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The Delta Epsilon Sigma Journal accepts submissions from non-members as well as members of Delta Epsilon Sigma. While student contributions are welcome at any time, each spring issue will reserve space for the Delta Epsilon Sigma Undergraduate Writing Contest winners. We will consider for publication a wide variety of articles, fiction, and poetry. Our primary mission is to serve the Catholic cultural and intellectual tradition, and we favor work commensurate with that aim. Submissions to Delta Epsilon Sigma Journal are peer reviewed by doctorally-prepared academics or other specialists.

Submit manuscripts (as Microsoft Word files) via email to either of the two editors: Robert Magliola (Robert_Magliola@hotmail.com) or Abby Gambrel (agambrel@gmail.com).

Indexed in Ulrich's International Periodicals Directory and Columbia University Libraries' new web archive of freely-accessible e-journals.

MESSAGES FROM THE EDITORS AND EXECUTIVE COMMITTEE

- In this issue, you will find a ballot that lists candidates for membership on the Executive Committee of Delta Epsilon Sigma, Catholic Scholastic Honor Society. Please remove the ballot from your copy of the journal, separate the ballot by tearing along the perforated line, complete your ballot by choosing one candidate, fold the ballot in half, secure the end of the ballot with tape as indicated, apply appropriate postage, and mail your ballot by December 1, 2016. The Executive Committee sincerely appreciates your involvement in this important election.
- The Executive Committee is happy to showcase one of the winners of the third annual J. Patrick Lee Prize for Service. You may read the second of two interviews from this year's awardees in this issue.
- *Delta Epsilon Sigma Journal* inaugurates in this issue an experimental series named "Point/Counterpoint," formatted to "lead" with an opinion piece accompanied by an open invitation to informed readers to submit a responding short essay (agreeing, disagreeing, or otherwise). For guidelines, see the pertaining Announcement within. Dr. George Herndl's essay entitled "Educational Institution" functions as the pointer beginning this series.
- The Delta Epsilon Sigma National Undergraduate Student Award honors outstanding students who are DES members. The Executive Committee is delighted to announce this year's winners at the pertaining Announcements page of the *DES Journal*.
- The Sister Brigid Brady, OP, Delta Epsilon Sigma Graduate Student Award will be awarded for the first time in 2017. This annual award will honor graduate student members of Delta Epsilon Sigma who have demonstrated both a commitment to academic excellence and a dedication to the service of others. The title of the award honors Sister Brigid Brady, OP, PhD, a dedicated scholar and teacher who served DES for many years. The deadline for the inaugural award is March 15, 2017. More information on the award, including application instructions, can be found in the Announcements section of the *DES Journal*.


- The Executive Committee is pleased to present the writing of several winners of the year 2015 Undergraduate Writing Competition in Creative and Scholarly Writing. The present issue contains Part Two of the first-place entry in the category of scholarly-researched essay as well as second-place finishers in the categories of poetry and critical essay. The policy of the *DES Journal* is to publish the full text of first-place winning entries and, at the behest of the Executive Committee, the full text of some or all of the second-place winning entries as well. Other winning pieces from the 2015 competition can be found in the Spring 2016 issue.
 - Submissions for the year 2016 Undergraduate Writing Competition in Scholarly and Creative Writing are due on December 1, 2016. Chapter moderators are encouraged to organize their own local contests and send the winning entries to the national competition. Please note that the Executive Board must receive all submissions in Word format (no PDFs) and that submissions are limited to 5000 words maximum. For complete guidelines, see the Announcements section of the *DES Journal*.
 - The Executive Committee reminds readers that the *DES Journal* is now “live” and can be found at the DES website: <http://deltaepsilonsigma.org>. As part of the Society’s re-designing process, the Executive Board invites chapters to share and celebrate what they are doing by linking their own social media pages to the national DES website. The *DES Journal* not only will be housed on the web page, but its content will also be searchable via the web. For easy access to the DES website, you may scan its “QR Code”:
- 
- All published work in the *DES Journal* is peer reviewed by doctorally-prepared academics or specialists in the pertaining subject matter.
 - We continue to seek updated postal and email addresses of our membership. In order to help with this database project, please notify the DES national offices of any change of address(es) or requests to discontinue receipt of the print version of the *DES Journal*: Executive Director: Dr. Claudia M. Kovach, Neumann University, Division of Arts and Sciences, Aston, PA 19014-1298, (610) 558-5573, FAX (610) 361-5314, Email: DESNational@neumann.edu.

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Jon Heisler

THE J. PATRICK LEE PRIZE FOR SERVICE: INTERVIEW WITH JON HEISLER

In your application materials, you mention how important the idea of “subsidiarity” is to your vision of Catholic Social Teaching. Please explain this and talk a little about how it has factored into your service.

Subsidiarity has to do with empowering people at the local levels of an organization. It allows the people who are directly impacted by an issue or problem to express what they think needs to be reformed. As a future educator, for example, I think of the recent Common Core changes in education. These have not been fully effective because they don't necessarily reflect the needs of the individual communities implementing them.

At Mount St. Mary's, I helped recruit and organize almost 300 students to volunteer at the Maryland Special Olympics last year. It was really a challenge! One of my jobs was to make sure everyone had a fulfilling experience on what turned out to be a long, very cold fall day. The Office of Social Justice at The Mount taught me to make sure student volunteers have fun so that they continue to engage with charity work. Overall, it was a very good day, but of course a few things did go wrong. Afterward, it was vital that we got feedback from the volunteers themselves about what could be improved in the future. This was really useful for helping those in charge understand how the program could be improved.

Besides the Special Olympics, what other kinds of service have you done during your time at Mount Saint Mary's?

One of my passion projects was expanding the programming surrounding Yom HaShoah, or Holocaust Remembrance Day. In the past, this was a one-day event at The Mount. I really wanted to get a longer conversation going about the issue of genocide and how this problem stems from people failing to see other groups as worthy of dignity and respect, so I organized a whole week of events. The further along I went in my history major, the more I learned about the sad, repeated parts of human behavior. For example, look at the failure today of many Christians and Muslims to understand and respect each other. In the United States right now, common people are regularly subjected to hateful and hyperbolic fear speech that leads them to make generalizations about a whole group of people based on the actions of a few. But we can't let this happen! We cannot deny the dignity of so many people and a complex and beautiful religion because of the acts of a radical few. With the Yom HaShoah events, I wanted to get students thinking about what we can do to stop people from identifying groups as "other," because this leads to blame and confusion that eventually spiral into destruction.

I understand you graduated this spring. What do you have planned for the future?

In the fall, I start a year-long commitment with the Augustinian Volunteer Corps. I was placed at Saint Augustine, an all-boys high school in San Diego, and will work there to lead retreats for the students and help manage Christian mission events at the school, such as visits to soup kitchens and a trip to a Tijuana orphanage. I'll live in a house with other members of the Corps. I don't know my roommates yet, but they'll be other volunteers from all around the country. I'm really looking forward to it!

After that, I'm not sure. I'd either like to get a job teaching history for a Catholic high school or work in management for a nonprofit organization. I'm hoping my time in San Diego will help me discern whether a teacher is the right job for me. This summer, I'm also working for a company called American Philanthropist in West Chester. This is an interesting job because it gives me insight into the nonprofit world. I was surprised to learn there are hundreds of nonprofits just in this county! It gives me a really good feeling that there are so many people working to help others.

Is there anything else you'd like to include in this interview?

I'd like to give a shout out to my advisors in the Office of Social Justice, Ian Van Anden and Kaitlin Cotreau, and my mentors in the History Department at The Mount, Dr. Gregory Murry and Dr. Chaz Strauss. Also, a big thank you to Dr. David Cloutier for nominating me for this award.



EVELYN WAUGH REVISITED [PART TWO]*

WENDELL HOWARD**

Waugh's one literary effort that deals exclusively and purposefully with Catholicism as the source of permanent values and thus the antidote to chaos is his story "Out of Depth." The protagonist in that story, Rip Van Winkle, is dining in the year 1933 in the city of London with an old friend and her invited guests, one of whom has brought with her Doctor Kakophilos, a magician. His presence is both foreign and disturbing, and Rip and his friend Alastaire Trumpington drink excessively throughout the evening in an effort to gain some sense of ease. At evening's end Dr. Kakophilos manipulates Rip and Alastaire into driving him home and then accompanying him into his residence. Unexplainably, Dr. Kakophilos soon appears in red sacerdotal robes embroidered with gold and a conical crimson hat and ponderously proceeds to expound on time and matter and space. He tells Rip and Alastaire that they must journey through time to recover the garnered wisdom that the ages of reason have wasted. Then, in response to his statement that they can choose any age they wish to be translated to, Alastaire chooses to go back to the time of Ethelred the Unready and Rip opts to advance five hundred years. After taking leave of Dr. Kakophilos, they assess the whole experience as the result of being drunk and almost immediately ram their Bentley broadside into a mail van traveling forty-five miles per hour.

As a dazed Rip stands uninjured where the two vehicles have mysteriously disappeared he recognizes that he is indeed in the twenty-fifth century. Where Leicester and Trafalgar Square had once been are the ruins of an underground station, monstrous shapes of grass-grown masonry and concrete, mud flats submerged at high water, and a cluster of huts built on poles to be accessed only by leather-and-wood ladders. The inhabitants are shaggy white men with barbarous faces who hold him captive until "the boss" comes, a black man with a mechanically

* Part One of Dr. Howard's essay was published in the Spring 2016 issue.

