroke in 2011 and with whom she was very close. Lisa, a visually impaired writer, uses poetry as a safe outlet for her feelings.

I know that picture  
Will someday return  
And we will still  
Be laughing and smiling  
And taking long walks  
On those streets in the sky. . .

## HOPE'S INSIGHT

**LISA O'MALLEY**

I am hope . . .  
I always believe . . .  
I take all things on faith . . .  
I give people the drive . . .  
To do what they can,  
For I see good in all things,  
In all people,  
Even if they can't see it . . .  
As this is the way  
To Banish the Darkness.

I am hope . . .  
I touch the world  
And the lives  
of those who need me most . . .  
In their darkest hour,  
Their darkest day;  
I shine a light,  
To gather the glow,  
To create the life,  
To resurrect the ruins,  
To find light . . . in darkness.

## DES SEEKING APPLICANTS FOR OFFICE OF SECRETARY-TREASURER

Delta Epsilon Sigma is seeking applicants for the office of Secretary-Treasurer, to replace Dr. Thomas Connery as he nears retirement from the University of St. Thomas. The national headquarters of DES is normally located at the college or university of the Secretary-Treasurer.

Because the duties of the position have evolved since the writing of the By-Laws, upcoming revisions to the Constitution and By-Laws are likely to convert the position to one of Executive Director. Even with a new title, however, the major duties of the Secretary-Treasurer would remain the same:

- Overseeing the organization's finances, including preparing the annual budget;
- Organizing the annual meeting of the Executive Committee, and keeping the meeting minutes;
- Organizing the annual writing contest;
- Overseeing the awarding and distribution of scholarships and fellowships;
- Handling all official correspondence;
- Overseeing the replacement of Executive Committee members; and
- Maintaining memberships lists and, with the administrative assistant, regular contact with DES chapters.

All duties are carried out in consultation with the Executive Committee, especially the president and vice president, and with the aid of an Administrative Assistant who would be at the new Secretary-Treasurer's institution.

The position is particularly suitable for a former or current chapter moderator/advisor. The ideal candidate should be an academic administrator whose office affords scheduling flexibility and the benefit of a support staff. A faculty member who holds the position should be able to receive a minimum of one course release, although two would guarantee the timely fulfillment of duties. (Dr. Connery has held the position of Secretary-Treasurer while a full-time faculty member. During two years of his extended tenure as Secretary-Treasurer, he served simultaneously as interim chair for two departments.)

Although primarily a position of service, a small stipend comes with the Secretary-Treasurer's office. A larger stipend comes with the post of the Administrative Assistant.

For more details or if you have questions, please contact Dr. Thomas Connery: [tbconnery@stthomas.edu](mailto:tbconnery@stthomas.edu), 651-962-5265.

You may also send copies of a letter of interest, via email or regular mail, to Dr. Thomas Connery and to DES President Dr. Christopher Lorentz.

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## THE J. PATRICK LEE PRIZE FOR SERVICE

Delta Epsilon Sigma is pleased to announce the J. Patrick Lee Award for Service. This annual undergraduate competition is established to honor Patrick Lee, who served as National Secretary-Treasurer of Delta Epsilon Sigma with dedication and commitment for over 20 years, and whose leadership transformed the Society. As a tribute to Dr. Lee's praiseworthy ethical character and judgment, awards of \$1000 will be given to student members of Delta Epsilon Sigma who best embody the ideals of Catholic social teaching through their engagement in service. Student winners of the award will also be profiled in the *Delta Epsilon Sigma Journal*.

Guidelines for J. Patrick Lee Prize for Service:

- In order to participate in the contest, the student should submit a personal statement of 500-1000 words to his/her chapter moderator. Personal statements should respond to the following questions: **How does your current and past engagement in service reflect the tenets of Catholic social teaching and enrich the local, national, or global community? How will you continue or expand your service in the future? Students are encouraged to be as specific and thorough as possible within the word limit.**
- The student should also submit one letter of recommendation written by someone in a professional position who can attest to the type and extent of the service in which the student has been engaged.
- Chapter moderators should select one student from their chapters to nominate for the prize.
- Nominated students must be undergraduates at the time of nomination.
- Nominated students must be members of Delta Epsilon Sigma.
- For official entry form, visit the DES website: <http://deltaepsilonsigma.org>.
- Moderators should submit all entries electronically as MS Word Documents to the National Office at the University of St. Thomas: [desnational@stthomas.edu](mailto:desnational@stthomas.edu).
- **The deadline for nominations from moderators is Dec. 1.**



## THE UNDERGRADUATE COMPETITION IN CREATIVE AND SCHOLARLY WRITING

Delta Epsilon Sigma sponsors an annual writing contest open to any under-graduate (member or non-member) in an institution that has a chapter of the society. Manuscripts may be submitted in any of four categories: (a) poetry, (b) short fiction, (c) non-fiction prose (includes either essay or creative non-fiction), and (d) scholarly research. There will be a first prize of five hundred dollars and a second prize of two hundred fifty dollars in each of the four categories. No award may be made in a given category if the committee does not judge any submission to be of sufficient merit.

