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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 (magliola.robert@gmail.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

- **DO YOU KNOW?** Thanks to the Amazon Smile program, you can donate to DES by simply shopping online at Amazon! When you designate Delta Epsilon Sigma as your chosen charitable organization, DES receives 0.5% of the value of your Amazon purchase. Use this link and it will automatically select DES for you: [https:// smile.amazon.com/ch/41-6038602](https://smile.amazon.com/ch/41-6038602).
- The Executive Committee is pleased to announce the year 2016 Undergraduate Writing Competition winners (first and second prize winners, and honorable mentions). A full listing of the winners can be found in the Announcements section of this issue of the *Journal*. 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. The present issue presents first-place entries in the categories of fiction, poetry, creative nonfiction, critical essay, and the first part of the first-place entry in the category of scholarly-researched essay. The remainder of this essay and the second-place winning entry in the category of creative nonfiction will be published in the Fall 2017 issue.
- The Sister Brigid Brady, OP, Delta Epsilon Sigma Graduate Student Award is an annual award to honor up to three graduate student members of Delta Epsilon Sigma who have demonstrated both a commitment to academic excellence and a dedication to the service of others. Each winner will be awarded \$1000. 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 extends a special invitation to moderators to nominate worthy students for the J. Patrick Lee Prize for Service. This prize honors 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*.

- The Executive Committee is delighted to announce the winner of the 2016 Delta Epsilon Sigma Undergraduate Student Award in this issue. Please see the corresponding Announcement on page 38 for this information.
- Submissions for the year 2017 Undergraduate Writing Competition in Scholarly and Creative Writing are due on December 1, 2017. 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. Submissions must not contain any copyrighted images, unless these have been cleared by the copyright holder. For complete guidelines, see the Announcements section of the *DES Journal*.
- 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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NATIVE TONGUE

ISAIAH HOLBROOK*

1. Men in Blue Jackets

I remember walking into that small Ohio house that day the men with blue jackets came to my house. The stillness in the kitchen frightened me. I yelled for *Mamá y Papá*, but the silence told me they were not in the house at all. I went to the living room to find two men dressed in all blue, their gold badge reflecting me like an uncracked mirror.

“Are you Enrique Navarro?” one of the men asked, Americanizing the sound of my name. I nodded my head, afraid of what they done to my parents, even more terrified of what they were going to do to me.

They demanded me to come with them. I kicked and screamed my way out of their grip, but unfortunately their muscular, adult physique overpowered my nine-year-old body.

Eventually they told me that my parents had been sent back to Argentina, and that I was forced to live with *mis abuelos* on my dad’s side that I had never met before. They spat the word “illegals” in replace of my parents, as if they had hacked some secret files from the government. They sent me on a plane heading to the west coast. Two men were in charge of me getting to my grandparents’ house, but this time they wore black suits.

2. Skin Color

There were portraits of distant family members on my grandparents’ walls throughout the house. *Mi abuela* pointed out each and every family member on every portrait that she had.

“Esa es tu tío, tía, y tus primos,” she said to me. But then I noticed the difference of our skin tones. Their tan, olive skin was much darker than my skin. I looked at my pasty, white skin and grabbed one strand of my black hair. I looked nothing like my dad’s side of the family. Even *mis abuelos* had darker skin tone than me.

I thought that maybe this wasn’t the family I was supposed to live with. Maybe

*Isaiah Holbrook, a student at Saint Francis University, won first prize in the fiction category of the Undergraduate Writing Contest.

these grandparents of mine weren't really my grandparents.

That night I packed my bags and escaped out of the house, determined to find my parents. But *Abuelo* caught up with me, sending me back to the house to live with them indefinitely.

3. BANG BANG

The sound of ruckus pouring into our house permeated the ghetto streets of the neighborhood. I remember when I first heard the sound of a gun, puncturing my eardrums. *BANG BANG!* I covered my ears and hid under my bedroom. My dried-up tears stained on my cheeks. *Abuela* yelled my name to come downstairs. She was so frustrated that she came up to my room, demanded that I should listen to her whenever she called my name.

"Enrique," she looked under the bed, concerned as to why I was under there.

"BANG BANG," I said to her.

"The gun shots? You will get used to those. As long as you're in this house, nothing will hurt you."

But I refused to come out of the bed, afraid of what this neighborhood will do to me outside these walls.

4. Tic-Tacs

Abuela sent me to a grade school five minutes away from the house. The unfamiliar faces of the students and teachers terrified me. I secluded myself from the rest of the class, creating my own bubble of comfort and trust.

I noticed a kid in the same boat as me, hidden in the corner with no one to talk to. I went up to him and tried to talk, but he only gave me one-word answers. But as time went on, we included ourselves in our bubbles.

One day at recess we talked about our family.

"I don't have any siblings," I said.

"I have three siblings," he said.

"I live with my grandparents," I said.

"I live with my parents," he said. "But lately my mom and my dad have been sleeping a lot, and I can't wake them up."

"What do you mean?"

"My parents have been sleeping in the bathroom for three days with a bottle of Tic-Tacs next to them. They're starting to smell."

"Have you told anyone about it?" I said.

"Not really. They've been like this before, but they always seem to manage to wake up."

I told my teacher about Brandon's parents because I knew how the absence of having parents felt. The teacher reported it to the cops. The cops searched Brandon's

house only to find his parents' lifeless bodies on the bathroom floor. Rumor had it that it was Brandon's parents' fifth time attempting suicide.

After he found out, the next day, Brandon was in his own bubble in his own corner.

5. The Angel with a Bruise

I met an angel on the street once. During my second attempt to find my parents, I ran all the way to downtown, afraid of the busy streets and strangers going about their Sunday evening. My backpack rested heavily on my back, but I remained walking. As I was walking, my wondering eyes noticed a group of kids, who looked much older than me comparing the size of their handguns as if they were toys their parents gave them for Christmas.

Then I walked passed a woman who begged me for money. She clenched her hands onto my backpack. I yanked my backpack out of her hands and ran swiftly down the streets, forcing myself not to look back. I sat on a rusty bench that was far away from that lady.

I took a deep breath. But as I was catching my breath, I noticed a tall, slender woman approaching a car. The clicking of her heels hitting the concrete ground soothed me. Her cheetah-print coat and jean shorts made it seem as though she was confused about the weather. I heard her talking with a man in his car, giving her cash while she hopped in the car with him.

Thirty minutes later, she came back; the sound of her heels made her presence known. She made eye contact with me, but looked away after a certain period of time.

She got in another car with some stranger, repeating her actions for hours on end. After her sixth ride, she walked up to me. My pulse sped up, hoping that she wouldn't tell the cops and make me go back to my grandparents' house.

"Hey!" she said, the hoarseness of her voice demanding. I tried to get up and leave, but she demanded me to sit down.

"I'm not going to hurt you, I promise." At that point she was inches away from me.

"Where's your mom and dad, huh?"

My mouth remained silent, scared of her sternness.

"So, you're just going to ignore me, huh?"

I don't dare to speak.

"Listen, kid. I don't have time for your foolishness. I have clients to attend to. So, if you don't go home, then I'm going to have to call the cops and wait for them to come and all that extra stuff that's going to waste my time, you got that?"

My stomach roared, unable to hold in the starvation from coming out.

"You hungry, huh?" she said, placing a smile on such a stern face. "Come on, kid. I'll get you something to eat." She reached out for my hand.

I took her offer with hesitation. She guided me to her apartment, the elaborate

decorations stunned me. The all-white walls with pictures aligned captured my eyes. She put her coat on the couch and told me to take my shoes off. She put one of her records on the vinyl, softly playing in the background.

“You heard of The Beatles before?” she asked.

I didn’t answer.

“I guess you wouldn’t recognize them for as young as you are,” she said. “Come in the kitchen. I’ll fix you a grilled-cheese sandwich.”

We sat in the kitchen and ate our grilled-cheese sandwiches in silence before she interrogated me with questions.

“So, why were you roaming around the streets all by yourself?”

Silence

“After you finish your sandwich, you have to go. If he sees me in here with a little boy in our apartment instead of making money, he’s going to flip, you got that?”

Silence

“Where are you from, kid?”

Silence

She took away my sandwich mid-bite. “If you’re not going to talk to me, then you’re not eating the food I cooked for you.”

“I’m from Argentina,” I said. “But I moved here a couple months ago with my grandparents.”

“Oh, Argentina!” she said while putting my sandwich on my plate. “*Soy de Colombia. ¿Hables español?*”

And before I could answer, he came barging through the apartment door. He came in the kitchen, disgusted to see a stranger in his house. I glanced at the fear in her eyes.

“What the hell is this?” he said. She got up to explain to him, but he refused to listen. The sound of the back of his hand pressed against her cheeks pierced my ear drums. She fell on the ground and looked up at me. The bruise on her cheek was purple, blood filled the crevices in between her teeth. She begged me to leave, to get out, so I did.

And as I walked home, I realized that even angels have broken wings.

