

# THOMAS AQUINAS COLLEGE NEWSLETTER

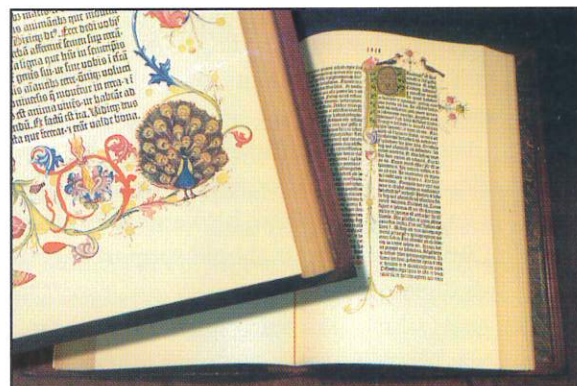
WINTER 1999-2000

## — Ancient Hittite Seals from 1200 B.C., Ivory Handcrafts, Fore-Edged Books, Rare Letters College Library Acquires Rare Treasures

“These treasures are keepsakes for the ages,” said Viltis Jatulis, Head Librarian at Thomas Aquinas College on the acquisition of rare books, letters and other artifacts to be displayed in St. Bernardine Library. “We are extremely thankful for these gifts which will greatly enhance the value of our Rare Book Room.” The acquisition was made possible through the generosity of a donor who wishes to remain anonymous.



(Above left): An original Hittite cylinder-seal or amulet in black haematite, (measuring one inch in height), as used by the ancient Hittites for sealing legal and commercial documents. To ratify a contract bearing the name of the witness or contracting party was rolled over the moist clay tablet. On the seal is a sculptured priest or official before a bull, above which is visible a winged being. Behind the priest are two couched griffins and four slaves. A second seal, not shown, contains a similar engraving. Both seals date from 1200 B.C., Syria. (Above right): A reproduction of the Gutenberg Bible. Each of the two volumes measures 13" x 18" x 3". The copy is of the most beautifully illuminated of the forty-seven original copies known to exist.



The acquisitions will be stored in the Rare Book Room of the Library, which is a specially sealed, humidity-controlled room reserved for rare books and artifacts. Mrs. Jatulis, head Librarian of the College since its founding, was particularly pleased to be given custody of these acquisitions. “This is the largest single donation of rare books and artifacts in our entire 29-year history,” she said proudly. “These items are important to Catholic history.”

Among the items acquired:

- ☞ Two Hittite seals, dating from 1,200 B.C., used to confirm contracts or agreements;
- ☞ An altar piece, dating from the early 19<sup>th</sup> century, likely used by traveling priests to say Mass and containing a sterling silver crucifix with garnet nails for the wounds of Christ and a topaz centerpiece;
- ☞ A collection of fore-edged books, most of which date from the 19<sup>th</sup> century;
- ☞ A collection of rare books, the earliest of which dates from 1673;
- ☞ A collection of rare letters by notable clerics, such as Cardinal John Henry Newman, and statesmen

- such as Abraham Lincoln and Lord Acton;
- ☞ A duplicate of the original Gutenberg Bible;
- ☞ A duplicate of the original 1611 edition of the King James Bible;
- ☞ A 19<sup>th</sup> century altar pad with gold embroidery;
- ☞ A collection of exquisite ivory carvings, including a bust of St. Paul, images of various saints, and other statues, statuettes, and figurines;
- ☞ An 18<sup>th</sup> century Peruvian ivory jewelry box;
- ☞ China set with religious images used by Jesuit missionaries from 1740.

Among other items on display is a Book of Hours from France dating from 1481; a Bible and commentary from Spain dating from 1584 with annotations signed in the blood of the bishop condemning the commentator; a 1666 edition of the sermons of St. Bernard; the first edition in facsimile of Bramante’s architectural drawings of St. Peter’s Basilica in Rome; an ornate edition of the *Missale Romanum* of Pius V from 1866; original works of Edmund Campion (1631), Francis Bacon (1651), and Rene Descartes (1683); the J.P. Migne set of the Latin Church Fathers, and the Parma and Leonine editions of St. Thomas Aquinas.

## — Carols, Dancing, Mark Dinner to Thank College Benefactors Friends of College Honored at Christmas Gala

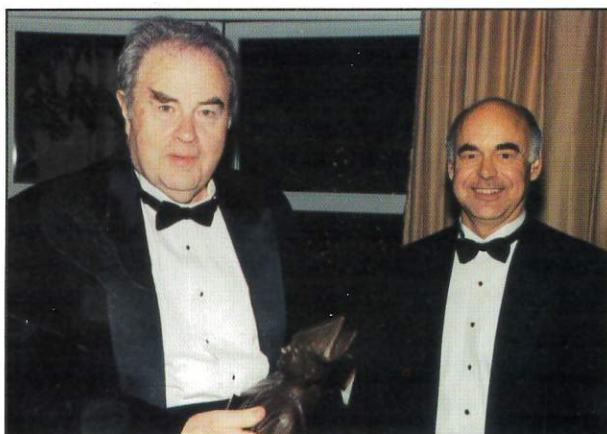
The Peninsula Hotel in Beverly Hills was the site for the Christmas Appreciation Dinner Dance, given December 5 to honor the College’s benefactors. Betty Helms Adams, Dinner Chairman, was assisted by Virginia McRoskey and Irene Montgomery in organizing the gala supper for nearly a hundred, with Special Events Coordinator Jacqueline Slay organizing matters on the College end. Vice President for Development Daniel Grimm was Master of Ceremonies for the evening.



Ambassador Bill Wilson and Dinner Chairman Betty Adams

This was the College’s second major donor appreciation dinner this year, the first being held for New York donors in New York City in April. Fr. James Garceau, a graduate from the College’s Class of 1978, who is now Provincial Superior of the Canons Regular of the Immaculate Conception, gave the Invocation at the Los Angeles dinner.

Dr. William W. Smith, Chairman of the Thomas Aquinas College Board of Governors, welcomed all the honorees and conveyed to them the Board’s esteem and thanks for their generous sacrifices to help our students. He presented a bouquet of roses to Mrs. Adams as a token of appreciation for her efforts on the dinner.



Joseph Hurley is honored by College President Tom Dillon

President Thomas E. Dillon echoed Dr. Smith’s sentiments. Special recognition went to The Ralph M. Parsons Foundation, represented by its president, Mr. Joseph Hurley, Esq. Dr. Dillon presented him with a bronze bust of St. Albert the Great. This work was commissioned by the Board for presentation to those



Mr. & Mrs. Allen Browne dance to Tom Sullivan (left) and his band

special benefactors inducted into The Order of St. Albert the Great, a society of honor established by the Board of Governors in 1998.

Other members of the Order of St. Albert the Great present or represented included: The Dan Murphy Foundation, by Sir Daniel and Miss Rosemary Donohue; The Fritz B. Burns Foundation, by Mr. & Mrs. Ken Skinner; Mr. and Mrs. James Barrett; Dr. Harry Browne; Mrs. George V. Caldwell; Mr. and Mrs. Carl Karcher; Mr. Francis Montgomery; and Mr. Thomas Sullivan.

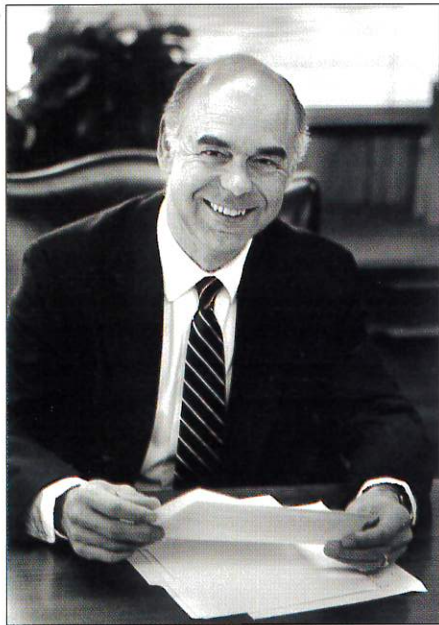


(left to right) Guests Virginia and Leonard McRoskey and Mrs. Armand Deutsch

Choral selections of the season followed, performed by the Thomas Aquinas College Madrigal Singers. Freshman Matthew Goulding, a superb violinist, performed the Bach/Gounod setting of the Ave Maria.

Board member Tom Sullivan and his “T. S. Dixieland Band” provided additional musical entertainment for enjoyment and dancing. Many guests received the charming miniature Christmas centerpieces. The evening closed with everyone joining in singing carols, beautifully evoking the holiness and festivity of the season.

## From the Desk of the President



President Thomas E. Dillon

In December, I was invited to appear again on EWTN's "Mother Angelica — Live!" this time to discuss Pope John Paul II's recent encyclical, *Fides et Ratio* ("Faith and Reason"). This was a great opportunity, not only because the program reaches more than 100 million people world-wide, but also because of the subject-matter itself — the relationship between faith and reason as expounded by this great pope, whose powerful and wide-ranging mind does not shrink from tackling the greatest problems confronting modern man.

It was especially exciting for me because Thomas Aquinas College's mission is precisely to educate according to this Catholic vision of the true unity of faith and reason.

While the Holy Father addresses his encyclical to his brother bishops, he also addresses it to philosophers, theologians, scientists, and "everyone else as well." He has two goals. First, he wants to explain more fully the role of philosophy in the Church and how it should support theology, thus restoring philosophy to its former dignity.

This serves his second and ultimate goal, which is to bring all men to Christ. The Holy Father is foremost a pastor and teacher. He sees philosophy as the way to draw men to the great truth that the Church holds. He thus endeavors to show us that the answers to life's persistent questions, the questions raised and grappled with by philosophers through the ages, are found in Christ.

In addressing his encyclical "to everyone," he takes care to explain how philosophy differs from theology. Philosophy, he says, starts by way of our senses, from the things we know by experience. Through it we can come to know and articulate real truths about man, about the world, about justice and virtue. These truths are the possession of all men, not just believers. But theology, he notes, starts from something given in faith, something revealed by God only to some.

Theology makes use of philosophy to understand things given in faith. For example, we know through faith that there are three persons in one God, something we could never know except by God's revelation to us. By faith, we accept this as true. But the theologian, using the insights gained in philosophy about number, person, substance, relation and even the nature of the Creator, helps us to understand what the revelation concerning the Trinity means.

Grace does not destroy nature; it elevates and perfects nature. Similarly, theology does not destroy what we know naturally by our reason; it elevates and perfects reason. Philosophy and theology are both finally ordered to God. Philosophy is ultimately about the transcendent because it aims to understand all that is and the first cause of all that is, which is God. Accordingly, philosophy and theology work hand-in-hand to reach the truth about God.

In his encyclical, *Fides et Ratio*, the Holy Father calls for a rebirth of true philosophy to counter this despair and degradation and elevate mankind to a higher plane.