**Dr. H. Wendell Howard, doctorate from the U. of Minnesota, diploma from Juilliard, is Prof. emeritus of English, St. John Fisher College; and a retired choral conductor (after 40 years of service). He has published over 150 book-chapters, essays, articles, and poems in a wide array of books, journals, and periodicals. Since 1968, his essays have appeared thirty times in the pages of the *DES Journal*.

propelled boat, as opposed to the residents' primitive canoes. This black leader and his smartly outfitted crew of other blacks bring bales of cloth, cooking utensils, knife blades, ax-heads, fish hooks and the like, which they give in exchange for items that the white residents have dug from the ruins. (Waugh certainly intends the white London inhabitants being ruled by dark-skinned invaders as an ironic historical inversion, a qualitative standard to be examined, and a startling adjunct to his central point.)

After being roundly inspected, Rip is placed in the motor launch and taken on a phantasmagoric journey downstream through growing darkness, despair, restraint, and increasingly fantastic moments and events that assure him that he has gone mad. Suddenly there is something new and yet ageless; printed on a board is the word "mission" and a black man garbed as a Dominican friar appears. Out of the strangeness something familiar has come, "a shape in chaos....Something was being done that Rip knew; something that twenty-five centuries had not altered; of his own childhood which survived the age of the world. In a log-built church at the coast town he was squatting among a native congregation." At the end of the room where two candles burned, the priest turned toward them and pronounced: "*Ite, missa est.*"¹

Some days after the accident, when Rip is able to talk, he asks for the priest who had been by his bed when he regained consciousness. The priest has been present because Alastair, not a Catholic, had called him. While unconscious, Alastair too has had some sort of dream connected to the Middle Ages that make him ask for a priest. Rip, a Catholic, asks for the priest to make a confession because he, as he says, has "experimented in black art."

Richard Johnstone, sagely commenting on this story in *The Will to Believe*, says that Catholicism emerges so clearly from "Out of Depths" because Waugh believes that Catholicism is the one thing that "explains and makes coherent not only the contemporary social reality, but all conceivable realities."² Catholicism helps us, like Rip, to comprehend and come to terms with our predicaments and thus to find consolation. Catholicism is *the* shape in chaos.

If "Out of Depth" is Waugh's most thematically explicit Catholic fiction, *Brideshead Revisited* is the most popular of his works that make Catholicism the central point in a story of contemporary English life. Charles Ryder, the narrator of the story, has been intimately bound to the Flyte family for twenty years, ever since he befriended Sebastian at Oxford. He is infatuated with the aristocracy that Sebastian and his family represent but at the same time has little patience with the family's Catholic faith. He opines in his early acquaintanceship that Catholics are just like everyone else. Sebastian responds: "My dear Charles, that's exactly what

they're not...they've got an entirely different outlook on life; everything they think is different from other people."³

Waugh makes this point again elsewhere, even in novels that one would not judge Catholic. For example, in *Officers and Gentlemen*, the second of three novels about World War II, Mrs. Cuthbert confesses her lack of understanding of a Catholic outlook when talking of old Mr. Crouchback, teacher of Latin at Our Lady of Victory's Preparatory School and nephew of the Blessed Gervase Crouchback. The old teacher has acted charitably and unselfishly during a housing crisis, causing her to say: "He's a deep one and no mistake. I never have understood him, not properly. Somehow his mind seems to work different than yours and mine."

But to return to the Flyte family, the patriarch, Lord Marchmain, is a voluptuary who has been hounded out of society and is thus separated from his wife. Living in exile in Venice with his mistress, he generates responses from his children that range from distaste to disinterest. Of those children Julia, who treats the whole world with disdain, receives particular attention because first she marries a man, Rex Mottram, well connected in business and government, who is the ultimate modern, rootless, metropolitan individual of the type that populates Waugh's early novels. To marry Julia, Mottram agrees to convert to Catholicism, but for him that act is nothing more than a required formality. Father Mowbray, who gives him instruction, concludes that Rex has no natural piety, no intellectual curiosity, and in the end is "the most difficult convert [he] ever met" because "he doesn't correspond to any degree of paganism known to the missionaries."⁴ Julia and Rex do wed but predictably that marriage fails. After a year of marriage, Julia sees that Rex "wasn't all there. He wasn't a complete human being at all. He was a tiny bit of one, unnaturally developed."⁵

Julia acquires particular significance in the second instance as she displaces Sebastian as Ryder's principal interest in the Flyte family. That relationship becomes inextricably connected to the climax of the novel, in which the ailing Lord Marchmain has returned to Brideshead to die. Lady Marchmain, always steadfast in her belief and religious practice, attending daily mass in the chapel at Brideshead, for example, has died. Immediately following her requiem mass and burial, the Bishop comes and removes the altar stone, burns the wads of wool with the holy oil on them, throws the ash outside, empties the holy water stoup, blows out the sanctuary lamp, and leaves the tabernacle empty with the doors open. "Suddenly, there wasn't any chapel there any more, just an oddly decorated room." Cordelia, Julia's fifteen-year-old sister, assessing the world at Brideshead at that point, tells Ryder with a wisdom beyond her years that things have come to an end very quickly. Besides her mother's death and the chapel's closing, she points out that

further religious decay is evident in “[Papa] gone and Sebastian gone and Julia gone.” Ryder, an agnostic and an architectural artist who paints portraits of houses soon to be deserted or debased, is himself a parallel adjunct to the Brideshead Cordelia sees; his work is a symptom of decline. But Cordelia's look at reality does not squelch her spark of faith, for, if Papa, Sebastian, and Julia “are gone,” “God won't let them go for long, you know.” She then recalls a line Father Brown utters in an unidentified Chesterton story that her mother had read to all of them one evening: “I caught him ‘(the thief)’ with an unseen hook and an invisible line which is long enough to let him wander to the ends of the world and still to bring him back with a twitch upon the thread.”⁶

During the ongoing weeks of fluctuating physical deterioration, Lord Marchmain adamantly resists his family's efforts to have a priest visit him and steadily wears himself out with his struggle to live. Ryder interprets that struggle only as a strong will to exist. The doctor who attends him and has been present daily sees it as a fear of death, a difference Ryder does not comprehend in spite of all the explanations given him from the Catholic outlook. Finally, in a most weakened condition and after much discussion among those present as to the effect Father Mackay's appearance in the bed chamber would have on the fragile life-long scoffer, Lord Marchmain is absolved as he with one last exertion of will and body makes the sign of the cross. Julia, in witnessing her father's return to the faith, is herself reclaimed by the Church, and, at the novel's end, we see Captain Ryder worshipping in the reopened chapel, making us recognize that he too has converted. The story he has been narrating is the “retrospective confession of a new Catholic.” Julia's return to her religion has dictated that she could never marry Ryder or ever be with him again, even though both their divorces have been legally finalized. Earthly bliss has been denied, the lovers torn apart. In *Brideshead Revisited* “as so often in modern Catholic literature,” David Lodge comments, “the descent of God's grace, because of the human sacrifice it demands, has an aspect of the catastrophe.”⁷ The twitch upon the thread has had and does have manifold consequences.

The novel was an immediate and far-reaching success, although it gathered some negative response, mostly offered behind Evelyn's back. What general negativity there was centered on the Flyte family's similarity to the highly publicized Lygon family and the charge that Waugh had included too much “Catholic stuff.” As for the first quibble, the patriarch of the Lygons, the 7th Earl of Beauchamp, had been the subject of a notorious scandal—perhaps fabricated—and was forced into exile on the Continent. Despite the obvious parallels between the fictional Lord Marchmain and the actual Earl of Beauchamp, one cannot read *Brideshead Revisited* with care and hold that the Flytes are nothing more than an

easy rendering of the family of the London University Chancellor caught in the consequences of some misconduct. Furthermore, Waugh was most certainly sincere when he included an Author's Note on the novel's fly-leaf: "I am not I; thou art not he or she; they are not they."

Waugh's insistence that his books were things he made up did not apply to situations hinged on Church doctrine, however, for nowhere in his work does he sympathetically create plot elements that test the teachings of the Church. This area may be the one in which he differs most pointedly from Graham Greene, arguably the most noted of the Catholic converts. Among the literary practitioners, Greene's fiction, as Paul O'Prey outlines, questions orthodoxy at every turn and emphasizes the "paradox one carries within oneself" by presenting "Catholic agnostics," "sinful saints," and priests—God's spokesmen on earth—who are incapable of speaking on God's behalf. O'Prey further points out that "Greene continually casts doubt on the Church's authority in eschatological as well as moral matters." For Greene's characters to maintain such a position, of course, is heretical and explains why, time and time again, Greene called down upon himself the public disapproval of the Church. All of this also raises the question: "To what extent are these fictional characters' beliefs Greene's own?" But, once again, we have been led to a concern that is far beyond the purview of our discussion at hand. It will suffice for us to direct the reader's attention to Richard Johnstone's brief introduction to the topic in his book *The Will to Believe*.⁸

While Greene repeatedly announced that he was not a Catholic novelist but a novelist who was a Catholic and thus "defended his right to be 'disloyal' to the Church" in his fiction, Waugh was unapologetically a Catholic novelist, leaving his later works in particular fully exposed to charges of "too much Catholic stuff." He subscribed, as Anthony Burgess says, to the "Thomistic aesthetic of art's not being an end in itself but a way to God."⁹ Importantly, that evaluation takes equal note of Waugh's novels as art, explaining why critic Raymond Mortimer could declare *Brideshead Revisited* a "great English Classic," while many others called the work brilliant. Among those others were voices as divergent as Sir Osbert Sitwell, famously and intensely jealous of Waugh's abilities, and Cyril Martindale, a convert who became not only a Jesuit priest but also one of the first Catholic priests to write in a non-condemnatory way about sex, an "instinct that is not a wicked thing." Most significantly, though, Father Martindale was the Master at Campion Hall and thus thoroughly acquainted firsthand with Oxford life. His judgment of Waugh's brilliant presentation of the tension between the austere practice of the faith and the agnosticism of the Oxonians was that of the expert. At the risk of falling back on the obvious, we remind ourselves that almost all

worthwhile stories have conflict, as often between opposing ideas and values as between one character and another. So Waugh's pitting Catholic ideas and values against ideas and values that are unsympathetic to the Catholic Church does not reduce them to the artistically unacceptable. Many of those negatively critical confused the disconcerting with the inartistic. No one, to be sure, can argue that Evelyn Waugh had no intention of being disconcerting.