6. Treasure Island

When I was twelve, *Abuelo* saved money for all three of us to visit my parents in Argentina. He called it the Treasure Island account. Every paycheck that he received he would save a portion of it for the Treasure Island. We were all responsible for putting money in that account. One time *Abuela* put her whole check into the savings account.

“I did it just for you,” she said to me. She knew how eager I was to visit my parents. She knew that every night I didn’t look at her family photos just to see all my distant cousins, but to see multiple pictures of my parents when they were younger.

Even though I wasn’t old enough to work, I still contributed to Treasure Island. I would go on walks on the streets looking for any loose change. The only luck I had was finding a dollar that looked like it had been repeatedly stumped on by a crowd of angry people.

I searched in every crevice in my middle school. I had no luck until my math teacher passed me in the hallway one day. A fifty-dollar bill fell out of his pocket and glided gently down to the dirt-filled ground. I didn’t even hesitate to grab the money. The fact that nobody was in the hallway made my decision that much easier.

I put the fifty-dollar bill in the envelope that *Abuelo* always used to take the money he saved to the bank. I didn’t want him questioning me where I got the money.

I continued my financial search in order to reach my parents, but all I could find was pennies and nickels.

7. Mrs. Davidson

Lakeview Ailes Middle School was teachers’ worst nightmare. The school held over a thousand middle-school students with a shortage of teachers who were willing to put up with bad-behaved kids while getting paid less than nothing. It was rare to find any respect for teachers and faculty with the exception of Mrs. Davidson’s classes. The color of her skin shone like bark on a tree trunk, but her skin was flawless; her makeup masked the rare wrinkles on her face. Her stature made students want to obey everything that came out of her intelligent, strict mouth. The miniscule black mole placed next to her right nostril somehow made her seem even more respectable.

Mrs. Davidson received the Outstanding Teacher Award for Seventh Grade four times in a row. The faculty loved her. Students respected her. But behind her sternness came an overwhelming amount of care for not just her students, but for all the kids in Lakeview Ailes.

“Enrique, can you come here for a second, please,” she said to me once after class, pronouncing every syllable in my name as if she had a Spanish-speaking tongue. As I walked to her desk, goosebumps emerged on my skin.

“Yes,” I said, uncertain of what she might say.

“Your essay about your parents is really good!”

“Thank you,” I said softly, a smile painted on my face.

“I mean the details and the word use are just excellent.”

“Thank you,” I said.

“You know we could always get it published. I know a publisher that could make that happen. After editing and correcting some of your grammar, I really do think we

can make that work.”

I was speechless. Paralyzed. *Why did she pick my essay?* I didn't say anything. I didn't want to make a decision just yet.

“Think about it,” she told me. “I know it is a really big commitment, and I understand if you don't want to do it, but this will look really good on your college application.”

I left the room in complete indecisiveness. I didn't want to disappoint Mrs. Davidson, but I felt as though there was something missing in my story; its body was still being constructed. But I never made my decision.

That next day the school cancelled classes because of the sudden death of Mrs. Davidson. After *Abuela* received the call, she turned on the TV and saw a picture of Mrs. Davidson above the headline of the local news channel.

“Gemma Anne Davidson, a local middle-school teacher at Lakeview Ailes, was brutally shot by a white, male police officer just last night. The police officer stated that she was walking in her neighborhood with groceries at midnight. The officer approached her to question why she was out so late. She immediately became defensive, swearing at the police officer. The officer felt threatened by Mrs. Davidson's words—”

Abuela held me tight. I rested my head on her chest, completely numbed by the local news. I remember thinking, *why was Mrs. Davidson so cruel to that officer? She respected everyone in the school. Everyone respected her. That was not her character.*

The story went all the way to national news. There had been a trial for the case, but that ended quickly. The judge granted the police officer not guilty because he was “defending himself.” The school was in an uproar, infuriated that he painted her in the worse light possible. We knew what happened. We knew Mrs. Davidson's real character.

The tears of the past still remain to bleed out of my present eye, unable to heal, an open wound.

8. Treasure Lost

I heard *Abuelo* hysterically crying from downstairs. The uncontrollable sobs made my curiosity spark enough to eavesdrop. I peeked my head in between the stairwell case. *Abuela* was consoling him, repeatedly saying, “It's okay. He'll understand someday.” *Are they talking about me? What will I understand?* I stuck my head in a little further to better hear the details of their conversation when all of the sudden the squeakiness of the wooden floor gave away my presence.

“Enrique?” *Abuela* said. “Is that you? *¡Ven aquí!*”

I went down the stairs and faced the news that ruined me, the news that destroyed Treasure Island. *Abuela* told me that grandpa spent the entire sum to fulfill his alcohol craving. He kept apologizing to me, begged me for his forgiveness like a person held at gunpoint pleading for his life. But I didn't give in.

"That was my dream you took!" I kept saying over and over again. I could feel the raging heat pressed on my face. I felt every vein in my head become noticeable. I went upstairs, packed my bags and left the house, never looking back with regret. If they couldn't fulfill the multiple dreams I had of feeling the warmth and comfort in my parents' arms, then I would do it myself.

9. Escape Route

I have always been fascinated by trains. When I was seven, my dad gave me a toy railroad with an electronic train leisurely moving. The toy railroad almost took up the whole living-room area. At night, my dad would sit next to me on the middle of the railroad, watching the electronic train run its course.

That day I ran away for the third time, I stood next to the train tracks, waiting for the sound of the friction between the wheels and the tracks to permeate my eardrums. I waited for hours with my bag next to me sitting on the tall grass. Then suddenly I heard the noise of the train. The train sped up the closer it was to me. I felt the breeze rush through my body as the train passed me. And on the count of three, I jumped on the train, grabbing whatever I could hold on to. I gripped on to the bars, frightened by what would happen if I fell off, but then relief burst through me. I tilted my head in excitement, feeling the breeze flow through every strand of my hair. I was in charge of my own journey for once, my own story.

10. Topeka, KS

As I write in my journal in this diner, I look out the window and wait for the next train to come. I flip through the pages I have already written, but then I stare at the blank, white pages I still have yet to fill. I read the pages of the little boy I was three years ago. Frightened. Mute. Hopeful. And here I am three years later, taking trains all over the country to find my parents. As I close my journal, I grab my bags and walk toward the train. The rush of wind flowing through me gives me chills, but I jump on, gripping tightly on the train that will take me home, that will lead me to serenity.

I have always heard that teenage years are all about finding yourself, resting up before the big, bad world sweeps you up. For me it's a different story. It's a story where the pages of my journey could be foreign to the average, American teenager, like trying to decipher Braille for the first time. It's a tale of loss, separation, discomfort, despair, and heartbreak. It's a tale of me, the tale of a U.S. citizen.