This is why the Holy Father's desired restoration of philosophy is so critically important today. Philosophy has run aground in the 20th century, turning in on itself and away from the truth which is all around us in nature. The result is a world that is not open to Christ, a world not of happiness and truth, but of darkness and misery. This disintegration into doubt is especially notable in universities, indeed even in some Catholic ones. The Pope calls for a rebirth of true philosophy to counter this despair and degradation and elevate mankind to a higher plane.

This degradation has its roots in errors in philosophy. If our philosophy is flawed, it will lead to flaws in our understanding of revelation, and may even go so far as to weaken faith in that revelation. It is man's nature to seek to understand; when that seeking is frustrated, the result is often doubt. This is especially true in the realm of morality. Precisely because there has been a failure to grasp natural law, for example, in the areas of sexual morality, many have come to doubt the Church's authority, and even the plainest statements of Revelation, regarding moral truths.

The Holy Father encourages a return to sound philosophy as the way out of these errors. Like so many of his predecessors, he directs us to the doctrine of St. Thomas Aquinas, the universal Doctor of the Church, as the eminent example of the happy unity of faith and reason. Far from allowing any opposition between the truths known by reason and those revealed in faith, St. Thomas insists that there is one truth which comes from the one God and achieves a seemingly superhuman grasp of the truths of the Faith, a comprehension which earned him the title of *Doctor Angelicus*, the Angelic Teacher.

The Holy Father directs us not only to St. Thomas' doctrine, but to his method. Willing to embrace the truth from any source, in his *Summa*, St. Thomas drew from Moses Maimonides (a Jew), Avicenna (a Moslem), Cicero (a Roman), and Plato and Aristotle (Greeks), in addition to the Church Fathers (Greek and Latin), like Chrysostom and Augustine. St. Thomas took the lessons learned from all and applied what he learned in his pursuit of a more perfect understanding of the Christian faith.



President Thomas E. Dillon and Mother Angelica "Live!" on EWTN, Dec. 1, 1999, discussing Pope John Paul II's encyclical, *Fides et Ratio*.

Fittingly, the Holy Father closes his encyclical with a reflection on Mary, the Seat of Wisdom. He draws an analogy to illustrate philosophy's profound relation to theology: as Mary gave us Christ, the Word of God, because she was open to God's call, so too can philosophy bring forth the Word of God by being open to God's call, that is, to His truth found both in nature and in Revelation.

The Holy Father assures us that if we are willing to stand up for Christ, everything else will fall into place, in our world as well as in our world view. For him, that is our duty, not just in our culture generally, but in higher education especially.

Our College was founded on this very notion. Our entire mission is to educate under the light of faith and under the special guidance and patronage of St. Thomas. As he taught, we pursue all truth with the awareness that its source and goal is the One Truth. Through the right relation of faith and reason, our students come to know Christ, Who is the Way, the Truth, and the Life. May we all respond generously to the Pope's summons to follow St. Thomas, and as we do so, may we also imitate St. Thomas' humility, charity, and devotion, which enabled him to proclaim the deep truths of God with a clarity which resounds through the centuries.

### In Memoriam: William H. Hannon

William Hannon, 86, died Nov. 4 in Torrance, California. Mr. Hannon had made substantial contributions to the College to help construct several buildings, and to fund the College's endowment and scholarship needs. He was more popularly known for his efforts in erecting statues of Blessed Junipero Serra throughout California.

In 1937, Mr. Hannon formed a real estate partnership with the late Fritz B. Burns and over the next 40 years oversaw the construction of 400,000 homes, as well as shopping centers, industrial parks, and hotels throughout Southern California.

Mr. Hannon had been devoted to Blessed Serra since his childhood. "In 1925, my parents put us six kids into the Studebaker and we visited every one of the California missions," he told the *Tidings* in a 1993 interview. "It made a tremendous impression on me."

Years later, he became a leading promoter of Serra's cause for sainthood. In 1992, he commenced supplying bronze life-size statues of Fr. Serra, founder of the California missions, to schools and parishes throughout the Archdiocese of Los Angeles. He initially supplied 25 statues at a cost of \$1 million, and later expanded his project to include 100 statues, including one at each of the 21 California missions.

Mr. Hannon, who never married, also sponsored an annual essay contest for Catholic school children aimed at helping them learn about Fr. Serra and California history. And he ensured that each Serra statue at a school was placed close to the entrance or on the playground, "where the children can see it every day."

His interest in Blessed Serra even affected his real estate business. As he once said, "I often refer to Serra as California's first subdivider. He picked the sites with plenty of water, fertile soil, good foliage and no wind. Today, when people ask me where to buy land or build, I tell them, "Build anywhere within five miles of a mission; that's where the best land is."

Long active with many Catholic hospitals, enterprises and institutions, Mr. Hannon became a friend of the College in 1988, and as then-chair of the Fritz B. Burns Foundation oversaw grants to the College for the construction of St. Augustine classroom building, St. Bernard Hall and a dorm named after his good patron, Blessed Serra Hall.

"Bill did so many great things throughout his life," said President Tom Dillon. "Of all the great causes he was involved in, we were so very thankful to have him involved with us and to dedicate a new dormitory to Fr. Serra whom we both loved."

Mr. Hannon was a Knight of St. Gregory and in 1994 received a special commendation from Cardinal Mahony, who also presided at his funeral Mass. His philanthropy will carry on through two foundations directed by his nieces: The William H. Hannon Foundation by Kathy Aikenhead and the Bill Hannon Foundation by Elaine Euen.



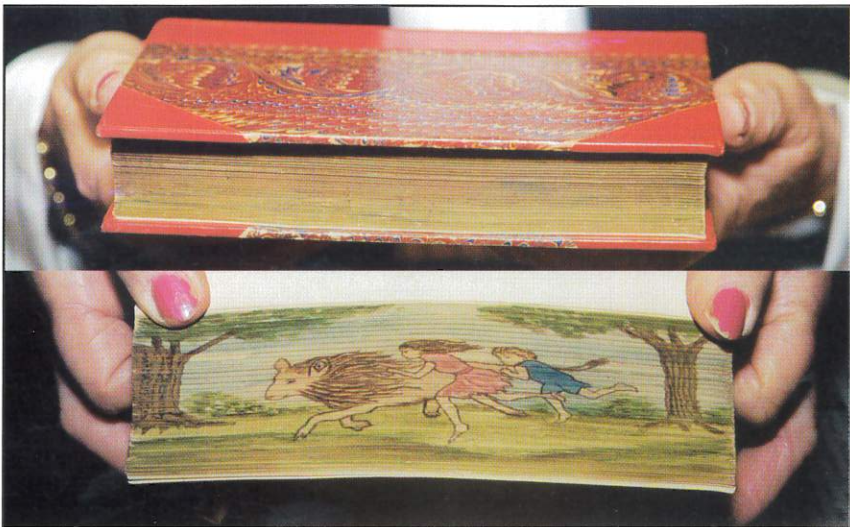
# New Treasures Enhance Rare Book Room



Librarian Viltis Jatulis with an antique ivory bust of St. Paul (above).



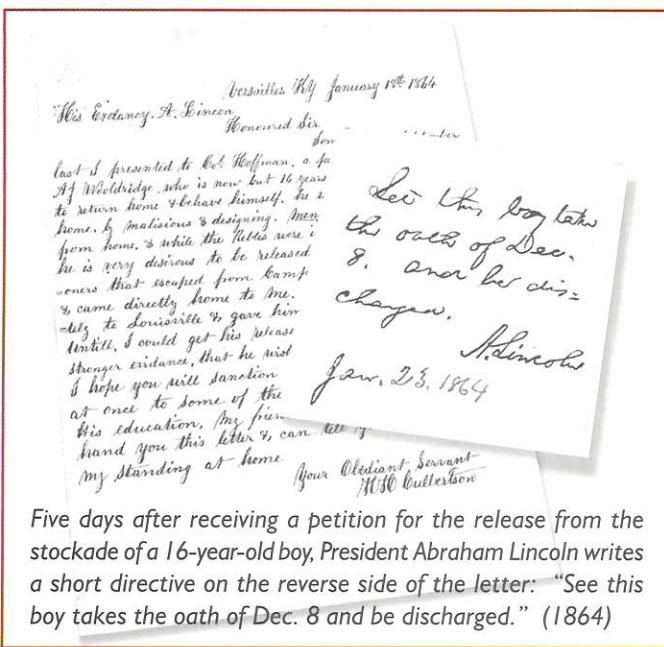
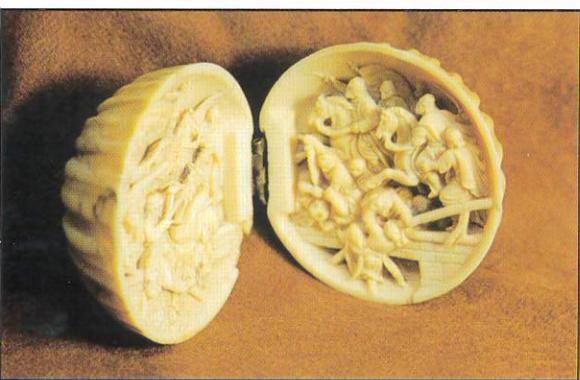
The library's temperature-controlled Rare Book Room (above).



Called "fore-edged" because of the exquisite painting revealed when the pages at the front edge of the book are fanned out, such books are highly sought-after among book collectors. "The few fore-edged books that were made, were made mostly in the 18th and 19th centuries," says Jatulis. "The paintings are all on gold inlay and involve a high degree of craftsmanship." An 1889 first edition of Lewis Carroll's *Sylvie and Bruno* (above) is one of thirteen such fore-edge books added to the College collection. The others: *Sholto and Reuben Percy*, *The Percy Anecdotes: George the Third and His Family* (1820); *S. T. Coleridge, The Poems of S.T. Coleridge* (1848); *John Dryden, The Poetical Works of John Dryden, Vols. I-V* (1852); *Alfred Tennyson, The Works of Alfred Tennyson*, (1880 and 1892); *Elizabeth Barrett (Mrs. E.B. Browning), Poems* (1887); *Lord Macaulay, Lays of Ancient Rome* (1897); *Francis Turner Palgrave, The Golden Treasury of the Best Songs and Lyrical Poems in the English Language* (1933).



Among the intricate ivory carvings received include a statuette of St. Vincent Ferrer (above), a napping youth (below), and a 2 inch x 2 inch carving of a battle scene (bottom).



Five days after receiving a petition for the release from the stockade of a 16-year-old boy, President Abraham Lincoln writes a short directive on the reverse side of the letter: "See this boy takes the oath of Dec. 8 and be discharged." (1864)

## RARE LETTERS

Among the acquisitions of the library were 29 letters in the personal hand of 21 notable clerics and statesmen, each such letter professionally authenticated.