Waugh is generally thought to be among the first rank of novelists in the early twentieth century. Some few individuals contend that he was the most perfect observer of English social gradations in that same period while still others make the case that his art was in his life as well as in his writing. This last view may demand its own definition of "art" when one notes that his life was colored by unashamed and flamboyant snobbery, by bizarre pronouncements, and by ingenious presentations of unpopular ideas, many of which appeared in his journalistic pieces, which the newspapers clamored for because of his popularity as a novelist. On occasion, newspapers would not publish the pieces they had paid Waugh to write because their content was too hard hitting. Some of his vengefully rude observations that were published told the English they were becoming a race of slatterns and louts, accused English women of being dirty, and confessed that in his literary efforts for the press he had to distinguish "writing for money" and "writing for intelligent people." Politically, he was a rebel conservative. As a special military envoy to Yugoslavia, he tried to influence British policy against Tito's communist partisans to favor the Catholic Croats.

Preeminently, though, Evelyn Waugh was a belligerent Papist. Catholicism, he knew, was an ontological reality and the Church that had stood relatively unchanged for nearly two thousand years was a bulwark against the barbarity of the bleak and chilling world, the world that he pictured so graphically in his novel *Vile Bodies*. Never, he felt, would universal peace and good will exist until the world is "converted to Christianity and brought under Christ's Vicar..." as he says in his review of Harold Laski's *Faith, Reason, and Civilization*. His belligerence, apart from his innate nature, stemmed from his energetic egotism that made him a kind of self-appointed grand inquisitor when he voiced his religious views. He was an opponent of progress and thus antagonistic to the very idea of *aggiornamento* in the Catholic Church. As Donat Gallagher has said, he established himself as England's "leading ecclesiastical die-hard." "At the close of his life he rebuked the bishops of the Catholic Church, not excluding the Bishop of Rome, for their failure to defend the traditions entrusted to them."¹⁰ At the root of all this, however, was conviction, a conviction that "God wants a different thing from each of us, laborious or easy, conspicuous or quite private, but something which only we can do and for which

we were each created.” Then, when the individual accepts whatever the task is that God calls him or her to fulfill, salvation results. St. Helena, for example, the subject of the novel Waugh believed to be his best, and the topic of his essay “St. Helena Empress,” was tasked merely to gather wood, relics of the True Cross, a “particular humble purpose for which she had been created.”¹¹ For Evelyn Waugh, his task was to declare in novels and journalism that Catholicism can create for the modern individual a significant existence in a significant world.

Sadly, Waugh made no effort to present Roman Catholicism as a faith that appeals to the heart as well as the brain. His own conversion had no element of the euphoric; his private religion, although it was the answer to despair, offered no solution to or even the slight possibility of an abatement of human suffering; *and*, more often than not, he saw Catholicism as a harrowing burden, not a rest for the weary. In a review of Graham Greene's *Heart of the Matter* cited by Patrick Allitt, Waugh argues that the Catholic writer's function is not to produce “advertising brochures setting out in attractive terms the advantages of Church membership.” Consequently, just as he as a person—as we have already noted—was most unappealing, the image of Catholicism he repeatedly presents is in many ways unpleasant. In spite of all that, however, the ultimately unarguably commendable fact is that Evelyn Waugh, along with Graham Greene—and Compton Mackenzie in the generation before them—gave Catholics, things Catholic, and conversion to Catholicism an established place in English fiction deserving of sympathetic treatment.

Notes

1. Evelyn Waugh, "Out of Depth," *The Complete Stories* (Boston: Little, Brown and Company, 1998), 130-9.
2. Richard Johnstone, *The Will to Believe* (Oxford, UK: Oxford University Press, 1982), 81.
3. Evelyn Waugh, *Brideshead Revisited* (New York: Little, Brown and Company, 1973), 89.
4. Evelyn Waugh, *Brideshead Revisited*, 192-3.
5. *Ibid.*, 200.
6. *Ibid.*, 220.
7. Patrick Allitt, *Catholic Converts* (Ithaca: Cornell University Press, 1997), 302.
8. Johnstone, *The Will to Believe*, 62-78.
9. Anthony Burgess, "Believing in Something," *But Do Blondes Prefer Gentlemen* (New York: McGraw-Hill Book Company, 1986), 492.
10. Gallagher, "Introduction," *A Little Order*, xv.
11. Evelyn Waugh, "St. Helena Empress," *A Little Order*, 184.



EDITORIAL COMMENT

The “primary mission” of the *Delta Epsilon Sigma Journal* is “to serve the Catholic cultural and intellectual tradition” (see inside front cover). The poem “Basilica,” below, was chosen by the Executive Committee of DES as 2nd place winner in poetry because of its undeniable literary merit. The theme of the poem apparently fails to understand the esthetic of the Catholic basilica in our tradition, but I urge our readers, authors, and myself to heed the words of T.S. Eliot in “Little Gidding”—“We shall not cease from exploration / And the end of all our exploring / Will be to arrive where we started / And know the place for the first time.”

-Robert Magliola, Editor

BASILICA

ANNE KOPAS*

Sunday mass, for me, is bumping elbows as we kneel after Communion,
 so when I stand on the basilica’s gold-inlaid tile
 my small soul’s voice disappears into swooping domes.
 Mosaicked apostles raise pale hands in a toast to the cold, empty air—
 my awe falls stale.

I crane my neck to meet the eyes of stone popes.
 They preach from lofty thrones—I watch below in skinny jeans.
 Then I remember the 2.5 million light-years
 between us and the Andromeda Galaxy,
 the sun’s year taking 225 million of ours.
 We carved the shine of Mary’s marble veil,

*Anne Kopas, a student at University of St. Thomas, won second place in the poetry category of the Undergraduate Writing Contest.

Nephilim-sized arms cradling her son behind smudged bulletproof glass.
God forged Orion's sword far enough that our flimsy
piles of electronics would wither and rust before we reached it,
close enough for children to point.

He arranges the marriages of galaxies,
one consuming the other at its leisure,
only to consummate the union eons later.
Moneychangers turned our sins into silver,
and we raised an altar like the columns of Rome.

We built pews to welcome all the saints,
but only sunlight reflects off their varnish.
My hymns fade at the doorway, never to reach the tabernacle.
We do not bump elbows here.
But how can we say our souls are too small for this human

place, when He spins dust into nebulae, basilicas
invisible unless through a telescope lens?



“BEFORE A SWORD HAS BEEN DRAWN”:
PREVENTATIVE WAR THROUGH THE LENS OF
CHRISTIAN ETHICS¹
[PART TWO]*

MARIE KALB**

The Realist Approach

The systematic approach of Thomas Aquinas influenced thinkers well beyond the medieval period. Francisco de Vitoria, writing in the early 1500s about the growing conflict between Spanish conquistadors and the native people of America, cites Thomas Aquinas’ definition of a just war. He also makes the same distinction between two types of war as Suarez does: wars to avenge wrongs and wars of defense. As in Suarez’ dichotomy, preemption would fall into the second category, which Vitoria calls “warding off a wrong.”² However, Vitoria spends much more time putting limitations on war than arguing in favor of a specific type. He insists that force should only be used after all other means have failed, going so far as to call the provocation of further bloodshed by careless or aggressive action “scandal”:³

the Spaniards ought in the first place to use reason and persuasion in order to remove scandal and ought to show in all possible methods that they do not come to the hurt of the natives...they ought to show this not only by word, but also by reason...

Even when force becomes necessary, Vitoria argues, the degree of force must be limited to the amount necessary to repel the attack. Unlike earlier thinkers, he does not consider this a general principle. He states, “the rights of war which may be invoked against men who are really guilty and lawless differ from those which may be invoked against the innocent and ignorant.”⁴ Nevertheless, he concentrates on war against the innocent because he considers the indigenous Americans innocent. His argument for the Native Americans’ innocence is interesting, because he simultaneously claims that the Spaniards acted justly in attacking. He says that

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since the native people were defending themselves in ignorance of the Spaniards' intentions (which Vitoria proclaims were noble), their fear was natural, and they were within their rights to defend themselves, regardless of whether the Spanish invaders were justified. This leaves Vitoria's position on proportionality with respect to unjust aggressors ambiguous. Fortunately, the condition of proportionality concerns conduct once a war has been started, not whether it may be started. On the latter point, Vitoria is fairly clear in his support of preemptive action, which is consistent with earlier Christian thought.