TWO POEMS

ALYSSA SCHALL*

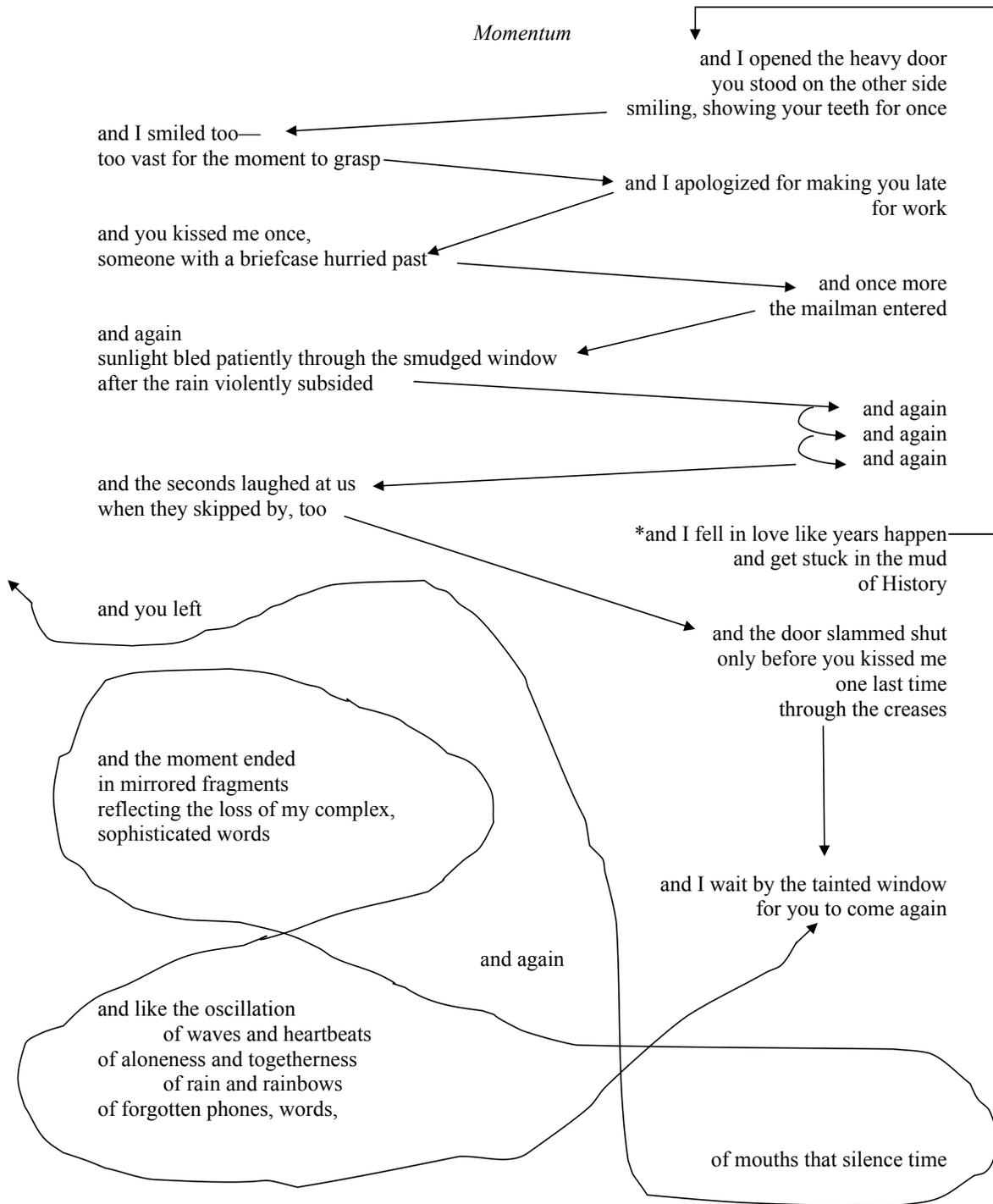
there's Something missing

You don't know if it's in, under, or around the junk mail
or if it's camouflaged junk
You don't know if it's numbed by sirens
by radio music, static on repeat
by the sound of everyone talk, talk
talking, saying Nothing
You don't read it in your history books, in your poetry
in the lines that connect us, constellations
too fragile to see
You don't read it in the newspaper
in the toothpaste commercials
in the bathroom stalls amongst
A+B=C and drawings of D
You didn't taste it in your two shots of whiskey
feel it in the sting, in the slap out of reality
You didn't feel it on the cool, bathroom floor of the bar
at the bottom of Everything
You couldn't order it online with your Topperstix
and your one way ticket to Somewhere Else
You don't see it on the ceiling, though you stare
wondering if A and B are together, are happy
wondering how you are going to get There
wondering how you are going to find Something
if you don't know what you lost

*Alyssa Schall, a student at Cardinal Stritch University, won first prize in the creative nonfiction category of the Undergraduate Writing Contest.

You don't wake with it the next raw morning
it's not the ache in your head, your yesterday
your Maybe tomorrow
it's not in your third cup of coffee
caffeinated dreams of stapling leaves back on a tree

I don't hear it in your voice
in all you said/didn't say, on that first/last day
I don't see it in your eyes
although I thought I saw it once—
you smiled, and I blinked,
and Something
floated
away



WHEN YOU WERE HERE

*after Faiz Ahmed Faiz***THERESA COLLINS***

When you were here,
things were truly extraordinary:
the night was our celestial well,
the rain our confetti, a cup of coffee our world.

Now everything is like my heart,
a color on the cusp of cruor:
the ice-blue of your goodbye, of bleach, of icicles,
the grey when we went up in smoke, the memories burning,
the scorched orange of fall, the singeing of daisies, of flames
and the ash you buried my soul with,
the charcoal of murdered fires.

And the night, the rain, the cup of coffee?
The night is a necropolis of wishes.
The rain a raging sea in every drop,
and the cup of coffee the mirror in which
the night, the rain, the world are muddied.

Don't come back now that you've left—
stay away. So my world may become like itself again: so the night
can be my well,
the rain my confetti,
and the cup of coffee not a mirror, just my world.

*Theresa Collins, a student at Loras College, won first prize in the poetry category of the Undergraduate Writing Contest.

THREE SHADOWS

EDWARD J RIELLY*

The three Wise Men cast
shadows on the snow.
I see only the shadows but
I know they are here,
the journey long from where
they found an infant squealing
for food, his mother rocking him
in her thin young arms,
the time not yet ripe for feeding,
years yet from her loss.

Here to Maine they have carried
their secrets, their knowledge of
mystery, of what the future promises,
of life and death, of sacrifice
we all must make, willing
or not. The shadows turn red
in the sunset. Somewhere outside
a baby cries, the sound rising
like smoke in the cold winter air.

*Edward J. Rielly directs the Writing and Publishing program at Saint Joseph's College of Maine. His most recent books are *Bread Pudding and Other Memories: A Boyhood on the Farm*, the children's picture books *Spring Rain Winter Snow* and *Jugo Meets a Poet*, and *Answers Instead* (recipient of the Mildred Kanterman Memorial Award from the Haiku Society of America).

IN HOSPITAL, IN HOME

KATIE McAULY*

When I close my eyes and try to focus on one memory in my childhood, I can't. I have been on a lot of medication in my twenty-two years, and the days/weeks/months/years bleed together. I can remember things happening, but I don't know if they happened when I was six or when I was thirteen. So rather than getting one fully formed memory with clean-cut lines, I get snippets shoved together, jagged pieces of a jigsaw puzzle that almost fit but you have to hit them with your fist. You convince yourself that you have the edges lined up, but something is missing, and the angle isn't quite right. I want to seem like a regular person, to think of memories that aren't focused in the children's ward of the hospital, but that wouldn't seem real and right. So instead there is just the mismatched hodgepodge that happens when I close my eyes and think of childhood, of hospital, of home.

Did you know that IVs feel better coming out than going in? I guess it isn't surprising, but what is: PIC lines. They actually feel worse as they exit your body. It is like someone shoved *al dente* spaghetti up your arm and towards your heart that your vein reshapes around, and when it gets removed your body is angry. Your blood clings to the invading plastic and won't let go without a fight. You can feel the tube in your chest when you contort your arm just so, and I used to bend and twist to see if the ridge under my skin would become visible, but it never quite did.

Hand-in-hand with memories of the hospital is the thought of my mother. Her eyes are grey, a light grey. They remind me of moonlight on a lake, silver and deep, and the skin crinkles around the edges. You can tell that the crinkles are from stress, not from laughter, because they turn down at the corners, not up. She has a gap between her two front teeth that is wide enough you could almost stick a quarter between them, like a vending machine slot, and it is one of my favorite details about her.

The dulled sound of her murmured conversations with doctors and nurses lulled me to sleep countless nights and was the first thing I heard upon waking. I never could make out the words; the pitch was too low. I felt that I was trying to listen through the wall to a radio station playing in the room next door. I knew each

*Katie McAuly, a student at Cardinal Stritch University, won first prize in the creative nonfiction category of the Undergraduate Writing Contest.

morning by her tone how that day was going to be. One tone meant resting and maybe some ice chips or a Popsicle, another meant more fasting and a procedure before noon. The worst tone was high and fast, and it meant hours on the phone trying to find someone who would listen, and her crying in the bathroom in the middle of the night, her sobs a sorrow that I wasn't supposed to hear.

I lived in every room in the pediatrics wing in the Marshfield Hospital at one time or another. This had the effect of making the entire wing feel like home. Other patients were my neighbors, the kind that never come out except to get the newspaper. The game lounge was like a weekend trip away, a fun vacation spot to go to if you saved all your spare change till the end of the week. But instead of money, it was breaths and steps that you collected in your pocket. The beeps and thrums of machinery aren't unlike the noise of the busy street outside a city window. It may seem strange, but the gentle *hssk* of an IV pump dispensing medication calms me like the sound of waves on a beach can calm my mother. I grew up with tubes in my arms; she grew up with saltwater in her hair.

But my home had a border, a line that I feared to cross. Carpet would end and linoleum would begin—ugly linoleum with cracks and rough edges that hurt to be pushed over. Slick and dirty, difficult to look at, I hated that floor. Because, you see, there is Home, but there is also Hospital.

In Hospital there are surgeries, scans and time spent sitting in a room waiting. You roll over those metal-ridged bumps, and wait. You wait for elevators, you wait for doctors, you wait for medicine, you wait for results, you even wait to get in waiting rooms. Eventually you realize why they don't have many clocks up and around, because when they are there, the ticks and tocks just stretch out all the waiting even more. You just sit there, looking at the weird stains on the ceiling, counting your breaths to pass the time. Soon it will be your turn to get eaten by one giant machine or another. I was always scared of the machines, the way they would swallow you for a time, engulf you in their hungry maw, break you into bits to look at the pieces you're made from, and then spit you out. They add to your chart in a language comprised of numbers, acronyms and shapes and leave you shivering, propped up in a wheelchair, covered only by a shift and a sheet. There's just pain, and waiting, and the cold. This is Hospital.

And then there is Home. In Home there are needles, blood pressure cuffs and poking prodding fingers, but also stuffed animals, pajamas and construction paper stars stuck to the ceiling. Crafts would happen, and games, and yes the labs at 5 a.m. weren't sweet like candy, but they let me know that things were okay, and it was a new day. Nurses are family, primary doctors and child-life specialists are friends, and residents are treated with a stoic tolerance stemming from the knowledge that, when you finally get to know them, they will soon be gone.