### Notable Clergy

- St. Euphrasia Pelletier, *Founder of Good Shepherd Sisters* (1838)
- Cardinal Charles Acton, *Vatican Prelate* (1843)
- Cardinal Henry Manning, *English Cardinal* (1849)
- Archbishop John Hughes, *First Archbishop of New York* (1854)
- Cardinal Nicholas Wiseman, *English Cardinal* (1855, 1857)
- Rev. John Keble, *English Poet/Oxford Movement Leader* (1864)
- Cardinal John Newman, *English Cardinal* (1868, 1875, 1881, 1885)
- Rev. I.T. Hecker, *Founder of Paulist Fathers* (1884)
- Cardinal James Gibbons, *Cardinal of Baltimore* (1905, 1912)
- Rev. Robert Hugh Benson, *English Priest/Author* (1913)

### Notable Statesmen

- Charles Maurice Talleyrand, *French Statesman* (1800)
- Gen. Marquis Lafayette, *French Statesman* (1819)
- Aaron Burr, *U.S. Vice-President* (1825)
- William E. Gladstone, *English Statesman* (1839, 1842, 1869)
- President Abraham Lincoln (1864)
- Justice Roger Taney (1864)
- Lord Acton, *English Statesman/Historian* (1897)
- President Woodrow Wilson (1915)
- Harry S. Truman (1960)
- President Jimmy Carter (1977, 1980)
- First Lady Rosalyn Carter (1980)

## RARE BOOKS

The acquisitions also include 20 titles of rare books in exceptional condition.

- Edward Hyde, Earl of Clarendon, *Animadversions on Fanaticism* (1673)
- Edward Walker, *Historical Discourses upon Several Occasions* (1705)
- Arthur Collins, *The Life and Glorious Actions of Edward Prince of Wales and The History of his Royal Brother John of Gaunt* (1740)
- David Ramsey, M.D., *The History of the American Revolution* (1795)
- Don Joaquin Antonio de Eguileta, *Semones Para Todas Las Dominicas Del Ano* (1814)
- John Bunyan, *The Holy War on The Town of Mansoul* (1824)
- Thomas Carew, *The Works of Thomas Carew* (1824)
- Thomas a Kempis, *The Imitation of Christ* (1828)
- S. T. Coleridge, *Encyclopedia Metropolitana* (1850)
- William Makepeace Thackeray, *The History of Pendennis* (1850)
- Lucian, *Lucian's True History* (1894)
- Capt. A. T. Mahan, *The Influence of Sea Power Upon The French Revolution and Empire 1793-1812, Vols. I & II* (1897)
- Suetonius, *History of Twelve Caesars, Vols. I & II* (1899)
- William Cowper, *The Complete Poetical Works* (1907)
- William Edward Hartpole Lecky, *Democracy and Liberty, Vols. I & II* (1908)
- Frank Harris, *Oscar Wilde: His Life and Confessions* (1916)
- Apocrypha (1929)
- Mariano Armellini, *Le Chiese di Roma, Vols. I & II* (1941)
- Dante Gabriel Rossetti, *The Complete Poetical Works*
- Gutenberg Bible, Vols. I, II, & III (copy in color; copy in b&w)
- The Holy Bible, copy of the first impression of the original 1611 ed. of King James Bible

# College Choir Performs Bach Magnificat

The Thomas Aquinas College Choir performed the *Magnificat in D* by J. S. Bach and other selections for a packed audience in the St. Joseph Commons on December 3rd. The orchestral ensemble of professional musicians as well as students was conducted by Daniel Grimm.

CDs of the professionally recorded program are available by sending \$10 per disc to Choir CD, 10,000 N. Ojai Rd., Santa Paula, CA 93060.

## SELECTIONS INCLUDED ON THE CD

- |                                    |                                       |
|------------------------------------|---------------------------------------|
| Orchestral Suite No. 3 in D        | J. S. Bach                            |
| Magnificat in D                    | J. S. Bach                            |
| Quem Pastores Laudavere            | M. Praetorius                         |
| Silent Night                       | Gruber                                |
| Two Variants of "Star in the East" |                                       |
|                                    | <i>Southern Harmony/Kentucky Hymn</i> |
| Exultation                         | <i>Humphreys, in Southern Harmony</i> |
| Gloucestershire Wassail            | <i>Traditional English Carol</i>      |



## The College Board of Governors, Member in Profile:

LT. COL. WILLIAM S. LAWTON, JR.

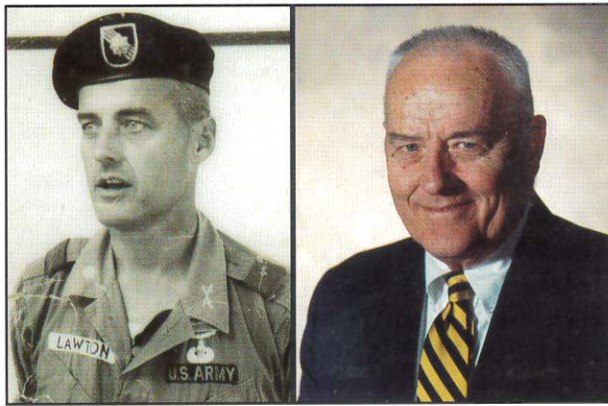
Bill stood on the back porch of his family's tri-level house tucked in the Punch Bowl above Honolulu and watched the bombs drop. He had just graduated from high school and was an 18-year-old freshman studying engineering at the University of Hawaii. He had been at an officer's club the night before and didn't attach any importance to the bombing noises he heard when he woke up that following Sunday morning. The Coast Artillery often tested its guns at that time.

Only when he heard the phone ring, and his father, then-Major William Lawton, answer with a string of "Yes, sirs," hang up and yell, like he never had, "Billy, get up here right now, the Japanese just bombed us, we're at war, fill up the bathtubs with water, take your mother and your brothers and sisters to the basement, and then report to the air raid warden," did he realize that life as an Army brat had more consequences than just fun tours around the world.

Young Bill was a member of the University of Hawaii ROTC unit, and after President Roosevelt addressed Congress later that fateful December 1941 day, he was called into active service by Proclamation of the Military Governor. Thus was the beginning of what was to become a distinguished military career for him.

Military blood ran through Bill's veins. His father was a West Point grad, class of '22, who ascended to the rank of Lieutenant General. Bill was in the class of '47 and later would see both his brothers, a brother-in-law, a son-in-law, three nephews, and a granddaughter attend this prestigious military academy.

By 1947, post-War action had subsided, and he was sent to complete basic infantry officer's training at Ft. Benning, Georgia. He was then honored with an assignment to the 7th Infantry of the 3rd Division, which had the distinction of having been commanded by three U.S. Presidents: Jackson, Grant, and Eisenhower. The Korean War broke out and he rose quickly to the rank of Captain in command of a rifle company and



Col. Bill Lawton, then, Commander of the "Bravo Detachment" in Vietnam, and now

was later dispatched to serve as an Assistant Secretary of the General Staff to General Mark Clark at Far East Headquarters in Tokyo.

In 1956, he returned to the U. S. for a 10-month infantry officer training course, after which he was sent to the ROTC detachment at the University of San Francisco. There he became acquainted with a young philosophy instructor, Dr. Ron McArthur, and his colleague, Dr. Jack Neumayr.

Late into many evenings, they and others would talk about the plight of modern Catholic education. Lawton, by this time, was pursuing a history degree at the university there. McArthur and Neumayr eventually introduced him to four other conferees of theirs, Marc Berquist, Dick George, Peter DeLuca, and Frank Ellis, who hailed from St. Mary's College in Moraga. These seven would, a decade later, become the founding board members of Thomas Aquinas College, with McArthur serving as president.

But in 1959, Lawton was sent to Paris to serve as a liaison officer to the French Army to work on the plans for relocating the U.S. European Command Headquarters in the event of Soviet aggression. In 1963, he returned to the U.S. to serve as a Battalion Commander in the 101st Airborne Division, becoming the only Major in the Corps to hold such an infantry command. The following year, he was assigned to the next hot spot on the world stage, Vietnam, where Gen. William Westmoreland assigned him first as sector commander and advisor to the Governor of the Kien Tuong

Province, and subsequently as commander of the famed "Bravo Detachment" (B-41) of the Fifth Special Forces.

In 1965, he returned to the Presidio of San Francisco, serving first as Chief of the Senior ROTC Division, Sixth U.S. Army (26 ROTC units covering 10 western states), and then later as its Secretary of the General Staff. He again struck up with McArthur and company, who were advancing in their plans to found a new college. Lawton collaborated with them for two years, until the Army sent him to the Claremont Colleges to obtain a doctorate in government. He subsequently was sent to Ft. Bragg where he was first assigned to the Special Forces School and then as Chief of the Training Division of the 18th Airborne Corps, ascending to the rank of Lieutenant Colonel.

By this time, McArthur was convinced that a new college had to be formed and he and Berquist were preparing the founding document for the College, *A Proposal For The Fulfillment Of Catholic Liberal Education*. They finished the document (known as the "Blue Book") in 1969, and two years later the College opened its doors.

In 1974, after 31 years of service, having earned 2 Legion of Merits, 3 Bronze Stars, and 3 Army Commendation medals, among other honors and citations, Lt. Col. William Lawton retired from the Army to help the College in its administrative and fundraising efforts. In 1976, his friend, H. Lyman Stebbins, founder of the newly-formed Catholics United for the Faith (CUF), also pressed him into fundraising service, and for the next thirteen years, Lawton served as CUF's Vice-President, handling liaison work with the U.S. bishops on catechetical issues and in developing a national network for the New York-based organization.

Lawton retired in 1989, and settled in Escondido, California, with his wife of 52 years, Peggy. They have six children and 14 grandchildren. In addition to his active participation on the College's board, he remains involved in other Catholic causes, including the Regnum Christi, (the lay movement of the Legionaries of Christ) and Sierra Madre School, a private Catholic elementary and high school near San Diego.

### An Interview with Col. Lawton

Q. When you were first involved in talking about founding a new Catholic College, did you ever fear whether it would survive?

After the Blue Book was written, never for a second did I doubt the College would survive. I didn't know quite how it would, but I was always convinced that God would make it succeed. Sure, I figured we'd have some financial difficulties along the way, finding the right kind of property and so forth — and, of course, we had to pray hard — but I knew that this was an idea whose time had come. Too many people out there had seen the way Catholic education was going and could see it was not good. We knew this would fill a need and would be something very good.