The real novelty of Vitoria's position with respect to anticipatory military action is in his support of *preventive* military action. First, he supports action taken at the end of a war to eliminate the military capabilities of an "aggressor." Vitoria reasons that since the proper end of war is to bring about peace, it is just to take actions to ensure that the "aggressor" cannot take aggressive military action again in the future. This is consistent with earlier definitions of self-defense provided by the Gratian gloss and Aquinas, but Vitoria is more explicit in his application of the concept to war. When the Gratian gloss spoke of stopping an attack from continuing, the examples provided concerned all individuals defending themselves. Vitoria speaks of nations taking action to prevent future wars by defeating their opponents to the point of removing future military capability. While such actions do not properly constitute preventive war, they are military actions that go above and beyond the need for defense against an imminent or ongoing threat.

He goes even further in supporting what he calls "necessary offensive war": "And since it is now lawful for the Spaniards, as has been said, to wage defensive war or even if necessary offensive war, therefore, everything necessary to secure the end and aim of war, namely, the obtaining of safety and peace, is lawful."⁵ With this statement, Vitoria becomes the first major thinker to go beyond the acceptance of preemptive war to endorsing preventive war: military endeavors launched not in response to an immediate threat, but *offensive* action taken with an eye for preventing future wars in the name of "safety and peace." But that is not the only boundary Vitoria crosses. Where in the past Christian thinkers were concerned with justice, Vitoria asserts the primacy of necessity, saying that "everything necessary...is lawful." With this step, he transitions from the realm of just war thought into realism.⁶

Around the same time, Alberico Gentili writes even more openly in favor of preventive war. Juxtaposing Christian theology and canon law (specifically, the justification of what Suarez called "aggressive" wars to redress wrongs) with Roman legal theory, he views war as something like a duel or a legal dispute: a contest between two parties who, by their status as sovereign states, have equal

rights to wage war, regardless of the cause. He claims that because it is often difficult in practice to discern which of two causes is the more “just” (though it may be obvious in theory), both sides of a conflict have the right to wage war—just as both sides of a civil dispute have a right to argue their case in a court of law, even though there are times when one side has the stronger claim or the other side is clearly in the wrong. It is this move from treating war as the absolute last resort, where all other attempts at defense and justice have failed, to a mere tool no different from litigation that makes his argument in favor of defensive war possible.

In a complete reversal from Aquinas’ caution against rash judgment and Suarez’ earlier insistence that princes and kings make every effort to make certain the justice of their cause before waging war, Gentili argues that, when there is doubt, governments have a right to “defense on grounds of utility.”⁷ He says it is justifiable to:

make war through fear that we may ourselves be attacked. No one is more quickly laid low than one who has no fear, and a sense of security is the most common cause of disaster... We ought not to wait for violence to be offered us, if it is safer to meet it halfway... Therefore... those who desire to live without danger ought to meet impending evils and anticipate them. One ought not to delay, or wait to avenge at one’s peril and injury which one has received, if one may at once strike at the root of the growing plant and check the attempts of an adversary who is meditating evil.⁸

Gentili considers war to be a last resort, but since he considers war to be nothing more than another tool, the degree of certainty in the enemy’s intentions demanded by Aquinas is no longer necessary or even prudent. If war truly is just another tool, then it makes no sense to hesitate in using it: better to be safe than sorry.

The only remaining question is whether Gentili’s argument supports preventive war or only preemptive war. His use of the word “meditating” is ambiguous—does he refer to an enemy which is only *contemplating* attack at some unspecified time in the future, or does he mean an enemy who is in the process of drawing up plans to attack? The ambiguity dissolves in a later statement where he expressly condones the use of force against an enemy who has acquired new military capability, even if there is no indication that they intend use it. He says,

No one ought to expose himself to danger. No one ought to wait to be struck, unless he is a fool. One ought to provide not only against an offense which is being committed, but also against one which may possibly be committed... It is better to provide that men should not acquire too great power, than be obliged to seek a remedy later, when they have already become too powerful.⁹

He seems to counter this statement for a brief moment by saying that the fear of harm must be based on a reasonable assessment of the risks. But his hesitance is shallow; the furthest he ever gets by way of arguing for war on the basis of justice is saying that “some other reason must be added for justice’s sake.”¹⁰ Justice is not his foundation; it is merely being “added,” as if for decoration. For Gentili, the ultimate criteria for determining whether war ought to be declared are not principles but practicalities. Whether or not there is a need for defense or some evil that must be rectified are secondary concerns that must be “added” after the fact. The primary concern is pragmatic: is the enemy capable of attacking, and have they given some indication that they might do so in the future? Gentili admits as much. He claims that the human right to self-defense is no different than the right to self-defense that an animal has: it exists not because of rational principles of justice, but because it is necessary to survive. He quotes an old Roman saying: “War is just for whom it is necessary.”¹¹

His argument may prove satisfactory to some. If survival were the proper end of human existence, Gentili would have a very persuasive argument. But for a Christian, self-preservation is not the law which overrides all other laws. In the Gospel of Matthew, a man asks Jesus the same question to which Gentili offers “survival” as an answer: what is the greatest commandment?

“Teacher, which commandment in the law is the greatest?” He said to him, “You shall love the Lord, your God, with all your heart, with all your soul, and with all your mind. This is the greatest and the first commandment. The second is like it: You shall love your neighbor as yourself. The whole law and the prophets depend on these two commandments.”¹²

Wanting to stay alive—that is loving one’s self—is a good thing; if it weren’t, the second of the two commandments wouldn’t make any sense. But love of self is not the primary commandment Christians are asked to follow. Christians believe that everything should be done for love of God and for love of one’s neighbor. And, as Jesus indicates in the Gospel of Luke (which also features the two greatest commandments), the call to love one’s neighbor is a call to love *everybody*, including (perhaps especially) one’s enemies.¹³

People have a right to defend themselves, as life is a good thing worth defending. But that right to self-defense does not supersede the duty to seek the good of one’s neighbors. In the absence of the Gospel, Gentili’s argument makes sense; but for those who believe in the Gospel, it is utterly incompatible with the most basic principles of Jesus’ teaching.

Objections to the Realist View

Grotius addresses the issue of preventive war as directly as Gentili and Vitoria, but he comes to the opposite conclusion. Not only does he reassert the traditional just war position that an attack based on an uncertain threat at some future time is not just, he points out that such an attack would also be imprudent. He cites Cicero and Xenophon and concurs with them that launching an attack in order to prevent conflict often ends up causing more conflict. Like doomed figures of prophecy in Greek mythology, those who attempt to preempt misfortune by meeting it head-on may end up being responsible for bringing their own downfall to fruition.

St. Augustine also objects to the “realist” view that self-defense supersedes all other rights; but where Grotius’ objections are either practical or from the perspective of a legal scholar, Augustine’s argument has an eschatological undercurrent. He identifies the instinct of self-defense with the natural desire of all human beings—good and bad—to preserve life and all the good things that come with it, and to live free from fear. He does not condemn the desire to live without fear outright, but he distinguishes between those who seek to be free from fear by good means and those who do so by bad means. The correct way to be free from fear is to love that which cannot be taken away—namely, the good. The *wrong* way is to remove obstacles to security even when doing so would be wrong.

Whether or not this view of things precludes self-defense entirely is debatable.¹⁴ What is clear is that Augustine rejects the realist claim of security or self-preservation as justification for doing things which would otherwise be immoral. If acts of violence or self-defense were to be permitted, they would have to be motivated by love of justice—either to prevent the unjust suffering of innocents, or to stop wrongdoers from committing evil acts, “even before the crime has been committed”—not fear.¹⁵

Furthermore, even if we understand Augustine as condoning acts of self-defense, war, or even preemptive war, there can be no Augustinian defense for preventive war. His position is clear in his condemnation of the Third Punic War, which he blames for the beginning of Rome’s decline. Regardless of which explanation one accepts for its inception (there are two competing explanations), the war was preventive: Rome sought to solidify its position as a power in the Mediterranean and used the dubious “threat” of Carthage violating the Treaty of Zama (which it did in self-defense) as a pretext for war. However, Augustine does not condemn Cato and those who cried for Carthage’s destruction on the grounds that their cause was unjust or the threat was not real. He criticizes them for seeking total security, an aim which he considers to be improper:

The great Scipio...dreaded that this calamity might come upon [Rome]. For that reason he opposed the destruction of Carthage, Rome's Imperial rival at that time, and resisted Cato's proposal for its demolition. He was afraid of security, as being a danger to weak characters; he looked on the citizens as wards, and fear as a kind of suitable guardian, giving protection they needed. And his policy was justified; the event proved him right. The abolition of Carthage certainly removed a fearful threat to the state of Rome; and the extinction of that threat was immediately followed by disasters arriving from prosperity.¹⁶

For Augustine, preventive war is not only wrong as a *means* to security, it is wrong because perfect security is not something to be sought. He offers two reasons that people should not desire total security. First, it is detrimental to virtue. A certain degree of fear is healthy, because fear encourages the growth of virtue; when one is faced with enemies and hardship, virtue becomes a necessity in order to survive. Indeed, some virtues (namely courage, also called fortitude) are only possible when there are enemies and hardships to be faced. In the absence of hardship, these virtues wither and give way to personal ambitions and petty concerns.

Second, Augustine's world is a world still tainted by sin and death, and no amount of human struggling can ever change that. In such a world, perfect security and freedom from fear are impossible, because wherever there is sin and death, fear will follow. The natural desire to be free from fear is not a desire that will be realized in this world, but in the next. In this context, the desire for security and freedom from fear is a good thing, but only as something to look forward to. It cannot be the justification for war.