The hospital smells the way I imagine space stations will, when they exist. The air is too clean, it has no flavor. You can't smell the crisp of autumn, the sharpness of winter, the heady haze of summer or the pollen-rich aroma of rebirth that follows you throughout spring. It has been buffed, cycled and spun until the grit and meatiness has been processed away, which alleviates dust and germs, but also texture and reality. It is devoid of all moisture. Your hands get so dry that they feel like paper, and you wonder if you rub them together really hard, if that friction makes them catch fire, could it burn your body down?



MORE THAN JUST A CHARACTER

SHAYNA BOISVERT*

“For beautiful eyes, look for the good in others; for beautiful lips, speak only words of kindness; and for poise, walk with the knowledge that you are never alone.” Audrey Hepburn

If Paris were a person, if classy white gloves and velvet dresses took human form, the result would be Audrey Hepburn. Often remembered primarily as a fashion icon, a human representation of class and beauty who graced the film screen in major titles such as *Breakfast at Tiffany's* and *Roman Holiday*, Hepburn also had a lasting impact off the screen. She did this by retiring from her film career to work for UNICEF (The United Nations Children's Emergency Fund) and then later formed a children's charity of her own.

Actress, mother, and philanthropist, Audrey Hepburn was born on May 4, 1929, in Brussels, Belgium. She spent the majority of her childhood years at a boarding school in England and then moved to Holland during WWII. After the war, Audrey Hepburn followed her passion of dance and continued to perfect her technique, studying both in Amsterdam and London. This led her to obtain Broadway roles, which in turn led to her starring in her first movie, *Roman Holiday*, for which she won an Academy Award in 1953. She continued starring in award-winning movies up until her last screen appearance in 1989 in *Always*. In the late 1980s, Hepburn stopped focusing on the arts and films and began to pursue a nobler cause. She became an ambassador for UNICEF and went on fifty mission trips, including projects in Asia, Africa, and Central and South America. Hepburn stated that the reason why she did this was because “she understood too well what it was like to go hungry from her days in the Netherlands during the German Occupation” (Gumbell). She was nominated and won an Academy Award for her humanitarian work, but sadly died of colon cancer in 1993 before she could receive it. Today, many Americans admire Audrey Hepburn as a style icon but overlook the work she did to help impoverished children and her efforts as a resistance fighter during WWII. Audrey Hepburn's deeds should be remembered, as they left just as great of a lasting impact as her films and fashion choices did.

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Audrey Hepburn was born to J. A. Hepburn-Ruston and Baroness Ella van Heemstra. Her father abandoned her and her mother when she was only eight years old. From a young age, Hepburn showed talent in the arts, and her mother sent her off to England so she could further her education. Hepburn attended a boarding school in England. She was there when the Germans invaded Poland at the start of World War II and when England promised to help Poland, which they did by declaring war on Germany (Advameg). Fearing Audrey would be put in danger by the impending war, her mother pulled her out of school and fled with her daughter to Holland to live with relatives, thinking they would be safer there. After leaving the boarding school, Hepburn was enrolled in a conservatory in Holland to perfect her acting talent. Her mother even had her take a different name and speak only Dutch so as not to be recognized as English. When the Nazis invaded the Netherlands, many of Hepburn's relatives were killed in the ensuing resistance, which left Hepburn and her mother impoverished. During this time, she helped the resistance movement by delivering messages (Gumbell). Even though she participated in the resistance, there were times when Audrey Hepburn had nothing to eat but flour. Audrey Hepburn's son, Sean Hepburn Ferrer, describes her horrific experiences during WWII in his interview with Bob Thomas:

She remembered vividly the fear she felt as a child when the German troops invaded the city of Arnhem, in the Netherlands, where she spent most of the war...She also told us about how her brothers ate dog biscuits when there was nothing else to eat...how the bread was green because the only flour available was made from peas. She spent the whole day in bed reading so as not to feel the hunger. (qtd. in Thomas)

Ferrer's recollection of his mother's experiences suggests that Audrey Hepburn came from a terrible past shrouded in the shadows of WWII, which left a tinge of sadness and darkness on her life that would lead her to devote the later portion of her life to UNICEF. It was then when Hepburn gained a greater sense of the world and in particular the experiences of extreme poverty. To avoid starvation, "She resorted to digging up and eating tulip bulbs to survive the famine. The impact of these times would shape her life and values" (Rogers).

Since she was already an accomplished ballerina by fourteen, Audrey put on ballet shows in the town to raise money for both her mother and the resistance. Later in life she would say, "The best audience I ever had made not a single sound at the end of my performances" (qtd. in Melissa Flemmings). She said this because to avoid detection from Nazis and Nazi sympathizers, the recitals were given in closed houses. To avoid being discovered, the audiences did not clap, and Hepburn never publically talked about her shows. Following each show, donations from the

audience were given to members of the Dutch Resistance. She also carried secret messages in her socks back and forth between resistance members. Audrey was once almost caught as described in an article by Lisa Rogers. In the early winter, while Hepburn and several of her fellow ballet dancers were leaving the show, they were stopped by several trucks carrying Nazi soldiers. A few soldiers ordered Hepburn and the girls to get into the trucks. Out of fear, Audrey Hepburn recited the Lord's Prayer to herself in order to calm herself and the other girls as they boarded the truck. While the girls were in the truck, it stopped so the Nazis could punish some Jews. Audrey recalled, "I remember hearing the dull sound of a rifle butt hitting a man's face. And I jumped down, dropped to my knees, and rolled under the truck. I then skittered out, hoping the driver would not notice me—and he didn't" (qtd. in Rogers). This was lucky for Hepburn because if she hadn't escaped she would have most likely been tortured or even killed.

Audrey carried on through life with terrible memories from her childhood and used those memories as motivation to help prevent children from suffering from the same hunger and fear she had endured. After the war was over Audrey went on to study ballet in an English conservatory, where she was discovered by French author Colette. She insisted that Hepburn play the lead role in the Broadway production of her novel *Gigi*. Although Hepburn's lack of experience was problematic in the beginning, she improved steadily, and reviews of the show praised her performance (Advameg). *Gigi* was what launched her career and led her to star in *Roman Holiday*, *Sabrina*, *Breakfast at Tiffany's*, and many other films.

Although she enjoyed a very successful career and prosperity during the second half of her life, she never forgot about her experiences with poverty when she was a child in Holland. This led her to begin charity work for impoverished children after she chose to end her film career. In his article "Audrey Hepburn: The Model of Style and Desire," Andrew Gumbell states that Hepburn was an exceptional United Nations goodwill ambassador. During the last 20 years of her life, she achieved her title by advocating for and attempting to alleviate others' suffering due to disease, poverty, and starvation (Gumbell). Reflecting on her choice to abandon her film career and devote her time to UNICEF, she said, "As you grow older, you will discover that you have two hands, one for helping yourself, the other for helping others" (qtd. in Issac). This shows Hepburn's way of thinking: that a person should not just help herself but help others as well.

While working for UNICEF, she visited many different countries where she would bring medicine and food to the children of these nations as well as do other deeds for them, such as purchasing basic necessities for transportation. "In one interview, she mentioned buying camels and solar boxes so medicines could be delivered to a village in the middle of a desert" (Thomas). This took some serious time

commitment from her, as she had to give up film during the final years of her life. But Hepburn felt that this commitment was necessary for advocating for children in developing countries. When asked what exactly she was doing working for UNICEF, Hepburn replied, “I speak for those children who cannot speak for themselves, children who have absolutely nothing but their courage and their smiles, their wits and their dreams” (Hepburn). When Audrey Hepburn visited with children in different countries, she would not only provide them with food and water but also comfort and even play games with them. This is not all that she did, however. After leaving the countries, Hepburn would go straight to international officials to fight the atrocities. She would report the “conditions [of the countries] to world leaders, governments and the international media, detailing provocative, often gruesome details about millions of children and their families caught in the midst of natural and man-made disasters” (Issac). Her political outreach helped bring awareness to these countries and start movements to provide for these countries.

The effects of Audrey Hepburn’s actions can be seen today, as she has inspired many to continue her work and saved many lives. By saving all these children and raising awareness of such issues as hunger, poverty, disease, and mental health, Hepburn has become an inspiration today for girls and women alike. She shows that beauty is not the only thing to strive for; women can perform greater actions, such as being a resistance fighter or saving children. She also inspired a movement of celebrities, such as Angelina Jolie, to become philanthropists and use their fame for better causes. Many celebrities today idolize Hepburn and her ideology. According to Rachel Moseley, she reflected traits every person dreams to hold. Audrey Hepburn was a real-life version of the Cinderella story:

The story of the little girl who survived for weeks in a cellar during the German occupation of Holland and who carried Resistance messages in her dance shoes later to become one of Hollywood’s greatest stars, is perhaps the most powerful Cinderella narrative of all. This key trope, which embodies aspirations of beauty, romance and social mobility and which has been central to feminine popular culture and socialization, is surely at the center of Hepburn’s appeal and address to a female audience, structuring both the star’s image and career, and also the personal accounts given by women who admired her. (Moseley 2)

The way Audrey Hepburn rose up from the ashes of her own terrible past and went on to help others is something that many can admire. She had lasting effects on the children she worked with. By feeding and providing supplies for them she was able to save lives.