Q. What are some of your more vivid memories of those early days?

Right after the founding document had been drafted, we were hoping to establish the school across from a women's college run by the Dominican Sisters in San Rafael, but the deal fell apart when we couldn't come to terms about certain land and ownership issues. I was down at Claremont at the time, and Ron called me up one day and asked if I could arrange a meeting with [Los Angeles] Cardinal James McIntyre. I didn't know the Cardinal, but I called his secretary and asked for an appointment and told him what it was about. We got a time, and so Ron, Jack [Neumayr], and Peter [DeLuca] and I went in for a meeting not really knowing what to expect. Turns out, the Cardinal was extremely interested in our idea. He pressed us up and down about all aspects of the College. It was a very long and intense meeting. At the end, he called in his Chancellor, Msgr. Benjamin Hawkes, and told him that he wanted him to do whatever he could to help us get settled here in this Archdiocese. Not too long after that, Msgr. Hawkes introduced us to a Claretian seminary in the Malibu hills. By the spring of 1971, we had a contract, and that fall we opened the doors to the College. It was an amazing time.

Q. Tell me about how the new campus came about.

That was an amazing experience too. The first campus was on leased property and we wanted to be on our own property. We found out about the Ferndale Ranch property and fell in love with it, but we couldn't come to terms over a price. After several months of negotiation, things didn't look good. So Peggy and I drove up to the property and found the owner Paul Grafe walking in the hills. I told him where things stood in the negotiations and was hoping he could give us a break. He said, "Sonny, you'll have to dig deep." I thought things were over.

The next morning, Grafe called me looking to get hold of Ron McArthur. I told him he was in the Bay Area visiting family and he urged me to have him call a man named Larry Barker who happened to live up there. I asked him who Barker was and he said with a twinkle, "You don't care who he is; just call him." Ron called him and then met with him and before long, Larry decided to come visit the College with his wife Arlene and see it for himself. After his visit, he then told us to stop by and see him the next time we were in San Francisco.

Well, you can imagine, we wanted to see him in a hurry. So John Schaeffer put together a luncheon at the Palace Hotel, and he and I and Joe Wynne, and Ron and [Ret.] General [Elias] Townsend met with him. At the end of the lunch he said, "Arlene and I have been talking about this and we've decided that we'd like to buy the property from Grafe and give it to you, if that's all right?" We were floored. General Townsend slid out of his chair, dropped to his knees and said, "Good Lord, I just heard a miracle!" Indeed it was. It was an extraordinarily generous thing for Mr. Barker to do and the school will always be indebted to him for it.



For 13 years, Col. Lawton served as Vice-President for Catholics United for the Faith in New York. His work brought him in close contact with Pope John Paul II and many members of the hierarchy.

Q. You had a long and distinguished career in the military. Would you recommend a military career to anyone today?

A. Sure. You have to be careful, though, because it's changed quite a bit. It changed from when my father was in it, it changed while I was in it, and it's changed since I've been away from it. You have to see which roles will be the best fit for you. If you find a good fit, you can have a very exciting and fulfilling career — a very moral one.

Q. CUF has grown to be an influential organization over the years. What did you enjoy most about that work?

Part of my work was serving as liaison to the bishops. I got to go to all the bishops' meetings, which were three times a year back then, and I would testify about various catechetical issues, textbooks and so forth. I really got to meet some extraordinary people through that. Often times, some of them had heard bad things about CUF in advance, but after we actually got to talk with them, things would change and we'd get along fine. Probably two who impressed me the most were Byzantine Archbishop Elko from Cincinnati, and Cardinal Carberry of St. Louis. I also had two private audiences with Pope John Paul II, and, of course, those were unforgettable experiences.

Q. What is your reaction about the progress of the College since then?

I'm really happy. I keep saying to God, "We're half-way done now; don't let us wait another 25 years to get this finished." I believe it'll happen fast. We have a great Board, the right people, the right personalities. I'm very encouraged. We have a great plan in place that was set many years ago. We just have to stick to it. I've never heard of any other school out there that has a plan like this. As long as we stick to it, we'll be just fine.

## Attorney



Mary Bridget Neumayr

"Mary hails from the two most mysterious places on earth: the White House and Thomas Aquinas College." This was how Mary Bridget Neumayr ('86) was introduced to a table of senior law partners in New York City at the start of her legal career. Since then, she has done her best to dispel the air of mystery.

Currently, Neumayr is a senior associate at one of the nation's most prestigious law firms, LeBoeuf, Lamb, Greene & MacRae, in San Francisco. Her work there has involved insurance regulatory matters, including work for large international clients. She is responsible for

resolving various regulatory and legal issues, including the issue of the recovery of Holocaust-era assets. "That issue is extremely interesting," she says, "because it presents so many complex matters that cut across legal, political, cultural and historical lines."

Neumayr also assists large corporate clients with complex insurance and energy litigation, such as cases involving antitrust, contract, or unfair competition issues, and she provides legal advice to clients regarding compliance with the antitrust laws. She has also worked on trade practices litigation, such as sweepstakes cases involving American Family Publishers and has represented entertainment personalities like Ed McMahon and Dick Clark.

Following graduation from the College, she attended Hastings College of the Law in San Francisco, where she distinguished herself as an editor of the *Hastings International & Comparative Law Review*. At the end of her first year there, she obtained the coveted honor of serving in the Office of Counsel to the President under Ronald Reagan.

This proved to be during an enormously active period, as her internship placed her squarely in the middle of two raging political controversies: the Iran Contra hearings and Judge Robert Bork's confirmation hearings. "It was very exciting to work on those matters with the White House lawyers," she said. "You think of things differently when your client is the President of the United States."

Her contacts in Washington proved to be lasting and instrumental in shaping her extracurricular interests. While there, she became involved in *The Federalist Society*, a national organization of lawyers and judges dedicated to traditional principles of jurisprudence and the rule of law. The Federalist Society has been at the forefront of the Federal judicial nomination process, ensuring that good judges are supported and bad judges opposed. In addition, it provides a rich intellectual and social forum for like-minded attorneys to network in a haven apart from the liberal hegemony that dominates in most legal quarters.

For the past three years, Neumayr has served as the President of the San Francisco Lawyers Division of *The Federalist Society*, and has used her office to continue to support traditional legal principles and to host meetings designed to provide a forum for prominent speakers to address Bay Area attorneys. "Mary has been essential in making sure that conservative legal ideas see the light of day in the Bay Area," says Leonard Leo, Director of the Lawyer's Division in Washington, D.C. "She has good strategic judgment and has been able to present our ideas in a way that commands the respect of people who might not otherwise agree with us. She manages to attract speakers from different viewpoints, while ensuring that debates are very civil among audiences that are philosophically and ideologically diverse."

Following graduation from law school in 1989, Neumayr was recruited to the renowned international law firm of Coudert Brothers in New York City, where she worked as an antitrust lawyer and was assigned to large transactions and cases (and where she received the auspicious introduction mentioned above). She acquired a wide range of experience in government investigations of mergers, and price fixing and monopolization proceedings which she uses in her practice today. In 1993, she transferred to the firm's San Francisco office to be closer to her family on the West Coast. Three years later she was recruited to LeBoeuf, Lamb because of her antitrust litigation skills.

A member of three state bars — New York, the District of Columbia, and California — Neumayr has also managed to publish scholarly legal articles with titles that would make the layman's head spin: "Practice and Procedure in Obtaining Antitrust Clearance in the United States" (in the *European Competition Law Review*) and "Water Marketing/Transfers and the Antitrust Laws" (in the *California Water Law & Policy Reporter*). She was also published in the *Hastings International & Comparative Law Review*. Among her other professional interests, she serves on the Executive Council of the Federal Bar Association.

As a diversion from her toil of many billable hours, Neumayr is also an active tennis player. She was a member of a No. 1 ranked doubles tennis team in the Bay Area and serves on the Executive Council of the Youth Tennis Foundation. She also actively supports several local Catholic organizations.

She remains effusive in her praise for the College, which her father, Dr. John Neumayr, co-founded and where he continues to teach. "TAC was excellent preparation for law school and for a legal career. The College's emphasis on reading the classics and on analysis and discussion gives alumni an advantage in law school and in the practice of law over others who have not had a similar undergraduate education." As far as Neumayr is concerned, that's sound legal advice.

## Options Traders

Standing on the floor of the Chicago Board Options Exchange is to watch life in a blur. Traders, anywhere between several and several hundred, stand in a large semi-circular area with cascading steps to allow for maximum visibility of each other and of large screens endlessly scrolling economic indicators. As traders analyze the future profitability of options to purchase or sell stock of some 2,800 American companies listed — whence the name, "options trading" — runners wearing multi-colored jackets stream constantly into this "pit," carrying orders to buy or sell certain options.

Traders decide on the spot whether a security should be bought or sold and at what price, and they shout out their orders to other traders. Desks and phones line the room, no more than a couple of steps away from each trader, so brokerage houses from across the country can place orders quickly — all so traders can buy or sell, can make money or lose money, often tens of thousands of dollars, in a single trade. They try to "buy low" and "sell high." How they do that makes all the difference in the world. Someone's making money; someone's losing money. Lots of it. All the time. A chain-smoking-free environment this is not.

This is the world of Joe Pfeiffer ('86) and John Wiesner ('89) who are survivors in a game that chews people up and spits them out. The longevity of an options trader is about three years. They have been doing it for more than a decade.

Pfeiffer and Wiesner each started out "on the floor," but now do most of their work in offices a few floors up, working at computers all day. Although they are at arms length from the loud rush of floor activity, they monitor it on screens and call in orders to their brokers on the floor. In spite of such frenetic activity, the work is not very exciting, they say. But it's not supposed to be.

"In the stock market, you want life to be boring," says Wiesner. "You want stability. Basically, it's like watching paint dry and hoping it doesn't catch fire." Pfeiffer reaches for an old saying, too: "Trading options is a lot like picking up dimes in front of a bulldozer. You can pick up a lot of dimes, but you always have to keep your eyes on the bulldozer."

"You have to have a strategy, a sober plan," says Pfeiffer, "that will take into account various economic indicators and then compel you to trade a certain way, whether you are 'feeling lucky' or not. The market is not the place for river boat gamblers." Both, however, feel lucky to have come into the job. Following graduation from the College, Pfeiffer was one year into a Master's program at the prestigious London School of Economics when a schoolmate told him about options trader Jim Hart, who was looking to bring liberal arts graduates into his business. Pfeiffer, who was then chomping at the prospect to practice economics rather than teach it, decided to bail out and join Hart at Okoboji Options, Inc.

Meanwhile, Wiesner had spent a year as a proverbial "starving teacher" in a start-up independent Catholic high school in Kansas City. He had heard of Hart's opportunity at the end of his senior year at the College and had even gotten a perfect score on Hart's mathematics test, but he wasn't interested. He had taken a year off in the midst of his junior year to work as a penny stockbroker and earn tuition money. He hated the experience, in spite of demonstrated aptitude for understanding financial instruments.