This is ultimately the problem with arguments in favor of preventive war. Preventive wars are motivated by fear and the desire to rid oneself of that fear. Such attempts are futile. No amount of fighting will ever ensure total security or eliminate fear, nor should it. Fear can be a good thing, just like all other forms of adversity, because it cultivates virtue and encourages a healthy understanding of human frailty and sinfulness. But the desire to be free from fear lingers as a reminder that one day, sin and death will be destroyed and God's kingdom will be realized...but not yet. In the meantime, the best we can do is to strive for peace whenever possible and to wield force justly, as a last resort, when all other attempts at peace have failed—never using it for personal gain or thirst for revenge, but to protect the innocent and to prevent the unjust from imposing wrongdoing on others, and always with the understanding that we are called to love our enemies, even if sometimes they must be stopped.

Notes

1. Since the Christian pacifist tradition is by definition opposed to all (or, in the case of Thomas Merton and similar thinkers who were not "pure pacifists," all but the most serious cases), it would be a moot point to discuss the morality of preventive war in that context. Discussion in this paper will therefore be restricted to Christian theological traditions which permit war.
2. It should be noted here that Vitoria does not *inherit* from Suarez. Vitoria died two years before Suarez was even born, so if either of the two borrowed the two-type distinction, it would be Suarez borrowing from Vitoria. It makes more sense, however, to discuss them out of order for thematic reasons that will soon become clear.
3. It is possible that Vitoria means "scandal" in the sense of "causing a scandal" rather than "giving scandal," but it seems unlikely that the ill treatment of native peoples would result in any "scandals" in European society...in fact, this would probably have been celebrated in many circles.
4. *Ibid.*, p. 135
5. *Ibid.*, p. 136
6. Reichberg argues the opposite in his analysis, insisting that Vitoria is "most emphatically" speaking about *ius in bello* and what actions could be taken *post bellum*, not arguing for a new category of *ius ad bellum*. Given his realist assertion that "everything necessary is lawful," I disagree. Even if he does not explicitly and anachronistically say "preventive war is okay," the spirit of the idea is there.
7. Gregory M. Reichberg. "Preventive War in Classical Just War Theory." *Journal of the History of International Law* 9, no. 1 (2007): 16, accessed May 12, 2015, doi:10.1163/138819907X187288.
8. *Ibid.*, p. 16-17
9. *Ibid.*, p. 17
10. *Ibid.*, p. 18
11. *Ibid.*, p. 19
12. Matt. 22:34-40.
13. Luke 10:25-37.
14. Smith discusses this issue in his article. He actually cites Cahill on the matter; however I was unable to find the quote he uses on the page indicated; it is possible that it is there and I simply didn't see it, as the page number he provides is in the section on St. Augustine.
15. J. Warren Smith "Augustine and the Limits of Preemptive and Preventive War." *Journal of Religious Ethics* 35, no. 1 (2007): 146, accessed May 12, 2015, doi:10.1111/j.1467-9795.2007.00298.x.
16. *Ibid.*, 149

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This opinion piece by Dr. Herndl inaugurates the Point/Counterpoint series.

EDUCATIONAL INSTITUTION

DR. GEORGE HERNDL*

Recently I spent an evening with two mid-career faculty members from a big state university. What they said about their research was absorbingly interesting. What they said about professional life inside the multiversity was pretty dreary. I had heard it before. I spent my academic career in a small college sponsored by a religious order. Big difference. I've thought about the evening and the difference.

A tax-supported state university answers to a legislature and a governor, who answer to voters. (Think about that for a minute from the perspective of a department of classical languages.) Serving many interests, the university is disparate programs, schools, research institutes, etc., some of which would welcome the absence of others. Some center allocates resources to their pursuit of often unrelated objectives. An umbrella identity, and it rains under the umbrella. Given the choice, the medical school, the oceanography institute, statistics, pharmacy, or sports management might not share revenue with a department that contemplates Greek tragedy, assembles ancient-scroll fragments, or parses literary-critical theory. There is no body of students that attends classes in all or most of the university's academic areas. The institution has no unifying mission. To transmit and create knowledge? Maybe so, but, down on planet earth, that covers things that don't speak to each other. Consider an English 101 instructor (probably an adjunct or a grad student) investing pedagogic passion and intense hours poring over students' weekly essays, teaching freshmen to produce reasonably coherent prospectuses in Standard English. Consider a research neuroscientist in a digital-age lab across the campus teasing secrets out of the amygdalae. Will these colleagues sit together to talk over the status of work toward the institutional goal? However well contained it is (often not very), the power of the big-time sports-entertainment business in a university athletic department is divisive, is genetically opposed to academic integrity in

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admissions, instructional rigor, grade assignment, and tutorial help. Fraud and abuse like that recently exposed at the University of North Carolina originates in the admission of athletes with, e.g., fourth-grade reading skills. Although the professoriate includes sports fans, faculty feel the presence of the intra-institutional counter-force beneath its ill-fitting collegial costume.

In an official statement labeled “Vision,” one large state university says it is “dedicated to”:

- Student access, learning, and success through a vibrant, interdisciplinary, and learner-centered research environment incorporating a global curriculum.
- Research and scientific discovery to strengthen the economy, promote civic culture and the arts, and design and build sustainable communities through the generation, dissemination, and translation of new knowledge across all academic and health-related disciplines.
- Partnerships to build significant locally- and globally-integrated university-community collaborations through sound scholarly and artistic activities and technological innovation.

One cannot cavil at the historic mission of serving the public good (“civic culture,” “sustainable communities”), but may note in passing the wondrously vaporous pieties in which its first role has been wrapped (“vibrant, interdisciplinary, learner-centered”). How relevant is the “research environment” to a sophomore studying history or accounting? Standard answer: research sustains the teacher’s intellectual vitality. That, however, is more likely at the small college, where senior faculty teach undergraduates, than at State universities, where research prowess earns release from teaching, especially undergraduate teaching. What to make of the relentlessly commercial-utilitarian measure of the value of “research and scientific discovery”? A shrewd awareness, certainly, that elected representatives are watching.

North Carolina governor Pat McCrory recently said that he doesn’t want to spend taxpayers’ money on education that won’t prepare students to get good jobs, if you want to enroll in Women’s Studies, he said, do it with your money. University budget talks might weigh fairly the value of Women’s Studies, but the governor’s view will be present, and STEM will be the alpha contender. There will be casualties. Competition for resources by radically different claimants generates political maneuvering, and it seems that university politics can be as rancorous as the congressional brand.

A liberal-arts college typically has a unifying mission. Majors in physics and philosophy are different, but where there is a strong core curriculum, as much as

half of undergraduate study for both will cover approximately the same intellectual landscape. Every department can be expected to endorse the value of the others to a shared purpose. Within normal human frailty, all faculty are colleagues. Am I getting a little dreamy? It was true at my place and looked the same in others I visited. I think my school had the advantage of a subterranean current that had trickled beneath history from the Rule of Saint Benedict into our shared college governance. There were disagreements about curriculum or admission standards, but with arguments advanced by implicit or explicit reference to what we were about. Such a college may not teach pharmacy or engineering: they require so much specialized study there's no room for the broad curriculum. An undergraduate college inside a state university may be similar, but it faces opposed interests inside the university and answers ultimately to political force. Disparate parts and purposes of big State universities are public assets, but the campus is not a haven of scholarly accord.

Some current practices—numerical ranking of professional journals, of the faculty's articles in them, of references to those articles in other numerically ranked publications; ranking of academic departments by revenue produced and earnings of graduates; ranking of faculty and potential faculty in all disciplines by their command or estimated command of grant money—are most at home in big state institutions. Considering a main constituency of these institutions—not the students, but the voters and their budget-wielding government agents—this industrial mode of operation perhaps makes some kind of regrettable sense. (These, of course, are parts of the faculty/administrative, or engine-room, experience of the university, not that of the students.) Liberal-arts schools, despite financial travail and pressure to take instruction from the market, live by less quantifiable rules. Some develop philosophically committed leadership and support that sustains an educational culture antipodean to the McCrory model.

The private college answers to a board of trustees not chosen by elected officials, may answer indirectly to a religious order or denomination, probably to a less business-tropic authority and a somewhat different set of educational values than a state institution (also, in a sense, to an era's culture of potential enrollees, a varying proportion of whom, sadly, just want job credentials, although their school intends more). The liberal-arts college, with a campus-wide mission and an inclusive educational aspiration for every student, is not a federation of divergent enterprises and is by nature not as vulnerable to structural strife. Its salary ceiling may be lower or its teaching load heavier; it may offer less opening for work toward publication. Still, it seems likely that members of its faculty are more at peace with their choice of profession and the conditions of their work than are their state university counterparts.

ENCOUNTERING THE CROSS

MICHAELA ANDREWS*

The 18th century brought about a whirlwind of movements in Lutheran theology. In one direction, there was orthodox or confessional Lutheranism, stressing doctrine. In another direction, there was the Pietism movement, stressing individual devotion. And closely following these movements was the beginning of the Enlightenment or Rationalist movement, stressing simplicity and understanding. Bach's music enters within this tension to reawaken Reformation theology—the theology of the cross. Walter Buszin highlights the importance of approaching Bach's music through a theological lens when he states,

The world may enjoy Bach for aesthetic reasons only. For that reason Bach's days are likely to be numbered among the children of the world, for the Gospel is foolishness to them and Bach's proclamation of the Gospel will also be foolishness to them. Bach's music must be sung and played as an expression of faith if it is to be performed in keeping with the spirit and wishes of Bach; it must be heard also as an expression of faith if it is to do Good to the soul. (Engel, 1985, 8)

Bach's music is designed to preach. His *Christmas Oratorio* not only glorifies God through the nobility of its musical style, but also preaches to a community. It offers a laying down of excessive doctrine or devotion and a return to the merciful God revealed to humanity through his Incarnation.