Audrey Hepburn should be recognized as an icon for charity and compassion

because she took her childhood memories of her own poverty and channeled them, working to end poverty for others. She could have avoided risking her life by refusing to participate in the anti-Nazi effort. Instead she chose bravery by being a resistance fighter in WWII. Even later in life, after all her heroic deeds and her successful film career, Audrey Hepburn could have retired in peace but instead she showed selflessness by donating her time and money to UNICEF. She also did not do her charity work to increase her fame. She even stated, "People in Ethiopia, the Sudan, and many other places, don't know Audrey Hepburn, but they recognize the name UNICEF. When they see UNICEF, their faces light up, because they know that something is happening. In the Sudan, for example, they call a water pump 'UNICEF'" (UNICEF.org). The people in the countries she volunteered in didn't even recognize her, but she still worked to help them. Even her final wish before she passed was selfless, as she asked for a charity to be formed in her name so her work could be continued. Today that charity helps underprivileged children in impoverished countries obtain an education and provides them with the basic necessities for life. It is also a much more lasting legacy for Hepburn than any of her accomplishments as an actress, dancer, or performer.

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FROM THEOLOGY TO ART:
HOW THE DEVELOPMENT OF DOMINICAN
THEOLOGY MOTIVATED THE PREACHING OF
DOMINICAN-SPONSORED ARTISTS
[PART ONE]*

ELLIOT POLSKY**

It is a curious fact that the Order of Preachers—which patronized such famous Renaissance artists as Fra Angelico (1387-1455),¹ Filippo Lippi (1406-1469),² and his son, Filippino Lippi (1458-1515)³—had such a remarkable shortage of art for a century after its confirmation and even seemed, at one point, inclined to restrict art.⁴ When the Order finally began to substantially contribute to the progress of art it did so with painters ranging from Fra Angelico (a famously devout friar) to Filippo Lippi (an infamously debauched ex-monk). Filippino Lippi, the culmination of fifteenth-century Dominican-backed artists, was educated by Botticelli’s workshop—a workshop that some art historians accuse of having resurrected pagan pornography.⁵ On a superficial level, all this could suggest that Dominicans *per se* did nothing for the development of fine art. If Dominicans contributed to the progress of artistic technique, some might think, it was only *accidentally* as the result of disobedient members and growing secularism.

Another paper might counter these accusations in their specificity, but this paper speaks against the general narrative in which artistic developments came from growing secularism. In particular, this paper shows how the development of early Dominican art was consequent upon the flourishing of Dominican theology.

1. The Dominican charism.

When we consider how the development of Dominican-backed art parallels the development of Dominican theology, we find that the history of Dominican art is neither a history of static perfection nor a history of divergence between the original ideals and secular influence. Dominican art has historically developed in response to the unfolding Dominican theology and historical circumstance such that it seems the changes in Dominican art are not only superficially spurred by the Order (that is, in terms of money and commissions), but *theologically* spurred by the Order.

*Part Two of Elliot Polsky’s essay will be published in the Fall 2017 issue.

**Elliot Polsky, a student at the University of Saint Thomas, won first prize in the scholarly research category of the Undergraduate Writing Contest.

The essential purpose of the Order of Preachers is to preach the orthodox faith of the Church—"to combat heresy and propagate religious truth."⁶ Unlike the Franciscans, the Order of Preachers is not essentially connected to the life of its founder.⁷ Dominic is in many ways a model of the Order's charism, but he is not more clearly so than Peter Martyr, Thomas Aquinas, or Humbert of Romans.⁸ More fundamental to the Dominican Order is the mission to live the gospel by study and preaching the fruits of that study. For Aquinas, contemplation of the gospel is not only the road to a good life, but also that in which the best life consists.⁹ Thus, when we look at the way in which Dominican art developed, we must look primarily at how the art was used as a teaching instrument. Were there developments in the theological knowledge of the Order that contributed to changing artistic technique? If there were, then we may conclude that art developed under Dominican patronage not because the artisans became increasingly distant from the Dominican charism, but because the Dominican charism was flourishing and the artists' technique followed suit.

2. God in reason.

Two theological developments within the Dominican Order will suffice to defend the thesis that developing theological doctrines motivated the development of Dominican art: (1) the place of non-Catholic philosophers in the spiritual life and (2) the necessity of the senses for knowledge. First, shortly after the founding of the Dominican Order, Albertus Magnus and his disciple, Aquinas, began the herculean task of putting the corpus of Aristotelian thought into dialogue with the Christian tradition. This was no accident, but a predictable consequence of the Dominican Order's original mission. The Catharistic heretics, whom the Dominican Order was founded to convert through preaching, were heavily influenced by Muslim and Jewish philosophy trickling into Southern France from Spain.¹⁰ According to John O'Connor, "Theological disputations played a prominent part in the propaganda of the heretics."¹¹ The Dark Age Western Church, according to Christopher Dawson, was separated from much of the intellectual development that was occurring during that time in Islamic Spain, where Greek, Muslim, and Jewish thought intertwined.¹² Thus, heretics engaging the Church on a theological level left the twelfth-century Church at a disadvantage. Therefore, to intellectually combat the heretics who employed Greek philosophy (which was the *per se* mission of Dominicans), Dominicans needed to learn Greek philosophy. The fact that Aquinas and Albert "reconquered the lost world of Hellenic science . . . without losing [their] spiritual continuity"¹³ is, consequently, a deeply Dominican fact.

Now, Aquinas' efforts in this Dominican capacity led to a novel, but not un-Dominican conclusion: Greek thought—where true—really is of divine origin. According to Aquinas, just as physical light allows for vision of physical things, there is an intellectual "light" whereby man understands what he physically perceives.¹⁴ This "natural light of reason," according to Aquinas, is as much from God—the creator of all things—as is the supernatural light of faith.¹⁵ Thus, when asked by his contemporaries whether agreeing with pagan philosophers was like diluting the wine of faith with water, Aquinas said that it is rather like turning water into wine.¹⁶

Aquinas' bold philosophy, in which the truths of pagan philosophy are understood as a communication from God, gives pagan philosophers a new sort of spiritual significance,

which Dominican-backed artists must, therefore, attempt to preach. Most overtly, we see this in the mere subject matter of works like Andrea da Firenze's "Triumph of St. Thomas Aquinas" (c. 1365), done for the Dominican church, Santa Maria Novella.¹⁷ There, the language of ecclesiastical or heavenly hierarchy long-practiced in byzantine-style art was modified to display an intellectual hierarchy. Floating above the mortals, who know nothing except through the senses or miraculous inspiration, the angels claim precedence.¹⁸ Smaller than the theologians (prophets and evangelists), the natural philosophers sit frustrated but remarkably exalted nonetheless. They attain to the lower of the divine sciences,¹⁹ but do not reach the satisfaction of the larger theologians above them. To play off Aquinas' metaphor: The natural philosophers are lucky to have water, but they really want wine. Even the theologians, however, are in dialogue with each other, whereas Aquinas—largest of all—is not. This is perhaps because, without natural philosophy, the theologians do not understand all of what they are taught by revelation. They only have *a little bit of water* to turn into wine. Aquinas, in contrast, rests in a simple satisfied gaze. He has a lot of new wine because he is practicing theology in the great water tank that is the *philosophia perennis*. Architecturally and symbolically supporting this work are the female-personified, classic liberal arts, which Aquinas said must be learned prior to doing metaphysics or theology.²⁰

If Firenze's work is compared to a byzantine-style hierarchy, the kinship between the two hierarchies is striking. Consider the apse of St. Paul's Outside the Walls in Rome.²¹ Christ parallels Aquinas in his location, size, and immobility. The apostles parallel the liberal arts as the foundation of the hierarchy. The miniature pope parallels the natural philosophers in his location, size, and evidently imperfect glorification. It is not as if it is not an honor to be put at the feet of Jesus, but there is something also clearly humbling (if not degrading) about the posture and size as well. The four larger saints parallel the evangelists and prophets in that they look satisfied, but they visually motion beyond themselves as if to say that what they represent isn't the end.

To be continued in the Fall 2017 issue of this Journal.