But Hart tracked him down and exposed him to the options market, altering his preconceptions of it. Wiesner signed on. Now some ten years later, Wiesner has assumed CFO duties of the eight-member boutique trading house, in addition to his trading work. He also is completing an MBA at the University of Chicago.

Both Pfeiffer and Wiesner were among the first traders to recognize and leverage the power of PCs in creating options trading strategies. They saw that computers could calculate discrepancies in market pricing and monitor price data more efficiently. They each devised trading programs that have allowed them to spot trading opportunities more quickly. They now trade 300-400 companies per month.

Both see the advantage of having a classical education in doing what they do. "This kind of work is best learned by understanding the underlying principles of the financial instruments and not just from a textbook full of modern financial formulae," Wiesner explains. "And it's our kind of education that best enables you to unearth something's underlying principles." Pfeiffer adds: "We really try to take a dispassionate approach to trading, looking at it as an intellectual challenge without emotional involvement."

Also, they are not about to let the almighty dollar govern their trades. Even when large profits are available, they refuse to trade stocks of large pharmaceutical companies that peddle abortifacients or contraceptives, or of cable television companies that are conduits of pornography. "We think it's immoral to participate in their profits," says Wiesner. Thankfully, they work for an organization that respects their views, an allowance they might not have elsewhere.

Pfeiffer and Wiesner are devoted family men who commute an hour from their homes in suburban Chicago and who credit their wives with keeping their households together, especially in undertaking the homeschooling routine. Pfeiffer and his wife, Sonny, have seven children; Wiesner and his wife, Renee, have five. Both families are expecting additions soon — options that neither of them would be willing to trade.



John Wiesner and Joe Pfeiffer

## Tom Susanka Honored for 20 Years' Service



Tom Susanka gives a campus tour to a prospective student

Last fall, Admissions Director Tom Susanka was recognized for his 20 years of service to the College. He marvels to look back on how it all came about. "It was," he muses, "because of my sloth."

Susanka's father had a job that bounced the family all over the western states. Susanka had gone to ten schools before the family settled in Portland, Oregon, where he found

himself a sophomore at Portland State University. He was listlessly pursuing a pre-dental program and trying to find an easy elective during registration one term. He picked up a piece of literature off the gym floor describing a course on "Survey of Musical Literature," taught by one Dr. Molly Gustin. He thought, "That looks easy enough for me, it's at a time when I can sleep in, and the name 'Gustin' reminds me of a St. Augustine's school I once attended." The enrollment changed his life.

Dr. Gustin's course was riveting as she challenged him with evidence that reason was the key to understanding life. He then took her courses in philosophy and music theory. One day in his junior year, she announced she wouldn't be at class the following week. She had been invited to give a lecture at a brand new college: Thomas Aquinas College. She returned from her visit animated. Soon afterwards, Dr. Ron McArthur, the College's founding President, came to town to give a talk on the College. Susanka became animated. That fall of 1972, Dr. Gustin came to the College to teach and Susanka came to the College to learn.

Susanka absorbed the College program. But midway through, and now in his mid-20s, his attraction for classmate Therese Rioux made him reflect on how he might hurry and settle down, complete a degree, and come back to the College to work or teach. He married Therese, moved back to Portland State, finished his degree, and started a master's program in biology.

But in the course of his graduate studies, College Chaplain and Tutor Fr. Thomas McGovern, S.J., asked Susanka if he would come interview for the position of Admissions Director. Susanka jumped. Sporting a heavy beard, he met Fr. McGovern

at the airport. It was needed, he explained, to hide his youthful appearance while student-teaching. "Great beard, but it's got to go before you meet the hiring committee," warned Fr. McGovern, who lent him his razor as soon as they got on campus. Susanka shaved and got the job. It was 1979; he's been clean-shaven since.

Thanks to Susanka's work since then, hundreds of young men and women have received the good fortune of being recruited to the College, something he has found to be indescribably satisfying. "Talking to students about coming to the College always lets you see that the Holy Spirit is guiding them towards something very important. When you talk to students about what's on their minds and hear of their family backgrounds, you really get to see the infinite, almost intrusive, action of the Holy Spirit. It always amazes me to see how receptive young people are to a College whose simple assumption is that they have minds that are capable of seeing what is true. To then watch them mature in their Faith and grow in the confident use of their minds during their College years is both exhilarating and humbling."

Very often, Susanka notes, it's the parents who encounter the greatest joy. "I can't tell you how many times I get a call from a parent who says something like, 'Look, I'm not entirely clear on what it is you people do there, but whatever you are doing, keep it up. My son just came home for the break, and we're amazed and impressed – it's the first time we've ever had a civil, coherent conversation with him about anything.'"

The downside of his job is being witness to lost opportunity. "The most frustrating thing is to talk to students who know they should be here, who even want to come here, but who simply can't break away from some predisposition to go somewhere else. Once in a while they regret their diversion and end up here, but when they don't, it's disappointing. Even then, though, you can see that just hearing about a place like Thomas Aquinas College has encouraged them to think more about what liberal education might do for them."

Susanka's easiest recruits came from his own family. Daughter Mary, and son Joseph, graduated last year; Elizabeth is now a freshman. Four other siblings are lined up behind them, home-schooled in nearby Ojai by wife, Therese.

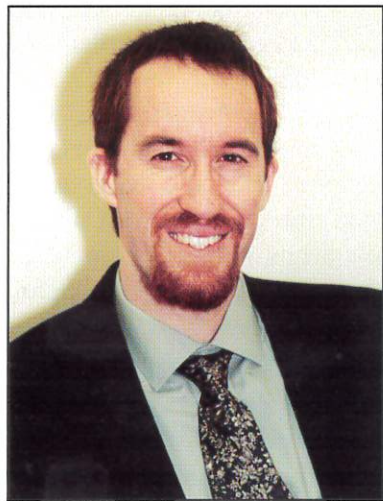
Susanka sees Divine Comedy at work in it all. "I am your classic case of someone who came, unexpectedly, to good things for absolutely trivial reasons. I'm forever thankful that I picked up Molly Gustin's schedule off that gym floor." [Dr. Gustin teaches at the College to this day.]

Of course the comedy of others helps him on. Like when he told a student recruiter at a Rocky Mountain-area college that we read "the Great Books of the West." She said, "Oh, we do too! We've got a whole program devoted to Louis L'Amour's novels!"

## Chris Decaen ('93) Returns as Tutor

Chris Decaen, Ph.D., joined the faculty of Thomas Aquinas College this year, having graduated from the College in 1993. The return has been full-circle to the native of nearby Ventura, California, and one he didn't expect.

Decaen was born and raised in Ventura and was planning to study painting and fine arts upon his graduation from public high school. His father, however, had befriended former College chaplain Fr. Gerard Steckler, S.J., and urged him to try the College out. With some reluctance Decaen did, planning to attend only for a year and then pursue fine arts elsewhere. But after his first month of studies, he thought, "Who cares about fine arts?" His mind had been awakened to another beauty.



Chris Decaen

By his senior year, he held a stellar grade point average and was the only member of his class to "pass with distinction" due to the high marks he received on his senior thesis. He also obtained near-perfect marks on his Graduate Record Examination and decided to pursue graduate studies in philosophy.

After spending a year paying down school loans, he obtained a full scholarship in the philosophy program at The Catholic University of America in Washington, D.C. and so enrolled. Two years later, he obtained his Masters in Philosophy, *magna cum laude*, and was honored to participate in the Society of Aristotelian Studies Summer

Program, which happened to have been hosted back at the College. He then spent the next two years teaching undergraduate courses at Catholic University, "Introduction to Modern Philosophy," "Introduction to Classical Philosophy," and "Epistemology." In addition, he taught "General Introduction to Philosophy" and "Logic" at Christendom College in nearby Front Royal, Virginia.

In December, 1998, he defended his dissertation thesis, "Aristotle On The Existence Of Ether And The Refutation Of Void – A Critical Evaluation Of The Arguments," which he passed with distinction. In the spring of 1999, he was awarded his doctorate in philosophy. Shortly thereafter, he was appointed to serve as a Tutor at his alma mater.

"I never thought I'd be back here so soon," he said. "I've really come to appreciate the seminar method, rather than the lecture format. Students teach me as much as I teach them. And it's such a pleasure to have students who are serious about learning and who recognize that it is worth doing for its own sake. That level of interest is not something you find at your average college or university."

It's an added bonus to be back near his family. He is the second oldest of six children. His brother Ramón, who graduated from the College in 1996, will be ordained a priest in the Diocese of Lincoln, Nebraska, this spring. In fact, it's his brother's ordination that has given him the opportunity to return to his love of painting, as he has painted images of Saints Thomas Aquinas, Pius X, Maximilian Kolbe, and John Vianney for his brother's holy cards and ordination announcements.

Last summer was eventful for him for another reason: He got married. His wife, Rose, is a Vancouver, Washington, native and a 1996 graduate of Christendom College. When not teaching, Decaen aims to publish. His article, "Elemental Virtual Presence in St. Thomas," appears in the current issue of the *The Thomist*.

## College Senior Awarded ISI Fellowships

Senior Theodore Christov ('00) was recently awarded two fellowships sponsored by the Intercollegiate Studies Institute. In August, he attended a one-week, all-expense paid trip to attend the Honors Fellows Program in Western Civilization at the home of Mrs. Russell Kirk in Mecosta, Michigan. Students from such colleges as Princeton, Columbia, and the University of Virginia, came to read and discuss certain modern and medieval political philosophers and to learn about the mind of the conservative movement in America.

Christov also met with political authors such as George Nash, Vegan Guroyan, and Gary Gregg, and was provided a mentor, Dr. Clinton Brand, of the University of Illinois, to enjoy on-going discussions and readings throughout the academic year. Christov's senior thesis is "On The Scope And Method Of Political Economy."

Christov, who is a native of Bulgaria, was thrilled to participate in the highly-selective program. "Here at the College, we read the original works of great thinkers," he said. "This program gave me the chance to read great commentaries by great thinkers on those original great thinkers — something we recognize is best suited to post-graduate studies. I got a jump start on it. You get to see that the

conversation over the Great Books is not frozen in time."

In October, he participated in a continuation of this program, a conference entitled, "America at Century's End" in Chapel Hill, North Carolina. George Lukacs, the eminent Hungarian historian, and M. Stanton Evans, founder of the National School of Journalism, were among the presenters. The three-day conference was primarily career-oriented and designed to expose participants to various graduate school options.

Following that conference, Christov was awarded another scholarship to attend a conference in Seattle sponsored by the Acton Institute for Religion and Liberty. The conference was intended for seminarians and religious leaders to explain the compatibility of business and free market economics with Church teaching.