In his 1985 lecture, James Engle asserts that, during the 18th century, liturgical worship was declining in Germany (2). This was likely due to an excessive emphasis on doctrine from orthodox, or confessional, Lutheranism, which caused neglect or indifference towards living the Christian life (Engel, 1985, 3; Pelikan, 1986, 58). Despite this overall decline, the town of Leipzig had a flourishing liturgical life and even prided itself on the quantity of worship opportunities provided by its two main churches, St. Thomas and St. Nicholas, and other smaller churches (Stiller, 1984, 48). In his book detailing liturgical life in Leipzig, Günther Stiller highlights the sheer quantity of religious activities the community had to offer. Not only were Sunday services at different churches staggered so that the

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nearly 3,000 worshipers could attend both services, but almost every day of the week offered opportunities for prayer, services, preaching, and instruction on the Bible and catechism from morning to evening (Rose, 2013, 138; Stiller, 1984, 48, 51).

The churches in Leipzig would have been considered conservative and were opposed to Pietism (Engel, 1985, 6; Scaer, 2004, 328). Pietism began in the mid-17th century, and Phillip Spener is credited with having initiated this new theological outlook (Baron, 2006, 110). It began as a reaction to the “lifelessness” of orthodox Lutheranism through an emphasis on piety, holiness, and private devotion (Engel, 1985, 3). Pietism saw music as solely for pleasure, especially when the text would not come through or the musicians did not display a sufficient level of devoutness, and permitted only the simplest music into services (Begbie, 2011, 77). Other themes of Pietism include an anti-ritual stance, incorporation of mysticism, and an emphasis on the theme of death (Kavanaugh, 1992, 15).

Aside from Pietism, the Enlightenment was also encroaching on orthodox Lutheranism during Bach’s time in Leipzig, around 1730 (Baron, 2006, 121). Like Pietism, the Enlightenment favored simple music, but for a different purpose. Pietism favored simple music because its rather scrupulous outlook scrutinized many of the pleasures of life. The Enlightenment, with its emphasis on rationality, favored simple music because all could understand it (Rose, 2013, 127). Engle (1985) describes the Enlightenment, stating, “Sheltering themselves behind a facade of human reason, this ‘enlightened’ society avoided all that appeared intimidating or irrational: death, devil, hell, eternity, and the like” (6). Services affected by the Enlightenment were more dependent on a moving sermon and less on the liturgical aspects, causing musical training to be seen by churches as unnecessary (Rose, 2013, 146-7). Because of this, secular music was given greater emphasis than sacred music (Rose, 2013, 127).

During the time of Bach, Leipzig’s services contained many different genres of music, including chorales, motets, concertos, and organ preludes (Rose, 2013, 128). This variety of musical genres has its foundations in Martin Luther’s inclusive attitude towards sacred music (Rose, 2013, 128). David Scarer (2004) argues that the music present at a particular church highlights the theology of the church when he states that different Christian denominations “all use the same words, but because of the religious traditions of their composers or their intentions, the music of each provides different interpretations of the same words” (322). The variety of music and inclusion of instrumental and more elaborate genres in Leipzig are sure indications that Pietism was not present there during Bach’s time.

Although there was agreement in Leipzig regarding the complexity of music, there were disagreements regarding the particular style of sacred music. Before Bach arrived in Leipzig, there were already rivalries between churches about

whether new, more theatrical, styles could be used in sacred music (Rose, 2013, 135-136). When Bach became Cantor in Leipzig, this debate migrated to the town council, which Bach reported to. One side insisted on using the newer, operatic, styles found in the secular world. The other, more conservative, side believed that operatic styles would not be as devotional and therefore should not be used (Rose, 2013, 139).

Bach entered Leipzig as a devout orthodox Lutheran with a passion for serving God through his talent as a musician. Born in 1685, Bach would likely have been initially instructed in the Lutheran tradition at home (Stapert, 2000, 7). He would later go to Latin school in Eisenach, where he would study the catechism, the Psalms, the Bible, history, reading, and writing. His formal education was finished in 1702 with attendance at Michaelisschule in Luneburg, where he studied orthodox Lutheran theology (Stapert, 2000, 8). Although Bach never went to university to study theology, he gained theological knowledge much beyond that required of his job through avidly reading the works of Martin Luther and other theologians (Stapert, 2000, 7, 11). His library consisted of 52 books by Lutheran theologians, including two sets of the works of Martin Luther and interpretations of Scripture (Engel 1985, 3; Begbie 2011, 219). Not only did these carefully read volumes have commentaries written in them, but Bach also corrected errors in the books (Stapert, 2000, 11).

Some historians still argue that Bach was indifferent to his faith and was merely following economic advancement. But this argument falls apart with Bach's decision in 1723 to pursue the role of Cantor in Leipzig over possible fame as a court musician (Engel, 1985, 2; Kavanaugh, 1992, 15). Other evidence of his dedication to his faith includes his insistence that he still be a part of the Lutheran church while in Coerthen (Engel, 1985, 2). His salary while in Leipzig was one quarter that of his salary as a court musician. This also indicates his desire to use music for the glory of God (Koster, 2013).

Bach's faith is also revealed in the humility with which he typically approached his work. Many of his pieces, secular and sacred, are signed "J.J." (help me, Jesus), "S.D.G." (Glory to God alone), or "I.N.J." (in the name of Jesus) (Engel, 1985, 3; Kavanaugh, 1992, 13). These were not mere formalities; Bach was truly conscious that the talent he had was from God and was eager to use it for the praise of God (Scaer, 2004, 329). Scaer (2004) further describes Bach's relation to God, saying, "For Bach God is never a theological abstraction, but always the God-Man, Jesus Christ, the Son of God and Mary" (329).

Throughout his life, Bach was never a stranger to suffering and death. At the age of nine, Bach was orphaned and lived with his older brother (Kavanaugh, 1992, 12). Much later on in life, around the time he was in Leipzig, ten of his twenty

children would die, and he would later be widowed (Scaer, 2004, 328; Koster, 2013). As Cantor in Leipzig, Bach was able to use his musical talents rather directly for the glory of God. His work was frequently demanding on different levels. On the musical level, Bach needed to write nearly one cantata every week (Koster, 2013). One author describes Bach as “cloistered” in his work while in Leipzig (Kavanaugh, 1992, 15). Outside of composing and rehearsals, Bach had to satisfy a council divided on what type of music would be appropriate (Rose, 2013, 328). On top of that, there were numerous conflicts with town authorities that further complicated his musical responsibilities (Koster, 2013).

Like those in Leipzig, Bach rejected Pietism. Although Bach shared some commonalities with the Pietism ideology, such as a fascination with death, the Pietist view of music did not remotely align with how Bach approached music (Kavanaugh, 1992, 15). Like Luther, Bach saw music as a gift from God and is credited with stating that “Music’s only purpose should be for the glory of God and the recreation of the human spirit” (Baron, 2006, 120; Kavanaugh, 1992, 13). Luther, whose works Bach diligently studied, also saw music as the “handmaiden of theology” (Scaer, 2004, 320). Bach would use this intimate connection between music and theology to share his understanding of God, suffering, and justification.

A recurring theme in Bach’s music is the theology of the cross. Carl Trueman (2005) explains this theology by comparison:

The “theologians of glory,” therefore, are those who build their theology in the light of what they expect God to be like—and surprise, surprise, they make God to look something like themselves. The “theologians of the cross,” however, are those who build their theology in the light of God’s own revelation of himself in Christ hanging on the cross.

This theology is, in a fashion, a theology of opposites. By looking through the lens of the cross, power is found in vulnerability, lordship in servitude, and blessing in suffering (Trueman, 2005). Through this theology, Bach could unite his suffering to that of Christ and ultimately see his life as blessed. This direct encounter with suffering is something that the Enlightenment would have avoided. The theology of the cross also connects to the Reformation doctrine of justification by faith (Pelikan, 1986, 52). Within the theology of the cross is God loving those who are unrighteous and seeing faith as a gift from God, not an accomplishment on the part of man (Trueman, 2005). Both of these ideas would not align well with Pietism’s emphasis on personal devotion.

This theology further emphasizes the revelation of God as merciful through the Incarnation and, most importantly, through the Passion of Jesus Christ (Trueman,

2005). Although it would seem that the Nativity and the Passion of Christ would be of great liturgical importance, in Leipzig, celebrations of these feasts were at the level of a typical Sunday service (Stiller, 1984, 55). Advent and Lent were observed through practices such as limiting the quantity of music, but there was no special attention given to Christmas or Easter (Stiller, 1984, 58 & 92). Bach's *Christmas Oratorio* is perhaps an attempt to highlight the importance of the Incarnation, therefore emphasizing the theology of the cross.

Bach's *Christmas Oratorio* was performed at services in Leipzig in 1734 and 1735 (Boyd, 1999, 104). The six cantata-like sections of the Oratorio would be played at each of the major feasts from the Nativity to the Epiphany (Stapert, 2000, 39). The six services were the first three days of Christmas, the Feast of Circumcision, the first Sunday of the New Year, and the Feast of the Epiphany (Stapert, 2000, 39). The use of Biblical passages and other texts performed by Bach's librettists formed a contemplative, rather than action-oriented, musical exploration of the Christmas story (Boyd, 1999, 104).