Figure 1

Figure 2



Notes

- ¹ Van Cleef, Augustus, "Fra Angelico," *The Catholic Encyclopedia*, New York: Robert Appleton Company, 1907.
- ² Gillet, Louis, "Filippo Lippi," *The Catholic Encyclopedia*, New York: Robert Appleton Company, 1910.
- ³ *Ibid.*, "Filippino Lippi," *The Catholic Encyclopedia*, New York: Robert Appleton Company, 1910.
- ⁴ Geiger, Gail L, "Filippino Lippi's Carafa 'Annunciation': Theology, Artistic Conventions, and Patronage," *The Art Bulletin* 63, no. 1 (1981), 68; Sundt, Richard, "'Mediocrates Domos Et Humiles Habeant Fratres Nostri': Dominican Legislation on Architecture and Architectural Decoration in the 13th Century," *Journal of the Society of Architectural Historians* 46, no. 4 (1987). JSTOR [JSTOR].
- ⁵ DeLand, Lauren. Speech, "What Is Art?" UST Philosophy Club Third Biannual Symposium, University of St. Thomas, St. Paul, MN, May 6, 2015.
- ⁶ O'Connor, John B. "St. Dominic." *The Catholic Encyclopedia*, Vol. 5. New York: Robert Appleton Company, 1909.
- ⁷ Tugwell, Simon. "Humbert of Romans." In *Ways of Imperfection: An Exploration of Christian Spirituality*. Springfield, IL: Templegate, 1985.
- ⁸ *Ibid.*; Hood lists Dominic, Peter, and Thomas as the three early archetypes of the Order's central values: moral uprightness and simplicity, a willingness to die for orthodoxy, and the primacy of study respectively. Hood, William. "Saint Dominic's Manners of Praying: Gesture's in Fra Angelico's Cell Frescoes at S. Marco." *The Art Bulletin* 68, no. 2 (June 1986): 198.
- ⁹ Aquinas *ST II.II*, 182, i, co.
- ¹⁰ Weber, Nicholas. "Albigenses." *The Catholic Encyclopedia*, New York: Robert Appleton Company, 1907; O'Connor, "St. Dominic."
- ¹¹ *Ibid.*
- ¹² Dawson, Christopher. *Religion and the Rise of Western Culture*. (London: Sheed and Ward: 1950), 230.
- ¹³ *Ibid.*, 234.
- ¹⁴ Aquinas, *Super Boethium De Trinitate*, q. I, a. 1, trans. Rose E. Brennan.
- ¹⁵ *Ibid.*, q. II, a. 3, co.
- ¹⁶ *Ibid.*, q. II, a. 3, ad. 5.
- ¹⁷ Figure 1.
- ¹⁸ Cf. Aquinas, *Summa Contra Gentiles* II, 96-7, trans. James Anderson; *Ibid.*, *In De Anima* I, 1, Lectio 2, trans. Kenelm Foster, Sylvester Humphries.
- ¹⁹ Thomas Aquinas, *De Trinitate* q. VI, a. 1, co. 3, trans. Armand Mauer.
- ²⁰ *Ibid.*, q. V, a. 1, ad. 3.
- ²¹ Figure 2.



LIMITATIONS OF TECHNO-BUSINESS CURRICULA

WENDELL HOWARD*

Once Dr. Herndl has introduced the educational-institution dichotomy of the tax-supported state university and the liberal arts college, which he does superbly in his piece inaugurating the *Delta Epsilon Sigma Journal* “Point/Counterpoint” series, he inevitably opens the door for a revisiting of the technology-liberal studies controversy. That confrontation has long existed, but it gained particular historic notoriety with the C.P. Snow/F.R. Leavis, Thomas Carlyle/Timothy Walker, and Thomas Henry Huxley/Matthew Arnold debates.

Citing these renowned scientists, historians, literary critics, and poets as principals in the vigorous large-scale taking of sides for or against technology—or business—for or against art—or the liberal arts—introduces the intractable problem of the cult of personality which often resorts to ad hominem arguments to defame the “enemy” rather than to interpret the world at hand. Beneath such prejudice against the individual, however, a serious need exists to address once more the overriding question of the crippling effect of an exclusive business-tropic/technology emphasis on society’s intellectual-emotional-spiritual life.

We have said that a revisiting of this conflict is inevitable because the state university’s establishing a commercial-utilitarian measure of educational value assures that its predominantly business schemata for progress that entrenches specialists, technocrats, and like day-trippers to the life of the mind will take precedence over humanity. Simone Weil, whom T.S. Eliot characterized as a woman of genius, a genius akin to that of the saints, and a writer who constantly warned against the evils of an over-centralized society, enlisted in this battle by saying that technological tyranny has created the three monsters of contemporary civilization: “money, mechanization, and algebra.” Admittedly, Sir Herbert Read, erstwhile Professor of Fine Arts at Edinburgh University, a writer whose essay “Art and Life” has contributed greatly to my thinking here, says with poise, control, and fairness that we owe the marvels (and terrors) of our atomic age to an educational system directed exclusively to logic and mathematics, to introspection rather than observation, to entirely conceptual modes of thought. Such a system has no allowance for assimilating sensuous impressions from material things, for recognizing beauty, and for developing one’s inner resourcefulness, all of which humanities curricula are intended to do. (We must note here that for ease of discussion in our restricted space we shall lump together technology-business

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on the one hand and humanities-liberal arts-arts on the other, knowing full well that telling distinctions exist for the discrete subjects in the groupings. Nonetheless, the generalized point being made at a given time is right and just as it is applied to the whole.) Under the auspices of the specialization that legislators and governors and voters value in the predominant curricula of the state university because they “promise” jobs, the exemplars among “public intellectuals” with their technological loyalties have turned into a kind of cheerleading corps for an educational ideology that has done much to make our time violent, “violent,” as Sir Herbert has further said, because it largely ignores the arts and liberal arts that are predicated on a positive principle allowing for beauty, love, and grace, as well as a mysterious connection not only to one another but also to violence and death themselves. That is one aspect of the inter-relatedness of art and life that Tolstoy spelled out in his book *What is Art?*

Neither do business and technology in making productive efficiency their ideal provide incentives to goodness. Goodness is a conditioned reflex, and persons are not good because goodness is a belief but because the way of life in which they were brought up was good. The habit of goodness is acquired in the home, in education—particularly in higher education amid humanistic studies—and from a good milieu into which one settles. Furthermore, a technological-Benthamite perspective on civilization largely abandons moral sanctions in a blind drive toward power and affluence. As with goodness, moral habits are inculcated in the home and the school, enabling one to develop a consciousness of the quality of things. A person with that consciousness missing easily and glibly maligns the arts and liberal arts as being foreign to the “real” world. That usage is almost never defined by the user, leaving the hearer to fill in the blank, but it almost assuredly assumes that the meaning will be a “utilitarian” one, a “practical” one, to match the view of the naysayer. In actuality, art, creation, culture, abetted by the humanities, are the highest embodiment of the human spirit and thus the ultimate reality.

We say creative arts are abetted by the humanities because the humanities themselves are not a form of creation. They are the study of art and thought, a form of knowledge that deals with human life in nature and society. This knowledge, as Jacques Barzun has said in an essay titled “The Misbehavioral Sciences,” is acquired through the study of human spiritual creations—“language, art, history, philosophy, and religion.” He adds: “This filtering of the subject, [human beings], through the medium of mind has the effect of keeping always in the foreground the element of novelty, of uniqueness, of astonishing unpredictability.”

In a time that stresses the “practical,” we must emphasize that the liberal arts, the humanities, provide the practical services of introducing new generations to art and thought, keeping alert the eye, ear, and mind; of maintaining order around art and thought, thus preventing, as Barzun says, “obscuration by error and nonsense”; of satisfying curiosity and enhancing pleasure as they trace connections and principles throughout the entire domain of art and thought. That service, in addressing the inborn human need of art and thought, preserves the wonder that comes from knowing what people are capable of as well as the peace that comes from forgiving them for it.

The elemental and thus most determinative limitation of the technological-business ethos

is the absence of a “dimension of depth,” to borrow Paul Tillich’s term from a different context. “Dimension of depth,” of course, is a metaphor referring to the answer that comes from the human inquiry: “What is the meaning of life?” What does human existence become in the short span between birth and death? In turn, this missing depth dimension is replaced by a horizontal dimension that subjects nature scientifically and technically to human control, perhaps nowhere better seen than in contemporary space programs. Ultimately that horizontal dimension is committed to producing “bigger and bigger,” “better and better,” “more and more” with life’s every moment filled with something which must be planned, or done, or seen, or said, using one of technology’s ubiquitous devices. If, however, we are to nurture the dimension of depth, we must step back from all this horizontal rush and become aware of ourselves, which we are helped to do by great pictorial and musical art, by literature, by historical philosophy, and by the humanities. Liberal studies curricula slow those engaged in them so that they can submerge themselves in the best things humans have done without trying to turn those things into something they are not or into an argument or observation that would be uniquely theirs. They offer an opportunity to appreciate them as worthy of listening, seeing, and thinking about. They form a bulwark against technology’s withering of the “dimension of depth.”

So, as the present-day “practical” technocrat asks to the point of triteness: “What can you do with an English major?” (“English Major” evidently chosen as the apparently most useless of the humanistic fields of study), the English major answers: “Help keep alive the best things humans have done that nurture life’s essential ‘dimension of depth,’ an active stand against technology’s limitations.”