Christov, who was 14 when communism fell, came to the U.S. in 1995 to attend college in Texas. He then discovered Thomas Aquinas College and came the following year. He is currently considering several post-grad programs where he can pursue studies in the relationship between political theory and theology. His family is still in Bulgaria, while his only sister is studying in Germany. ❧

## How To Read Poetry

Michael Paietta has been a Tutor at the College since 1989, having graduated from the College in 1983. He obtained his Masters in Medieval Studies from the University of Notre Dame in 1986, serving as an Editorial Assistant at the Medieval Institute from 1984-86, a Research Assistant at the Ambrosiana Library from 1986-87, a Teaching Assistant from 1987-88, and a Research Assistant at the Jacques Maritain Center from 1988-89. Following is our abridged version of a lecture he gave at the College on September 17, 1999.

Poetry is an imitation of human action or thought whose end is to please or delight by moving the passions. By poetry, I am including not just the narrow sense of it – the sense which includes metered verse – but the broader sense which includes imaginative literature.

The problem most people have in reading poetry is that they tend to read it for its doctrine. They ask: “What is this author saying; what’s the teaching here, what’s the argument?” I submit that this misses the point of what poetry is all about.

In approaching any poetic work, you must first understand what the work is trying to do. Poetry might espouse a teaching, but it needn’t do so. Rather, it aims to move the passions through an imitation.

The first thing to understand about poetry is that it is an imitation. Poetry does not concern itself with universals or historical particulars, but with things imitated. And it is this imitation that moves our passions. But how does it do this?

Occasionally, in real life we see something happen as funny as in a comedy, but only occasionally. A comedian, however, abstracts and simplifies, presenting an imitation of life that is funny. The same way with tragedy. When we encounter tragedy, we don’t feel the same way as when we read tragedy. In life, tragic circumstances are always too complicated. But a poet creates tragedy by removing things from the conditions of ordinary life. Imitation seems ideally designed to please in a way that life does not.

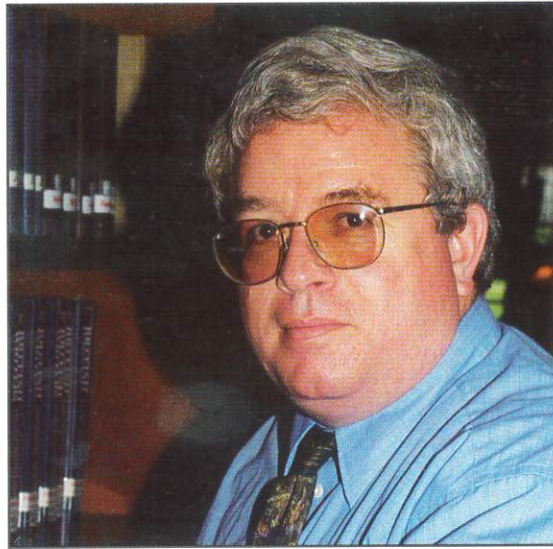
*The way to read poetry is to make yourself attentive and receptive, not just intellectually, but emotionally, especially emotionally, as you might be when listening to music, when you are letting the musician work on you.*

Indeed, we tend to be moved more by an imitation than the real thing. What is paradoxical is that our emotional involvement in a play or a movie depends on us thinking that what we are seeing is real, but at the same time, knowing that it is not real. If you think those people on stage are really getting stabbed, if you think those actors that Hamlet is laying out, are really up there bleeding to death, you may be moved by pity and fear, but it won’t be the same kind of pity and fear that the poet is aiming at. It’s like riding a roller coaster. That pleasurable fear you get from the roller coaster will disappear the instant you notice the rail stops just ahead of where the car is. Then we can really find out whether you enjoy fear.

Put another way, if you are watching, say, *Ben Hur*, and you know that in a particular scene one of the stunt men dies, it seems undeniable that for that moment, you are out of the movie. You are not watching the character, the charioteer, you are watching the human being.

If poetry has this character of moving the passions through an imitation, then the way to read poetry is to make yourself attentive and receptive, not just intellectually, but emotionally, especially emotionally, as you might be when listening to music, when you are letting the musician work on you. The only way to find out whether poetry succeeds, then, is to be open, to be ready, to let the poet work on you.

C.S. Lewis makes this same point: “Now the true



Michael Paietta

reader reads every work seriously, in the sense that he reads it wholeheartedly, makes himself as receptive as he can. But for that very reason he cannot possibly read every work solemnly or gravely. For he will read ‘in the same spirit that the author writ.’ What is meant lightly, he will take lightly; what is meant gravely, gravely. He will ‘laugh and shake in Rabelais’ easy chair’ while he reads Chaucer’s *Faibliaux* and respond with exquisite frivolity to *The Rape of the Lock*. He will enjoy a kickshaw as a kickshaw and a tragedy as a tragedy. He will never commit the error of trying to munch whipped cream as if it were venison.”

Now how will being open to a poet’s designs help us interpret symbolic meaning? The first task is to determine whether something is symbolic. Some works make it clear. If you read *Pilgrim’s Progress* and find everything named by an abstract quality, a hero named Pilgrim who travels to or avoids places like Vanity Fair and who fights with the giant Despair, it’s not tough.

But what if the poet doesn’t give you at least a hint? It seems to me, then, the burden of proof is on the one who’s claiming a symbolic meaning exists. To borrow again from C. S. Lewis: “No story can be devised by the wit of man, which cannot be interpreted allegorically by the wit of some other man. . . . The mere fact that you can allegorize the work before you is of little or no proof that it is an allegory. . . . We ought not to proceed to allegorize any work until we have plainly set out the reasons for considering it an allegory at all.”

If, then, we are satisfied that something is a symbol, or that the whole work is allegorical, how do we test that interpretation? This, I think, is where our sympathetic reading must be the test. Poets spend a great deal of time working on words that will achieve subtle emotional effects – rhythm, expression of language, the rate at which incidents happen, the way incidents follow each other. Why would someone go to all that difficulty and have it undercut by some other meaning?

There really is no other test than the literal meaning. Things used as symbols usually have many meanings. We see in the Bible, for example, that both God and the Devil are described as a lion, or that we are told to be as wise as serpents and we are told to beware of serpents. That being so, if a character is described as, or if there is in a book, a lion or a serpent, what will it symbolize? Will it symbolize the Christian or the Devil? Will it symbolize God or the devil? It might be either. How will you settle the question?

The only way you will know what the author means is by looking at the poem that surrounds the symbol. Generally, poets are genial enough to give you some help. If they aren’t, then maybe they’re not offering a symbol of anything.

Unfortunately, students today – and I was this way when I was a student – find it hard to give a poet a sympathetic reading. People tend to have short attention spans and are used to being assaulted with strong sounds or images. Also, old books, by their character, are harder to read. A present day author speaks to you directly, speaks the language the same way you do, and lives, roughly, the same way you do. The farther back in time you get, the harder it is to adjust to what that author expected in his audience.

In addition, some symbols need special knowledge and the poet isn’t always going to tell you enough to interpret what they mean. Often poets, such as Spenser in the *Faerie Queen*, will use certain symbols knowing that, for example, people then knew their Bibles and that, for example, an anchor was a symbol of hope.

In general, the more you give the work a sympathetic reading, the better shot you have at correctly interpreting it. Poets don’t mean to mislead and the symbols they use are generally meant to heighten and add to what’s on the literal level, not subtract from it.

Probably the most concrete piece of advice I can give you about reading poetry (especially verse poetry) is that you read it aloud. At least move your lips. Poetry is not for speed reading. Poets work a great deal on the sound. The sound helps almost everything. You don’t want to race through and get the facts. You want to be as if you were listening to music.

*Poetry isn’t spinach; it isn’t going to make you stronger, better and more muscular like Popeye, whether it tastes good or not, just as long as you swallow it. The good effects are all going to come from being pleased.*

Another piece of advice, particularly about plays. What you miss when you read a play is the help that the actors give. At the beginning of any play, you don’t know how any line is meant to be read. You don’t know who to trust or who not to trust. If you just read it once through you are going to carry certain impressions that will be undercut later.

What you have to do with a play is to read it twice. You read it once simply to find out who’s to be trusted and who isn’t, who is on whose team and who is not. Then you read it again to evaluate the things that they said.

Remember that poetry is not for school, that is, it is not really meant to be discussed and analyzed like a philosophical work. But it is still useful to education.

If you are pleased, and rightly pleased, with what the poet puts before you, this has a moral effect. It can’t help it. The poet is putting before you the likeness of human action and there’s a proper, suitable, fitting response to that. The poet, by moving your passions rightly, helps you along as you should be with the world. What you love, what you are moved by, what you are attracted by; so much determines whether you act rightly. It isn’t syllogisms, it’s what you love that will determine what you do. Poets won’t determine that, but they sure will help. And to be sure, bad poets will corrupt, too.

But poetry works its effects only when it pleases. It is like music in that way. If there is more than just that surface effect, it’s going to happen through the surface effect. You can’t sit down before your stereo determinately listening to Bach’s *B-Minor Mass*, getting your culture injection, sitting in agony and not enjoying any of it. You might get moral points for that but you aren’t going to be getting help from the music. Likewise, poetry isn’t spinach; it isn’t going to make you stronger, better and more muscular like Popeye, whether it tastes good or not, just as long as you swallow it. The good effects are all going to come from being pleased. That is why you should read what’s pleasing to you. What doesn’t please you isn’t going to do anything for you.

That doesn’t mean that your own pleasure should be the ultimate guide. If you don’t enjoy poetry now, then put it aside for a while. You can probably judge from the authority of the ages that it is good, even if you don’t happen to like it now. But pick it up in five years and see what you think. You might find that you do like it. But it won’t do you any good until you find that you do so like it.



# Friday Night Lecture Series

## Ethics According to Aristotle and Kant

Dr. Thomas Slakey was for many years the Dean of St. John's College, Santa Fe. After graduating from St. Mary's College in Moraga, California, he studied at Laval University in Quebec, and obtained his doctorate in philosophy at Cornell University in 1959. He joined the faculty at St. John's, Santa Fe and taught there from 1959-1971, returned to St. Mary's from 1971-76, and then back again to St. John's where he served as Dean. He retired in 1995 and currently lives in Northern California. Following is our abridged version of a lecture he gave at the College on October 8, 1999.



Dr. Thomas Slakey

I want to begin with the word ethics itself. The traditional term used by Plato for ethical inquiry was *politics*. And this is the term Aristotle himself first uses to describe such questions as “What is justice? What is virtue? What is a good human being?,” and so on. However, Aristotle soon makes a distinction which is found nowhere in Plato, between two classes of human excellence or virtue, the first called *intellectual* (that is, excellences of speculative reason) and a second class called *ethical*, (roughly speaking, excellences of behavior).

Aristotle coined the term *ethics* to mark this distinction. He drew this from the root word, *ethos*, which then had referred to as what is “typical or customary,” as in the dwelling places of animals or people, or as in the manners or customs of people. This word has the same force as the Latin word, *mores*, from which we get our own word, *moral*.