Throughout the *Oratorio*, there is evidence of Bach using the composing technique of parody. Some sections are even taken from secular cantatas (Boyd, 1999, 104). Stapert (2000) argues that this is not due to busyness or a lack of creativity, but because Bach desired to give his secular works greater meaning and purpose (40). Baron (2006) suggests a different reason behind the parody technique. Bach's parodies would always move from secular to sacred, not the other way around, and this may have been because Bach saw all life as sacred (118).

Bach's *Christmas Oratorio* contains sections that directly highlight the theology of the cross. At the beginning and ending of the *Oratorio* is the Passion Chorale, "O Sacred Head Now Wounded" (Stapert, 2000, 41). Overall, this chorale appears four times throughout the *Oratorio* in different settings (Macfarren, 1874, 349). Bach casts the Nativity in the shadow of the cross, suggesting that, like the theology of the cross, Bach sees Christ as ultimately entering into the world to justify mankind through his suffering and death (Begbie, 2011, 221). Another connection to the cross is when a lullaby is sung to Christ in Part II. In this lullaby, not only is sleep a metaphor for death, but the musical material supporting the text closely resembles the opening theme of the last chorus of the *St. Matthew Passion* (Stapert, 2000, 111). The musical expression of the Reformation theology of the cross offered worshippers a liveliness of faith that would have been difficult to find within the "spiritual deadness" of the doctrines of orthodox Lutheranism or the self-centeredness of Pietism (Engel, 1985, 3),

Lastly, the *Christmas Oratorio* exemplifies how Bach valued the characteristic of nobility and simplicity within sacred music. The series of cantata-like pieces forming the *Oratorio* do not align with the Pietist and Rationalist movements, which

insisted that only the simplest music be allowed for services. Likewise, these cantatas are not as elaborate as the operas found during the Baroque period. Bach avoided theological extremes, such as Pietism, and it appears he likewise avoided musical extremes, choosing instead to balance nobility and simplicity (Engel, 1985, 3).

Bach's *Christmas Oratorio* brought a liveliness and importance to the Lutheran faith by placing musical prominence on the Nativity. Casting the Nativity in the shadow of the cross through the melodies and text found in the *Oratorio*, Bach wove the theology of the cross into his music. Through this music, Bach sought to revive his religion through the emphasis on personal unity with Christ found in the theology of the cross.

Works Cited

- Bach, Johann Sebastian, *Christmas Oratorio, BWV248*, Harmoncourt, Nikolaus. Deutsche Harmonia Mundi 886973332122. Naxos Music Library, n.d.
- According to a music historian, this is a well done and historically informed recording of Bach's *Christmas Oratorio*. "Bach Cantatas Website." <http://www.bach-cantatas.com/Texts/IndexTexts-Eng3-BWV.htm> (accessed 14 December 2013)
- This website provides translations of the lyrics to the *Christmas Oratorio* as well as other Bach cantatas. The *Christmas Oratorio* can be found under BWV number 248. This website clearly indicates the source of the text through having texts from different sources (Biblical or chorale) in a different colors.
- Baron, Carol. *Bach's Changing World: Voices in the Community*. Rochester, NY: University of Rochester Press, 2006.
- The section of this book that proved most informative regarding the theology behind Bach's *Christmas Oratorio* is entitled "Bach in the Midst of Religious Transition." This section provides some of the history behind the religious transitions that were occurring in the 18th century.
- Begbie, Jeremy, and Steven R. Guthrie. *Resonant Witness: Conversations between Music and Theology*. Grand Rapids, Mich: W.B. Eerdmans Pub. Co, 2011.
- There are three sections of this book that discuss the music of Bach in relation to theology. One is more reflective on the theme of theology and art while the other two explore how Bach's music fit within the theological movements of his time. The section entitled "So Faith Comes from What is Heard" provides information on how music can be used to preach as well as the different movements (Reformation and Pietism) in Lutheranism at that time. The other section, entitled "The Integration of Music and Theology in the Vocal Compositions of J. S. Bach," highlights the particular theological themes present within Bach's music. Between these two sections, both the theology outside the music and the theology inside the music are explored.
- Boyd, Malcolm, and John Butt. *J.S. Bach*. Oxford: Oxford University Press, 1999.
- This resource is a good place to start for basic information regarding the *Christmas Oratorio*. It provides an outline of the general structure of the piece, where and when it was performed, objectives the composer likely had when composing, as well as some other historical details. It also contains information regarding how the piece was composed, or, as the author words it, "compiled," through the ample use of parody technique.
- Engel, James. "Johan Sebastian Bach: Some Theological Perspectives." Lecture, Bach tercentenary observance from Wisconsin Lutheran Seminary, Mequon, WI, 27 September 1985. <http://www.wlsessays.net/files/EngelBach.pdf>
- Bach's theological background and information regarding the movements of the Enlightenment and Pietism can be found in this transcript of a lecture. This resource provides information detailing Bach's devoutness through counter arguing some positions that claim Bach was indifferent to his faith. This resource also attempts to place Bach's theological stance amongst the main movements occurring in the 18th century.
- Kavanaugh, Patrick. *Spiritual Lives of the Great Composers*. Nashville, Tenn: Sparrow Press, 1992.
- This book contains a chapter about J.S. Bach which highlights some of the important factors that would have influenced Bach's spirituality. Although rather brief compared to other sources, it gives enough of a snapshot of his life, with particular emphasis on his faith life, such that it becomes easier to place references to particular moments in his life that appear in other resources.

Koster, Jan, and Jan Hanford. "J.S. Bach: Home Page" <http://www.jsbach.org/> (accessed 14 December 2013)

This website serves a good place to start for finding biographical information about J.S. Bach. It is specific and concise. The section to find this information is titled: "Biography, Portraits and Literature." Although the links in this website work, some of the links (such as the one to the English lyrics of the *Christmas Oratorio*) do not work. This may be a sign that the website is not currently being maintained diligently.

Macfarren, G. A. "Bach's *Christmas Oratorio*." *The Musical Times and Singing Class Circular*, Vol. 16, No. 371 (Jan. 1, 1874), pp. 347-353 <http://www.jstor.org.ezproxy.stthomas.edu/stable/3353068>

This resource is lacking or even arguably incorrect with regards to the themes underlying Bach's *Christmas Oratorio* (e.g., it claims that the *Christmas Oratorio* is entirely absent of the character of the Passion), but it does provide a nice outline of the piece. This is particularly useful in checking musical characteristics of particular sections or identifying repeated themes.

Pelikan, Jaroslav. *Bach Among the Theologians*. Philadelphia: Fortress Press, 1986.

Although this is a rather dense and difficult read, it does provide many details regarding how the theology behind Bach's music fit within the main theological movements of the time (Confessional Orthodoxy, Rationalism or the Enlightenment, and Pietism). Pelikan takes the stance that, based on the theology behind his music, Bach didn't tend toward any extreme and instead highlighted aspects of the Reformation. This is a good resource for filling in the gaps of information after reading other sources.

Rose, Stephen. "Lutheran church music," *The Cambridge History of Eighteenth-Century Music*. 1st ed. Cambridge: 2009. 127-167. Cambridge Histories Online. Web. 26 November 2013. <http://dx.doi.org.ezproxv.stthomas.edu/10.1017/CHOL978052-663199.006>

This is an excellent resource detailing the different movements around the Lutheran church music in the 18th century. It is easy to follow and contains plentiful information regarding Bach and Leipzig during this time. This highlights the theological topics of the Reformation and the Enlightenment as well as other topics, such as the use of secular music and tensions in Leipzig over what music was acceptable for worship.

Scaer, David. "Johan Sebastian Bach as Lutheran Theologian." *Concordia Theological Quarterly*. Volume 68:3/4, July/October 2004. http://www.ctsfw.net/media/pdfs/scaer_jsbachlutherantheologian.pdf

Through an examination of Bach's personal understanding of God, this journal explores the theology he preached through his music. Sections of this article relate Bach's personal faith and theological themes in his music to the main movements in Lutheranism during his time. This resource also provides some insight regarding Martin Luther's approach to sacred music.

Stapert, Calvin. *My Only Comfort: Death, Deliverance, and Discipleship in the Music of Bach*. Grand Rapids, Mich: W.B. Eerdmans, 2000.

This book provides insight into how and what Bach communicated through his music. A biographical approach to Bach's theological understanding can be found in the section "Bach the Theologian," and information regarding the *Christmas Oratorio* can be found in the section entitled "Passions and Oratorios." Part II of the *Christmas Oratorio* is theologically and musically analyzed in the section entitled "The Catechism in Bach's Works."

Stiller, Gunther, and Robin A. Leaver. *Johann Sebastian Bach and Liturgical life in Leipzig*. St. Louis, Mo: Concordia Pub. House, 1984.

The details this book is able to provide regarding liturgical life in Leipzig are phenomenal. It explores Leipzig's liturgical life on multiple different levels, including the structure of the church year and a typical week, sacred music, devoutness, and how Bach fits within all of this. Particular sections of interest include: "Weekday Services," "The Church Year," "Worship and Piety," "Worship and Music," "The Will to Proclaim," and "The Problem of Parodies."

Trueman, Carl. "Luther's Theology of the Cross," *New Horizons*. October 2005. <http://www.opc.org/newhorizons/NH05/IOb.html>

Because of how much the theme of the theology of the cross appears in Bach's music, an understanding of this theme is almost critical to making sense of the theology behind his music. This resource explains the theology of the cross in a clear way from which even a non-Christian could still gain understanding.

and a typical week, sacred music, devoutness, and how Bach fits within all of this. Particular sections of interest include: "Weekday Services," "The Church Year," "Worship and Piety," "Worship and Music," "The Will to Proclaim," and "The Problem of Parodies."