GET OUR CHILDREN OFF THE GRIDIRON [PART ONE]*

STEPHEN F. GAMBESCIA**

This commentary, calling for the removal of youth football in public schools, may seem an unusual article to appear in the *Delta Epsilon Sigma Journal*. The rationale is threefold. First, I believe the *DESJ* readership consists of those who have demonstrated “wisdom” and “leadership” and are open to provocative ideas. Second, many *DESJ* readers and members teach at colleges where football is not a sacred cow, and thus they can attest to the fact that the goals of higher education can be accomplished without a football team. Third, in a final analysis, the funding, promotion, and idolatry of a sport that by its very design and practice leads to bodily harm is questionable, if not unethical, to offer to our youth.

Call for Public Schools to Stop Sponsoring Football

School board members and officials of public elementary and high schools should take seriously the decision to cease sponsoring football for their students, given a growing national awareness about the injurious nature of this game. American football, by design, is a rough bodily sport. The way that American style football is coached and played invariably involves the use of the head, and to play football means placing the head in harm’s way. Football, from the first kickoff to the final whistle, involves bone-breaking, ligament-twisting, and head-knocking action. Each player is coached, literally, to “get his head in the game,” and players on both sides line up head to head. Defensemen often tackle using their heads, and the ball carriers, as last-ditch efforts, buck with their heads to avoid a tackle or gain an extra yard (Gambescia, 2015; Kucer and Lewis, 2015).

American Style Football is Inherently Injurious to Youth

All sports have some degree of risk of bodily injury. However, the nature and extent of bodily harm due to youth playing football is perverse. According to the Centers for Disease Control and Prevention (CDC), roughly 2.7 million youth under 20 were treated for sport and recreation injuries from 2001 to 2009 (CDC, 2008). During that same period, emergency room visits for traumatic brain injuries among children under 19 rose 62 percent. Football has one of the highest number of incidents of players with head impact injuries among youth sport, and concussions are on the rise in youth and high school football, even among the youngest players (CDC, 2008). This data represents the likely serious and officially reported head injuries

*Part Two of Stephen Gambescia’s essay will be published in the Fall 2017 issue.

**Stephen Gambescia is a professor of health administration at Drexel University, Philadelphia. He has held a range of academic administrative positions at three universities, after serving in educational leadership roles with two national voluntary health agencies. He has 35 years of experience in the field of health promotion/disease prevention and works on analysis, advice, and advocacy of broad public health policy.

through hospital emergency rooms; however, there are many more head injuries that go unreported.

In 2013, the Institute of Medicine and the National Research Council released a report from an expert committee reviewing the science of sports-related concussions in youth, *Sports-Related Concussions in Youth: Improving the Science, Changing the Culture* (National Academy of Sciences, 2013). While the committee pointed out the lack of highly reliable or centralized data concerning the overall incidence of sports-related concussions in youth, there were enough reports reviewed that showed youth concussions from playing sport is on the rise, and football is the leading sport causing both many and serious head injuries.

The playing of football as inherently injurious to one's health has captured the national conscience in the last few years. The cover story of *Time's* 29 September, 2014 issue chronicled the tragic events of a high school football player who died from "blunt force injury to the cranium" (Gregory, 2014). Gregory reported on Chad Stover, a 16 year old defensive back at Tipton High School in Missouri, who took two major hits to his head, causing him to collapse on the field. After two weeks on life support, the young athlete died from continued hemorrhaging in the brain and oxygen deprivation. In addition, the National Football League in 2013 made a settlement with about 18,000 former football players based on their cover-up of a sundry of neurological sequela from the players' continual head impact injuries during play (Associated Press, 2013). In documents filed in federal courts for the NFL players against the League, it is estimated that nearly one third of professional football players will develop dementia, Alzheimer's disease, or other debilitating neurological disorders such as Parkinson's or ALS (Fainaru & Fainaru-Wada, 2014). This NFL players' backlash stimulated the making of three upcoming motion pictures about the long-standing NFL officials' denial that players had long-term sequelae from the game's contact (McDonald, 2014). Individual and class action lawsuits against the NFL will, no doubt, follow a protracted "Who knew what, when, and who had the power to cover it up" script (Lowery, 2015; Roebuck, 2015), but, in the meantime, the public and parents of youngsters playing football will become wary of the game (Brady, 2015; Brennan, 2015).

The nature and extent of youth injury in sport is disconcerting as youth sports are becoming more intense (Neergaard, 2008). Youth of both genders have begun playing sport at younger ages, specializing in one sport at an earlier age, and playing the sport harder and for longer hours. While a critical mass of adults have an obsession with watching sport, a critical mass of youth are obsessed with playing a sport (Alsever, 2006; Burney, 2013; Mulvey, 2015; O'Neil-Braum, 2006; Weir, 2004; Williams, 2003).

Truth be told, a constant fear of parents whose child plays a sport is that their child will get injured. They actually understand both the roughness of many sports and that their child's body has not developed sufficiently to take the punishment given by the sport. How many of our youth play a sport? Kelley and Carchia (2013), ESPN investigators who tried to answer this question, found that nobody really knows, as there is no central database for this information. They do say that the number is "big!" The Sports and Fitness Industry Association has suggested that there are 21.47 million youth between the ages of 6 and 17 who play sports. Other sport management academics who study this area have youth participation much higher—possibly closer to 30 million (Kelley & Carchia, 2013).

Football leads the way as one of the most popular sports our older youth choose to play. The National Federation of State High School Associations (2015) conducted a survey and reported that during the 2013-14 school year, almost 1.1 million high school students (both male and female) played football. There is some evidence that those at a younger age are playing less football, e.g., Pop Warner leagues (Brady, 2015). Football is played primarily by boys and young men; however, by the time youth in this country are 17, the percentage of those playing football is close to any other sport for both male and female players, except for basketball (Kelley & Carchia, 2013).

Call for a Ban on School-Sponsored Football is Un-American!

It is understandable to think of a call for public schools to drop football as radical, and the call will most likely be met with strong resistance by the overwhelming majority of people and from the ranks of several stakeholders (e.g., parents, teachers, administrators, community members, businesses, politicians, public officials, students). The calls for a ban on public school football will be faint; nonetheless, it is time for these voices to be heard.

Arguments against such a ban are many. Football at all levels of play is unequivocally part of the American cultural pastime (Ryan, 2005). We invest a lot of time, attention, emotion, and money into football. It has grown into much more than something we see “on any given Sunday.” At the pro level, it is played and watched on television three times a week. In high school, it is what “lights” our world on Friday nights, especially in small-town America (Steinberg, 2004). On Saturday, the younger kids get to play. A football game is a family and community affair. Chad Stover’s parents did not want to spoil the community’s involvement in football, even after they buried their son. In fact, his death caused the community to rally and players to swear to do their best in honor of the boy (Gregory, 2014).

Most can relate to the exuberance that winning football teams bring to those who play and those who watch. Many have had at some point a “remember the Titans” experience (Bruckheimer & Oman, 2000). Even those players “not so good at it” can dream about being the next Rudy (Fried & Woods, 1993). Football has inspired those who played for the most sophisticated teams who had “all the right moves” (Ball, Deutsch, Goldfarb, & Morton, 1983) to rag-tag prisoners (Giarrapto & Segal, 2005) and those working at a war-time M.A.S.H. unit (Preminger & Altman, 1970). Our most red, white, and blue-blooded holiday, Thanksgiving, is spiced up with football. Calling for removal of football in public schools will most likely be viewed as un-American.

At a time when we are fighting against our children becoming overweight (Ogden, Carroll, Kit, & Flegal, 2014) and wanting them to get more exercise, why pull the plug on a youth sport that many of them play? At a time when “grit” is identified as a healthy characteristic for college and workplace success (Eskreis-Winkler, Duckworth, Shulman, & Beal, 2014; Torpey, 2015), why pull the sport off the list of options?

To be continued in the Fall 2017 issue of this Journal.