But while Aristotle was calling attention to what is customary or traditional in human societies, and in that sense moral, he was more concerned with examining what is customary or characteristic in the life of an individual, specifically, the distinctive *habits* of individuals, the dispositions or states of soul, which lead us to act in typical ways. To inquire into this characteristic is what he meant by *ethical* inquiry.

Such an inquiry led him to consider that part of the soul which involves the appetitive (or desiring) part. This part, he says, shares in a rational principle to some extent because our desires are capable of listening to and obeying reason. But our desires are also distinct from reason because they are capable of resisting and fighting against it.

In developing the concept of ethical virtue, Aristotle begins by examining two aspects of human conduct that relate to pleasure and pain: Temperance (which relates to food, drink and sex) and Courage (which relates to fear of bodily injury or death). He next considers the passions and observes that when we are experiencing a passion we are, so to speak, *passive*; we undergo or endure a change that acts on us. This change is something that occurs partly in our bodies and partly in our souls.

Finally, he considers the concept of *hexis*, which simply means, “having something or possessing it,” as in having a habit or state of character. He defines *hexis* as the things in virtue of which we stand well or badly in reference to the emotions. For example, in reference to anger, we stand badly if we feel anger violently or too weakly, and well, if we feel it moderately.

Through such an analysis, Aristotle comes to a definition of virtue, a definition that Plato never reached in the *Meno*. Aristotle says that virtue is a state of character or a habit that makes a person good, that makes a person function well, and that lies in a mean (literally, a midpoint).

He goes on to say that the midpoint of virtue is not absolute, but varies with individuals. For example, he notes, in determining the proper amount of food for an athlete, what is too much for a runner might be just right for a wrestler.

How then is this midpoint to be determined? By reason, he says; that is, by looking to how the person having practical wisdom would determine it. But why mention the midpoint? Why not simply say that right human action is determined by reason, as the person having practical wisdom would determine it?

The answer, he observes, is that we can be afraid, or be confident, or have appetites, or get angry, or feel pity, and in general have pleasure and pain, both too much and too little, and in both ways, and not well.

Choosing the right times about the right things towards the right people for the right end and in the right way, he says, will always be an intermediate and (the) best condition. This choice of the intermediate therefore must involve determining a midpoint and thus is proper to virtue.

Moreover, Aristotle explains that in trying to decide what to do – that is, in choosing the right time or the right way – we consciously look toward a mean and that we even aim toward it, as an archer aims toward a target. Indeed, he observes that our actions, as well as our emotions, admit of a mean. The virtue of justice, he shows, especially relates to the mean in a way different from the other virtues. For example, in dealing with money we ought to pay what is deserved, neither too much nor too little. But what Aristotle wants to emphasize is not so much that we actually point toward a mean, but that we make it possible for reason itself to function by controlling our desires and our fears, our hatreds and angers, our joys and pities. The mean in question is a mean of the emotions, not of actions.

In a way, his account of right action is that it is simply what right reason determines. Ethical virtue is that moderation of the emotions which leaves reason

**Aristotle thus comes to define virtue as a state of character or a habit that makes a person good, that makes a person function well, and that lies in a mean (literally, a midpoint).**

free to choose wisely. And thus Aristotle says that the role of temperance is to preserve practical wisdom. He says, “For the origin of what is done in action is the goal it aims at. And if pleasure and pain has corrupted someone, it follows that the origin will not appear to him. Hence it will not be apparent that this must be the goal and cause of all his choices and actions because vice corrupts the origin.”

Thus the soldier who is in a state of terror fails to see that he must stay at his post and defend the city, much as he might know it otherwise. The habitual drunkard, his mouth watering at the thought of whiskey, forgets everything else. On the other hand, when reason finds something to be good or necessary, our desires must move toward it and embrace it, and not push reason to devise other alternatives. For the person of ethical virtue, the emotions support and strengthen reason, instead of impeding it. This is why, in addition, Aristotle's sense of good human action is related to the notion of the beautiful – because a beautiful human being will be one whose actions are guided by right reason and action.

Let us now turn to Kant. Kant's moral philosophy is based on the argument that any proposition possessing universality and necessity (as in mathematics, the proposition  $5 + 7 = 12$ ) must be based on reason, not mere experience.

Kant says that while experience is needed to apply such a proposition and help us obey it, the principles of that proposition derive their power from reason itself. He thus forms what he calls the “categorical im-

perative.” He states: “Act only according to that maxim by which you can, at the same time, will that it should become a universal law.” What he means is that if I feel morally obliged to do something, I believe that anyone else in my exact situation would also be morally bound to do the exact same thing. If I feel morally bound not to do something, anyone else in my exact situation would also be morally bound not to do it.

Kant's analysis is reflected in the phrase, *moral indignation*. If I see a bigger boy beating up on a small child, I feel indignant; I think what he is doing is wrong. It would be wrong for me and it is wrong for him. On the other hand, if another person is merely ill-mannered or foolish, I might be annoyed or even angry, but I don't feel *indignation*. The word indignation implies a sense of right and wrong.

Kant makes a sharp distinction between the moral and the merely prudential. What is moral is what I am strictly obliged to do, whether I like it or not. It has nothing to do with my inclinations and desires, but is simply my duty. The prudential, he says, is based on my own inclinations and desires.

Kant's formulation, therefore, is different from Aristotle's in three important respects. First, Kant reduces the virtues to a secondary place. To him, the concept of duty is paramount. Duty should “sparkle like the jewel” so that it has “an influence on the human heart so much more powerful than all other incentives which may be derived from the empirical field that reason, in consciousness of its dignity, despises them and gradually becomes master over them.” Thus for Kant, moral education is largely a matter of talk.

But according to Aristotle, moral education is achieved by *action*. Just as we acquire skill in carpentry by building, and skill in music by playing an instrument, so we acquire virtues by doing the things that virtuous people do. Thus, over time, we develop *habits*. We become just by doing just actions, temperate by doing temperate actions, brave by doing brave actions. Hence it is important that we acquire good habits right from our youth.

The second difference in the conception of the virtues is that, while Aristotle distinguishes virtue from strength of will (especially in relation to the virtue of temperance), Kant makes no such distinction. For Kant, virtue is always understood as self-constraint – resisting the desires and inclinations that can lead us away from right action. On the other hand, Aristotle thinks it is possible, through self-control and the formation of good habits, to reach a state in which the desires and inclinations no longer fight against the judgments of reason. This is Aristotle's paradigm of true virtue.

Third, Aristotle emphasizes that it is generally difficult to know what is good for a human being. The most we can hope for in ethics is to say what is *usually* good. The virtue of prudence (or practical wisdom) is hard to acquire because it depends on the presence and support of all the other virtues. But Kant asserts that human reason, even in the commonest mind, can easily be brought to a high degree of correctness and completeness in moral matters: “It is within the reach of everyone, even the most ordinary man.” Indeed, he says that the ordinary man is more likely than the philosopher to hit the mark in moral matters because he is less likely to be confused by irrelevant considerations.

The contrast between Aristotle and Kant on this point is unclear because their general conceptions of morality are so different. Kant does acknowledge that, in the case of what he calls “wide duties” – those concerned with many of the decisions concerned with practical life – it is hard to specify what should be done. For example, it is hard to say in a particular case of need whether one should help one's parents or help one's neighbor. It is only in the case of what he calls “narrow duties,” those that are properly moral in his sense of moral, that he thinks the answers are clear.

Much more can be said about the differences between Aristotle and Kant. Here, I merely wanted to note that we should not confuse differences in moral theory with differences in particular moral beliefs. Kant's effort to provide a better understanding of morality was not an effort to provide a new moral code.





## Jacques Maritain on Art and Morality

Deal Hudson, Ph.D., is Publisher and Editor of Crisis magazine in Washington, D.C. His articles frequently appear in The Wall Street Journal, The Washington Post, and National Review. He has also appeared on such venues as NBC Nightly News and National Public Radio. Before becoming Publisher of Crisis in 1996, he was Associate Professor of Philosophy at Fordham University, Visiting Professor at New York University, and Chair of the Philosophy Department at Mercer University. He obtained his B.A. in philosophy from the University of Texas-Austin, his M. Div. from Princeton Theological Seminary, and his Ph.D. from the Institute of Liberal Arts at Emory University. He is preparing a new edition of two of Jacques Maritain's works, *Creative Intuition in Art and Poetry* and *The Responsibility of the Artist*, to be published by the University of Notre Dame Press. The following is our abridged version of his lecture at the College on December 5, 1999.

Jacques Maritain, the 20<sup>th</sup> century Thomistic philosopher, left us two great works on art and morality: *Art and Scholasticism*, published in 1920, and *The Responsibility of the Artist*, published in 1960. Maritain's works were the product of a lifelong association with the greatest artists of his time. He was their friend, their sponsor, their advocate, and their publisher. He did not simply theorize about art because he found it theoretically interesting as a philosopher; he wrote and lectured about art because he loved it and because he was profoundly touched by it.

Maritain conceived of three types of artists: The Aesthete, the Magician, and the Artisan. For him, the Aesthete was best represented by the writer, Oscar Wilde, whom Maritain quoted frequently. Wilde represents an artist who aims to serve his art and to serve beauty utterly free from his moral character or even from his art's influence on the character of others. As Maritain says: "Oscar Wilde was being but a good Thomist when he wrote, 'The fact of a man being a poisoner is nothing against his prose.'"

Maritain's best representative of the artist as Magician was the French poet, Arthur Rimbaud. Rimbaud was aware of his power as an artist and so he chose to become a message-giver. He no longer sought to create objects that were beautiful, he created objects to send a message to an audience, and thus dismissed beauty as the object of his artistic *habitus* for the sake of communicating some sort of magical knowledge through his art.

Now the third type of artist, the one that Maritain admired, is the artist as Artisan. The example he used was of his friend, the painter, George Rouault. For Maritain, Rouault exemplified an artist who found "the spiritual conditions of honest work." Rouault painted the work he envisioned: He didn't preach, he didn't try to change people's minds, yet in his own life he demonstrated the saving role of faith in the life of the artist. As Maritain puts it, "Religion saves poetry from the absurdity of believing itself destined to transform ethics and life; religion saves the poet from over-weening arrogance." Only through faith, Maritain thought, can the artist solve the fundamental tension between the demands of art and those of the moral sphere governed by prudence.

The Artisan humbly serves his work and serves the Good, an end which outstrips his own. But he serves the Good of human happiness, the Good that none of us can stop acting toward, by serving the work first. That human happiness and the moral order, which is described in the structure of human acts toward the end of happiness, is best described by the artist's freedom in the artistic *habitus* of serving the end of art, that is, serving the end of beauty first.