BIOGRAPHICAL SKETCHES OF NOMINEES FOR EXECUTIVE COMMITTEE

(A mail-in ballot will be found between pages 64 and 65.)

Dr. Luigi Bradizza, Salve Regina University, Newport, RI

Luigi Bradizza, associate professor of political science at Salve Regina University in Newport, RI, through his role as its chapter moderator to DES since 2012, has helped to revive the Society's presence on campus. Enthusiastically supporting the mission of Delta Epsilon Sigma, he envisions the Society as continuing to be intellectually rigorous, faithful to its Catholic roots, and outward looking and engaged in the nation and the world. He hopes to preserve and enhance the Society's various activities so as to present Delta Epsilon Sigma as an increasingly valued institution, both for students as they finish their education and for graduates as they move through the world. As graduates mature, Prof. Bradizza would like them to continue to identify Delta Epsilon Sigma as a key resource in their lives, one that contributes to their growth as intellectually-engaged graduates of a Catholic institution, lifetime members who seek wisdom and positive change. As a board member, Luigi Bradizza envisions his role as working with others to bring about this more expansive vision.

Dr. Valerie Wright, Saint Leo University, St. Leo, FL

Dr. Valerie Wright, a professor of education and social services at Saint Leo University, teaches reading courses at graduate and undergraduate levels. An educator for the past 29 years, Dr. Wright is a graduate of the University of South Florida, who taught there for several years before joining Saint Leo University. Dr. Wright with expertise in curriculum design and instruction of reading and language arts has worked as a K-3 Reading First professional developer for the state of Florida.

Currently, Dr. Wright is a member of the Association of Teacher Educators (ATE) Leadership Academy, and a representative on the Council of Unit Presidents (CUP). At the state level, Dr. Wright is secretary of the Florida Association of Teacher Educators (FATE) and will be their president-elect in October 2015. At Saint Leo's main campus, Dr. Wright has been serving as the Senate president for 2012-2016 and has been actively involved on the undergraduate program and curriculum committee. She serves as advisor to the Future Teachers' Association (FTA) and moderator to Delta Nu, Saint Leo's chapter of Delta Epsilon Sigma.

As moderator to Delta Nu for the past 10+ years, Dr. Wright has witnessed membership grow, especially for students on the main campus. Prior to that time the chapter consisted entirely of online members. For many of St. Leo's online students, typically non-traditional students with families, being inducted into this Society is extremely important. Dr. Wright served an interim one-year term last year and hopes to have the opportunity to continue as a member of the DES Executive Committee.

DELTA EPSILON SIGMA NATIONAL UNDERGRADUATE STUDENT AWARD, YEAR 2016

Two students have been selected for the Delta Epsilon Sigma National Undergraduate Student Award this year: Kaitlin Phillips from Loras College and Kiya Virgin from Saint Mary's University of Minnesota. Our sincere congratulations go to these outstanding students and to the moderators of each chapter, Dr. Matt Garrett and Dr. Shelly McCallum-Ferguson, respectively.

POINT/COUNTERPOINT

The format of Point/Counterpoint is that of pointer essay followed by a subsequent counterpointing essay either in disagreement or agreement (but with new argumentation) or otherwise (some divergent opinion). Submitted responding essays should be informed, designed to continue the conversation, and no more than 1500 words in length. Responding essays shall be subject to the same procedures of peer review applicable to all submissions. Please send responding essays to Robert Magliola: (Robert_Magliola@hotmail.com) or Abby Gambrel (agambrel@gmail.com). All submissions should be sent as attachments in Microsoft Word format. No PDFs, please.

THE SISTER BRIGID BRADY, OP, DELTA EPSILON SIGMA GRADUATE STUDENT AWARD

Named in honor of Sister Brigid Brady, OP, Ph.D., The DES Graduate Award will grant \$1000 to each of up to three (3) graduate student members of DES a year who have shown a strong commitment to graduate study and maintain the Society's ideal of service to others. Sister Brigid served as a National Executive Board Member, Vice-President and past President of the Society, and was a remarkable Religious, educator, and woman. She spent sixty years as a Dominican Sister, forty-three of which she dedicated to teaching at Caldwell University. Sister Brigid challenged and aided her students to excel. A scholar of Medieval Literature, Shakespeare Studies, and the History of the English Language, Sister Brigid was among the first professors at Caldwell to introduce classroom technology as a way to broaden student learning. A Renaissance woman, Sister Brigid also hand made her own harp and was deeply committed to the Arts. In addition to her service to DES and other societies, Sister Brigid frequently presented and published papers at the Conference on Christianity and Literature, an international society of scholars dedicated to the study of Christian themes in literature.



*Sister Brigid Brady,
OP, Ph.D.*

Requirements: Applicants will submit: (1) a three-page essay, which includes a statement of: (a) career goals, (b) academic accomplishments, (c) scholarly activity, and (d) how the applicant's goals correspond with the mission of DES; (2) a brief CV with biography (3 pp.); (3) an official transcript of graduate coursework; (4) a 1,500-word sample of scholarly work; (5) a synopsis of scholarship that includes publication placement and funding (1-2 pp.); and (6) a letter of recommendation which addresses the candidate's academic work and potential. **All documents must be sent electronically to the National Office (DESNational@Neumann.edu) by March 15th.**

AN INVITATION TO POTENTIAL CONTRIBUTORS

The editors of the *Delta Epsilon Sigma Journal* invite contributions to the journal from the readership. Submit manuscripts via email attachment to the editor, Robert Magliola (Robert_Magliola@hotmail.com); or to the assistant editor, Abby Gambrel (agambrel@gmail.com). All attachments should be sent as Microsoft Word documents; no PDFs please. Submissions should be limited to 5000 words at maximum.

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 J. PATRICK LEE PRIZE FOR SERVICE

Delta Epsilon Sigma offers 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. Please do not simply repeat information listed on entry form.**

- 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.
- **Applications must contain complete official entry forms to be considered.** Please visit the DES website: <http://deltaepsilonsigma.org> for this form.
- Moderators should submit all entries electronically as MS Word Documents (**no PDFs, please**) to the National Office at Neumann University, Executive Director: Dr. Claudia Kovach, Neumann University, Division of Arts and Sciences, Aston, PA 19014-1298, (610) 558-5573, FAX (610)361-5314, Email: DESNational@neumann.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 undergraduate (member or non-member) in an institution that has a chapter of the society. Manuscripts may be submitted in any of five categories: (a) poetry, (b) short fiction, (c) creative nonfiction/personal essay (d) critical/analytical essay (e) 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.

General Guidelines: All prose should be double spaced and in Word format, 12-point font. No PDFs, please. Pages should be numbered.

Poetry: Writing in this category should be original poetry, either in verse or prose form. A long poem should be submitted singly; shorter lyrics may be submitted in groups of two or three.

Short Fiction: Writing in this category should be original fiction, such as short-short stories, short stories, or stand-alone sections of longer pieces. Fiction should total 1500-5000 words, either in a single work or, in cases of very short pieces, in groups of two or three.

Creative Nonfiction/Personal Essay: Writing in this category should communicate some dimension of the worldview or feelings of the writer. Writing should be true—as affirmed by the writer—but may be creative in structure or form and may make use of character development, narration, or other techniques of creative writing. Creative nonfiction pieces or personal essays should total 1500-5000 words, either in a single work or, in cases of very brief pieces, in groups of two or three.

Critical/Analytical Essay: Writing in this category should investigate a text or social or scholarly issue through a critical lens. Examples of this type of writing may include textual interpretation or expository or argumentative essays in which original research is not the primary aim. Essays in this category should total 1500-5000 words.

Scholarly Research: Writing in this category should present primary or secondary research that elucidates and provides some original insight on a social, ethical, cultural, humanistic, or scientific question. Emphasis will be paid to the quality, depth, and presentation of the piece, including conventional documentation format (such as MLA, APA, or Chicago Style). Scholarly research should include an abstract. Papers in the category should total 1500-5000 words.

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.

Preparation of Submissions

- Prose manuscripts of 1500-5000 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 (**no PDFs, please**).
- Scholarly papers should attach an abstract, should include primary and/or secondary research, and should present some original insight.
- Documentation should follow one of the established scholarly methods, such as MLA, APA, or Chicago.
- 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 Executive Director of Delta Epsilon Sigma (DESNational@neuman.edu) 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.



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 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@neumann.edu by April 1.*



THE DELTA EPSILON SIGMA WEBPAGE

The *Delta Epsilon Sigma Journal* website is now “live” and can be found online at the DES website: <http://deltaepsilonsigma.org>. As part of the Society’s re-designing process, the Executive Board now invites chapters to share and celebrate what they are doing by linking their own social media pages to the national DES web site. The *Delta Epsilon Sigma Journal* will not only be housed on the web page, but its content will be searchable via the web. In addition to the *Journal*, the web page also contains the Delta Epsilon Sigma application forms, programs, and announcements. For easy access to the Delta Epsilon Sigma webpage, you may scan its “QR Code.”



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.

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.

All applications should be directed to the Executive Director: Dr. Claudia M. Kovach, Neumann University, Division of Arts and Sciences, Aston, PA 19014-1298, (608) 558-5573, FAX (610) 361-5314, email: DESNational@neumann.edu.



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 (<http://www.deltaepsilonsigma.org>) or from the Office of the National Secretary-Treasurer (DESNational@neumann.edu). **The deadline for submitting applications for the DES scholarships and fellowships is March 15.**



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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.

DELTA EPSILON SIGMA JOURNAL
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