The first phase of the competition is to be conducted by local chapters, each of which is encouraged to sponsor its own contest. A chapter may forward to the national competition only one entry in each category. Editorial comment and advice by a faculty mentor is appropriate as an aid preparatory to student revision, so long as all writing is done by the student.

Prose manuscripts of 1,500 to 5,000 words should be typed and sent electronically in 12-point Times New Roman font. One space is permitted between words and sentences. Include a cover page with title, name, university, and home address. The page following the cover (the beginning of the actual text) should contain only the title and no other heading. The pages must be numbered, the lines double-spaced, and in Word format. Scholarly papers should attach an abstract, should include primary research, and should present some original insight. Documentation should follow one of the established scholarly methods such as MLA (old or new) or APA. A long poem should be submitted singly; shorter lyrics may be submitted singly or in groups of two or three. Moderators as well as faculty mentors are expected to take an active role in providing additional comments to students; they should approve and send all entries to the National Secretary-Treasurer by December 1.

Final judging and the announcement of the result will take place not later than May 1st of the following year. Winners will be notified through the office of the local chapter moderator.





## DELTA EPSILON SIGMA CHAPTER RECOGNITION AWARD

### General Description

Each year, DES may recognize successful student chapters that exemplify the ideals of the Society and conduct exceptional programs and activities during the academic year. Recognition comes with a letter from the Executive Board, a plaque for the Chapter and a feature on the DES website. Chapters that successfully earn recognition will engage in valuable programs that impact its members, the chapter, the public, and the greater Catholic community. Nominations are based on the activities, programs, and initiatives described in chapter reports. The Executive Committee conducts the review process, weighing chapter reports along with the institution's location, available resources, size, and other considerations.

### Chapter Report Criteria and Considerations

**Report Presentation.** Typically, the chapter report is prepared by the chapter advisor and/or chapter president. Additional assistance may be provided from current students who are also DES members. (Please include who prepared the chapter report in your submission.)

The following points are provided as a guideline for the report. Additional comments are welcome.

- **Community Service.** Did the chapter participate in community service activities on a regular basis? How many community outreach events did the chapter plan? What was the involvement of chapter members (including planning and attendance)?
- **Speakers.** Did the chapter sponsor or co-sponsor speakers on a regular basis? How many speakers did the chapter plan? Did the speakers help chapter members make faith-life connections? What was the involvement of chapter members (including planning and attendance)?
- **Communication.** Did the chapter communicate with its members in an effective manner? Did the chapter use different forms of communication to inform chapter members and the general public about activities?
- **College/University Service.** Did the chapter plan college/university-wide activities that helped to foster scholarly activities or encourage a sense of intellectual community? Did the chapter participate in college/university-wide service activities?

- **Chapter Business Meetings.** Did the chapter meet often enough to plan successful activities and sustain its membership? Did the officers of the chapter meet outside of the general chapter meeting to discuss chapter activities? Did the chapter advisor attend some of the business meetings?
- **Social Functions.** Did the chapter provide an outlet for chapter members to relax and bond with students and faculty? Did the chapter host diverse social functions (e.g., end-of-year celebrations, monthly gatherings, bowling, etc.)? Did the chapter plan or participate in social activities on a regular basis?
- **Funding.** Did the chapter need funding to successfully carry out its activities? Did the chapter apply for grants or ask for financial support from its institution? Did the chapter members meet to discuss, organize, and participate in fundraisers?
- **Involvement with the DES national organization.** Did the chapter's members regularly submit applications for scholarships, fellowships, and outstanding student awards; writing contest entries; *Delta Epsilon Sigma Journal* submissions?
- **Overall Chapter Assessment.** Did the chapter have reasonable goals? Did the chapter meet to discuss the goals and objectives and how to meet them? Did the chapter succeed at meeting its objectives for the year? Did the chapter plan and participate in activities that benefited its members? Did both the chapter members and chapter advisor provide a chapter assessment?

*For consideration of recognition, reports should be submitted to [desnational@stthomas.edu](mailto:desnational@stthomas.edu) by April 01.*



## AN INVITATION TO POTENTIAL CONTRIBUTORS

The editors of the *Delta Epsilon Sigma Journal* invite contributions to the journal from the readership. Send manuscripts (email attachments preferred) to the co-editors: Dr. Robert Magliola, *Delta Epsilon Sigma Journal*, 411 Tenth Street, Union City, NJ 07087-4113 (Robert\_Magliola@hotmail.com); Dr. Claudia Kovach, *Delta Epsilon Sigma Journal*, Neumann University, Arts and Sciences, One Neumann Drive, Aston, PA 19014 (cmkovach@mac.com).