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WINNERS OF THE DES UNDERGRADUATE WRITING CONTEST JANUARY 2017

Poetry

- 1st place: Two Poems, Alyssa Schall, Cardinal Stritch University; Chapter Sponsor, Maureen McKnight
“When You Were Here,” Theresa Collins, Loras College; Chapter Sponsor, Matt Garrett
- 2nd place: “Wayfaring Odyssey,” Alexandra Mezza, Notre Dame of Maryland University; Chapter Sponsor, Sister Therese Marie Dougherty
- Honorable Mention: “Cassandra and Aphrodite,” Shayna Boisvert, St. Francis University; Chapter Sponsor, Rosemary Bertocci
“Penumbra,” Laura Todd, Neumann University; Chapter Sponsor, Barbara Hanes
“Swing Sets,” Samantha Bucher, Kings College; Chapter Sponsor, Father Anthony Grasso

Creative Nonfiction

- 1st place: “In Hospital, In Home,” Katie McAuly, Cardinal Stritch University; Chapter Sponsor, Maureen McKnight
- 2nd place: “God’s First,” Clayton Conder, Thomas More College; Chapter Sponsor, Rex Easley
- Honorable Mention: “Country Coyotes,” Clarice Kies, Loras College; Chapter Sponsor, Matt Garrett
“Having Faith like a Mustard Seed: The One Moment that Changed My Life,” Rachel E. K. Cain, Mount Aloysius College; Chapter Sponsor, Fran Rohlf

Critical/Analytical Essay

- 1st place: “More Than Just a Character,” Shayna Boisvert, St. Francis University; Chapter Sponsor, Rosemary Bertocci
- 2nd place: “The People’s Politician: An Analysis of Identification Strategy in Modern Political Discourse,” Rachel Kilburg, Loras College; Chapter Sponsor, Matt Garrett
- Honorable Mention: “Oh, What’s in a Name?” Courtney Anne Strength, Notre Dame of Maryland University; Chapter Sponsor, Sister Therese Marie Dougherty

Scholarly Research

- 1st place: “From Theology to Art: How the Development of Dominican Theology Motivated the Preaching of Dominican-Sponsored Artists,” Elliot Polsky, University of Saint Thomas; Chapter Sponsor, Wendy Wyatt
- 2nd place: “The Inadequacies of Hybridity in Ninotchka Rosca’s State of War,” Micah Castelo, Notre Dame of Maryland University; Chapter Sponsor, Sister Therese Marie Dougherty

Short Fiction

- 1st place: “Native Tongue,” Isaiah Holbrook, St. Francis University; Chapter Sponsor, Rosemary Bertocci
- 2nd place: “Hold my Hand,” Noelle Hennemann, Loras College; Chapter Sponsor, Matt Garrett
“Still Life,” Sofia Vietas, Thomas Moore College; Chapter Sponsor, Rex Easley

WINNER OF THE 2016 DES UNDERGRADUATE STUDENT AWARD

The Undergraduate Student Award for 2016 has been awarded to Marguerite O'Hara Linz from Notre Dame of Maryland University. The Executive Committee offers our warmest congratulations to Marguerite and thanks Sr. Therese M. Dougherty, the DES moderator at Notre Dame of Maryland University, for her nomination.



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.**



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@neumann.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.

The calendar deadline for the submission of names of proposed recipients of this award is February 15th. Please send nominations to the Office of the Executive Director: 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://deltaepsilonsigma.org>) or from the Office of the Executive Director (DESNational@neumann.edu). **The deadline for submitting applications for the DES scholarships and fellowships is March 15.**



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?



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 (magliola.robert@gmail.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 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 Office of the Executive Director 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.



SUMMARY OF THE JANUARY 2, 2017 EXECUTIVE COMMITTEE MEETING MINUTES

Present at the meeting were Claudia Marie Kovach, Ph.D., Executive Director; Rosemary Bertocci, Ph.D., Vice President; C. Larry Sullivan, Ph.D., Board Member; Francis Rohlf, Ph.D., Board Member; Shelly McCallum-Ferguson, Ph.D., Board Member; Valerie Wright, Ph.D., Board Member; Luigi Bradizza, Ph.D., Board Member; Rev. Anthony Grasso, CSC, Ph.D., Chaplain; Robert Magliola, Ph.D., DES Journal Editor; Abby Gambrel, M.F.A., DES Journal Assistant Editor (via Skype); Ronald L. Smorada, Ph.D., Assistant to the Executive Director.

In the absence of the President, the Vice President called the meeting to order, and the Chaplain offered a prayer. The minutes of the 4 Jan, 2016 meeting were approved unanimously. The Executive Director shared the fall election results for the open three-year term, reporting Dr. Wright received 52 votes, and Dr. Bradizza received 46. The Vice President then installed Dr. Wright as board member and Dr. Rohlf as upcoming Vice President. The Executive Director reviewed the current terms of service, noting that Dr. Sullivan had tendered his resignation upon his plans to retire. Dr. McCallum-Ferguson will go up for reelection in Fall 2018 as she finishes out her three-year term. Dr. Bradizza will serve this year as a one-year replacement member.

An audit report, generated by our new auditors, The Weiss Group, included two questionnaires serving to assist the avoidance of fraud or even the appearance of fraud. The audit concluded that our finances are in good order. A new three-year term insurance policy was purchased and issued by Travelers Insurance Company in August 2016 to insure the Society from financial losses as a result of theft or fraud. All Investment Funds of the Society are managed by and accounted for by TIAA. Our investment objective, managed directly by TIAA, is the preservation of funds coupled with low-risk growth. Donations continue to be received, and for fundraising and other purposes (such as recruitment) new brochures need to be developed, both in print and in PDF, to allow marketing of new and existing scholarships and other benefits to members. DES continues membership in the Association of College Honor Societies (ACHS) and became an associate member in August 2016 of the Association of Catholic Colleges and Universities (ACCU).

The administration of the DES Journal publication, the official organ of the society, continues through the Executive Director's office. Two issues per year at about 44-48 pages each allow for a stable budgeting process, especially since mailing costs rise exponentially with additional pages. The Editor's DES Journal report noted that he continues to receive sufficient submissions to consider through the peer-review process.

Our website has been in a static state and is in need of a technical and information update. Many of the Chapter advisors listed are out of date and the Journal archive is empty. Sr. Linda has advised that due to health issues she can no longer function as the webmaster and will pass on to us the various codes used

in accessing certain parts of the webpage. It was agreed by the board that Dr. Smorada would solicit two or more proposals from web hosting and design services to upgrade the site and to also manage the website. He will make an investigation regarding several possible companies and file a report back to the board via email. The Filemaker database has been working very well, and it allows us to keep track of our membership, donations and mailings easily. It also permits us to query the database for specific information. Filemaker is owned by Apple, which now requires a licensing fee to be paid annually and also requires an additional fee for external hosting on a server.

The proposed budget was approved by the Board. The increase in new member fees from \$45 to \$55 became effective in September 2016 and, as seen in the budget for next year, was necessary to keep the budget in reasonable balance.

No entries were submitted this year for the J. Patrick Lee Service Award Competition or for the Sister Brigid Brady Graduate Student Award (although none were expected for the newly-inaugurated Sister Brigid Brady Award). The Outstanding Chapter Recognition Award, the National Undergraduate Student Award, the Distinguished Lecturer's Program, as well as the Undergraduate Writing Competition, all require promotion. The production of appropriate marketing materials forms an important first step. Equally essential and foundational to the ongoing marketing requirements remain clear communication materials, including clear deadlines and guidelines for nominations. In addition, most awards should require during the application process a student photo, brief biography, and the commitment to provide a follow-up report with additional photos so that a follow-up announcement and/or article can be presented in the Delta Epsilon Sigma Journal and on the website. An application deadline of February 15 has been approved with announcement of winners of the National Undergraduate Student Award to be made with photos in the fall edition of DES Journal. Besides attracting new members through the addition of new chapters, outreach to current member institutions remains an important consideration as the society addresses the situation of inactive or underactive chapters. Since the major link to chapters exists through the chapter moderators, programs to support and extend their efforts must be forthcoming.

The results of the undergraduate writing competition included winners in all categories. In creative nonfiction, Katie McAuly from Cardinal Stritch University won first place and publication for "In Hospital, In Home"; Clayton Conder from Thomas More College earned second place and publication for "God's First"; Clarice Kies from Loras College received honorable mention for "Country Coyotes"; Rachel E.K. Cain from Mount Aloysius College also received honorable mention for "Having Faith Like a Mustard Seed." In the short fiction category, Isaiah Holbrook from Saint Francis University won first place and publication for "Native Tongue"; Noelle Hennemann from Loras College earned second place for "Hold My Hand"; Sofia Vietas from Thomas More College tied for second place for "Still Life." In the category of the critical essay, Shayna Boisvert from Saint Francis University won first prize and publication for "More Than Just a Character"; Rachel Kilburg from Loras College earned second place for "The People's Politician"; Courtney Anne Strength from Notre Dame of Maryland University received honorable mention for "Oh, What's In a Name?" In the poetry category two entries were tied for first place and publication, Alyssa Schall from Cardinal Stritch University for "Momentum" and "There's Something Missing", and Theresa Collins from Loras College for "When You Were Here"; from Notre Dame of Maryland University Alexandra Mezza earned second place for "Wayfaring Odyssey"; Laura Todd from Neumann University received honorable mention for "Penumbra"; Shayna Boisvert from Saint Francis University also received honorable mention for "Cassandra and Aphrodite"; and from Kings College Samantha Bucher received honorable mention for "Swing Sets." In the scholarly research category, from University of Saint Thomas, Elliot Polsky won first place and publication for "From Theology to Art"; from Notre Dame of Maryland University, Micah Castelo earned second place for "The Inadequacies of Hybridity."

Dr. Rosemary Bertocci officially assumed a two-term presidency of the society. The next gathering will take place in Saint Petersburg on January 2 and 3, 2018, with a shorter, approximately one-hour meeting planned for the evening of the 2nd before Mass and dinner to allow subcommittees to convene.

Delta Epsilon Sigma Official Jewelry

Expires 12/31/2017



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10K Yellow Gold		\$244.00	
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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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