Submissions to *Delta Epsilon Sigma Journal* are peer reviewed by doctorally-prepared academics or specialists in the pertaining subject matter. The journal is open to a wide variety of topics and genres. Particularly welcome are submissions addressing issues of concern to Catholic colleges and universities:

- What is the impact of new technology such as the Web or distance learning on higher education, and how can we best manage its advantages and risks?
- What strategies are most useful in encouraging the development of student leadership and the integration of academic work and campus social life?
- What are the most promising directions for service learning and for the development of the campus as community?
- What is the identity and mission of the American Catholic liberal arts college in the era inaugurated by *Ex Corde Ecclesiae*?
- What are the implications of globalization in relation to Catholic social and economic thought?



## THE DELTA EPSILON SIGMA DISTINGUISHED LECTURERS PROGRAM

Delta Epsilon Sigma offers each year an award of one thousand dollars for a speaker at a major meeting sponsored or co-sponsored by a chapter of Delta Epsilon Sigma or by a Catholic professional society. Application for this award must be filed with the National Secretary-Treasurer one year in advance. The society also offers awards to help subsidize lectures sponsored by local DES chapters. An application for one of these must be filed with the National Secretary-Treasurer thirty days in advance; the maximum award will be two hundred dollars.



## DELTA EPSILON SIGMA SCHOLARSHIPS AND FELLOWSHIPS

Delta Epsilon Sigma sponsors an annual scholarship and fellowship competition for its members. Junior-year members may apply for ten Fitzgerald Scholarships at \$1,200 each, to be applied toward tuition costs for their senior year. Senior-year members may apply for ten Fitzgerald Fellowships at \$1,200 each, to be applied toward tuition costs for first-year graduate work. These scholarships and fellowships are named after the founder and first Secretary-Treasurer of DES, Most Rev. Edward A. Fitzgerald of Loras College, Dubuque, Iowa. The awards will be made available on a competitive basis to students who have been initiated into the society and who have also been nominated by their chapters for these competitions. Applications may be obtained from the website or from the Office of the National Secretary-Treasurer.



## THE DELTA EPSILON SIGMA WEB PAGE

The Delta Epsilon Sigma Web page is available at <http://deltaepsilonsigma.org>. The *Delta Epsilon Sigma Journal* is available online there, in addition to DES application forms, programs, and announcements.

## THE DELTA EPSILON SIGMA NATIONAL UNDERGRADUATE STUDENT AWARD

Delta Epsilon Sigma has a national award to be presented to outstanding students who are members of the society and are completing their undergraduate program. It is a means by which a chapter can bring national attention to its most distinguished graduates.

The National Office has a distinctive gold and bronze medallion that it will provide without cost to the recipient's chapter for appropriate presentation. Names of recipients will be published in the *Delta Epsilon Sigma Journal*. Qualifications for the award include the following:

1. Membership in Delta Epsilon Sigma.
2. An overall Grade Point Average of 3.9–4.00 on all work completed as an undergraduate.
3. Further evidence of high scholarship:
  - a) a grade of "A" or with the highest level of distinction on an approved undergraduate thesis or its equivalent in the major field, or
  - b) scores at the 90th percentile or better on a nationally recognized test (e.g., GRE, LSAT, GMAT, MCAT).
4. Endorsements by the chapter advisor, the department chair or mentor, and the chief academic officer.
5. Nominations must be made no later than six (6) months after the granting of the undergraduate degree.



# Delta Epsilon Sigma Official Jewelry

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## THE DES NATIONAL CATHOLIC SCHOLASTIC HONOR SOCIETY EMBLEM



The emblem of DES contains the motto, the name, the symbols, and the founding date of the society. Delta Epsilon Sigma is an abbreviation constructed from the initial Greek letters of the words in the motto, *Dei Epitattein Sophon*. Drawn from Aristotle and much used by medieval Catholic philosophers, the phrase is taken to mean: “It is the mission of a wise person to put order” into knowledge.

The Society’s Ritual for Induction explains that a wise person is one “who discriminates between the true and the false, who appraises things at their proper worth, and who then can use this knowledge, along with the humility born of it, to go forward to accept the responsibilities and obligations which this ability imposes.”

Thus the three words on the *Journal’s* cover, Wisdom · Leadership · Service, point to the challenges as well as the responsibilities associated with the DES motto. The emblem prominently figures the *Chi Rho* symbol (the first two Greek letters of the word Christ), and the flaming lamp of wisdom shining forth the light of Truth.

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