Maritain's argument in favor of the Artisan as model begins with his rejection of the modern notion of aesthetics, which was concerned simply with arguments over perception and taste. "Is this beautiful? – Is it beautiful to you? – Why? – It's not beautiful to me." Instead, Maritain wanted to return to what the ancients and scholastics meant when they used the word 'art' – art as a virtue, a *habitus* of the practical intellect. This is a virtue that some people have, and some do not – the disposition to create objects of beauty. Maritain



Dr. Deal Hudson

rejects the notion that the artist, in creating beauty, creates something disconnected from either God or metaphysical being. The beauty created by the artist directly participates in the Divine. Beauty saves the artist from suffering a strict division between his speculative intellect and his practical intellect and between the moral order governed by prudence in the practical intellect and the order of making governed by art.

Much of what Maritain says about art is derived from his theological understanding of God as Creator as the Supreme Artist. But unlike God as Creator, we can distinguish intellectually between the artist *qua* artist and the artist *qua* man. The artist serves the beauty of his work and does not directly serve the good of man, but at the same time, artistic beauty does not trump the good of human life. The beauty of the work does, in some way, come under the shadow of human happiness. Man cannot act, even the artist cannot act, except with the desire for happiness. But this relationship Maritain describes as an *extrinsic and indirect subordination of art to morality*, not intrinsic and direct.

The artist *as man* is subject, extrinsically subordinate, to the Good and to God. The use of the artist's free will as man enters into the moral sphere and the sphere of moral judgment. These two autonomous but related worlds are distinguished by reason to be related extrinsically.

As Maritain says: "Oscar Wilde was being but a good Thomist when he wrote, 'The fact of a man being a poisoner is nothing against his prose.'"

This distinction is important because of the kinds of judgments of value that we make about human acts and objects of art. Maritain is saying that when we judge an object of art we must judge the value of it according to the nature of the act that produced it. The judgment of the *Mona Lisa* must be made according to aesthetic criteria alone. You can judge the artist from the perspective of morality, but you must judge the work of art by the standards of beauty.

Maritain is unambiguous on this point — a man can be a great artist and be a bad man. The habit of art will use any grist for its mill, perhaps even sin. Without Wagner's love for Matilda, there would have been no "Tristan and Isolde." Maritain's point is that the solution to the immorality of the artist lies on the side of the artist, not the art. This is the reason Maritain had an apostolate to artists. He sought to bring artists into the Church and to bring artists under spiritual direction. He was always quoting the dictum of the novelist Francois Mauriac, who said, "The artist should purify the source."

Some people think that the answer to dangerous beauty is to burn the witches. They assume that the artist is trying to infuse destructive values and destroy our character by such things as nudity in film. And indeed the objectors have a point. We are vulnerable

whenever we behold a work of art because we let down our guard to be moved, to be touched – we are moved, touched and changed by the beautiful. Maritain realizes this – he understands that the beauty the artist creates provokes a desire no artist can satisfy. For this very reason the artist needs faith – he needs the graces because he is "playing" with something very powerful and potentially very dangerous. That is why, again, the artist must "purify the source."

Maritain sums this point up when he makes this comment on the Middle Ages: "In the Middle Ages, men created more beautiful things in those days and he adored himself less." Now that is a line that should be posted over the doors of every film studio in the country! But the period of the Renaissance, Maritain says, drove the artist mad by revealing to him his own "peculiar grandeur" and by letting loose on him the "wild beast of beauty which faith had kept enchanted." Maritain also called this the sin of "angelism" – when an artist, or anyone, forgets man is creature with a body. Bodies are necessary to human acts in every way. The artist, of course, creates a body with a body. Yet artists have almost gone to the extreme of using the body for the sake of preaching ideas, not presenting sensible beauty.

How many times have you gone to a film that has been ruined by a film-maker trying to make a political point about feminism or the nation? How many times have you gone to a ballet or an opera, especially in the last 30 or 40 years, that has been ruined by the needless injection of political, religious, and moral message-giving? Maritain didn't particularly like the religious art of his day for the same reasons. It was trying too hard to "save" people.

This is how I understand what Maritain is saying: We can make moral judgments about an artist or the artist's voluntary actions, but we must look at the artist's work independent of our moral judgments about the artist. The artist creates in beauty and the judgments we make about that beauty have to be made according to the laws of beauty itself, the clarity, the proportion, the order and the splendor of beauty. But those judgments are grounded in our understanding of beauty as having a transcendental constancy across all of being, that what we are perceiving as beautiful in one thing is the same kind of structure that we are perceiving in another thing.

Therefore, it is not "art for art's sake" or even "beauty for beauty's sake" that is true. For once we encounter beauty in some single object created by an artist, it will leave a desire in us for a beauty beyond any infinite object.

In the final analysis, Maritain's wisdom consists of this: First, he saves the artist from ruining his work with preaching. He reminds the artist that his job is to serve beauty and not to serve ideas of any kind. In fact, Maritain says, only faith can enable an artist to reconcile prudence and art by purifying the source.

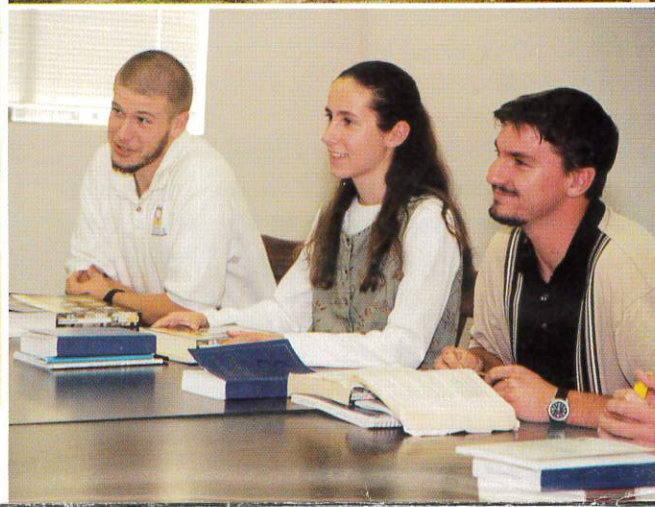
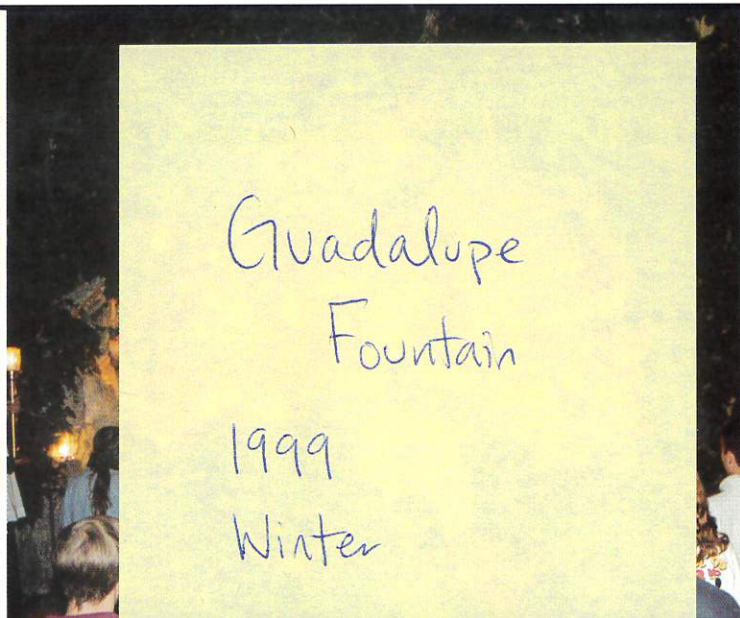
Secondly, for those of us who are in the audience, our delight in beauty is not subjective. Our delight leads us towards transcendence, and it creates within us a disposition of attentiveness, of contemplation, to forget ourselves and to look to what is not ourselves and to let our eye dwell on something beyond the self. Maritain rejects self-referentiality that so many modern artists constantly preach to us. Such artists become obstacles to the deepest promise of Beauty itself.

Thirdly, Maritain reminds us that the role of the artist, as an analogue to that of the saint and the contemplative, is to treat human beings with genuine dignity. Such dignity occurs when human beings stand gazing at a work of art, detached from the earth, in rapt attention to something that is beautiful, something delightful, and are manifesting the Image of God.

Lastly, Maritain's aesthetics illumines the relationship of the artist and the audience. Between the artist, the audience, and the object they share, you find a circle of ecstasy. In that circle, the artist steps out of himself in creating the work, the viewer steps out of himself to delight in beauty, which in turn creates in both the artist and the audience a longing for Perfect Beauty.



# Student Life in Review



(Clockwise, upper left) Senior Nathan Schmiedicke reads to children at annual Christmas party; Rosary procession at grotto on vigil of Immaculate Conception; Fountain and upper square under construction; "Braveheart" melee during competition between men's dorms over loose mattress; Freshmen Michael Prorock, Teresa Moses, and John Minkel in class; Junior Zach Clark idles California-style; Kate Gardner, Theresa Kaiser, and Andrea Rohter bundle-up to watch TAC's city-league softball team; Rich Marotti, Joe Burnham, and Michael Rodriguez at Thanksgiving Dinner; Brooke Davidson and Erin Kallock; Dale Foster and Karen Batista.

## Cardinal Mahony to Dedicate Science Building April 16

Cardinal Roger Mahony will lead the College and friends in dedication ceremonies of the new science building, Albertus Magnus Science Hall, on Palm Sunday, April 16. The Cardinal will celebrate Mass at 11:00 a.m. in St. Bernardine Library, and then dedication ceremonies in the courtyard at 12:15 p.m. Lunch will follow.

The College will recognize those foundations and donors who made construction possible: The Fritz B. Burns Foundation, The Weingart Foundation, The Arthur Vining Davis Foundation, Dr. and Mrs. William W. Smith, and the Conrad N. Hilton Foundation.

The 15,000 square foot building will feature five laboratories (two for biology, two for chemistry, and one for physics) and four discussion rooms. A two-story naturally-lighted atrium will house a Foucault pendulum, and the corridors will be lined with display cases for scientific specimens and experiments.

Please join us for this special event. For invitations or to obtain more information, contact Jacqueline Slay, Special Events Coordinator, at Thomas Aquinas College, (805) 525-4417, ext. 329.

## San Francisco Dinner May 7: Back to the Future

Thirty years ago, on April 25, 1970, more than 450 dinner guests gathered at the Fairmont Hotel in San Francisco to support the formation of a new Catholic college: Thomas Aquinas College. Mayor Joseph Alioto introduced the event, and Bishop Fulton J. Sheen and L. Brent Bozell were among the featured speakers. The founders of the College credit the enthusiasm from that one dinner as being one of the primary catalysts for the opening of the College the following year.

To thank God for, and to celebrate, the growth of the College since that momentous occasion, Thomas Aquinas College is returning to the Fairmont Ho-

tel on Sunday, May 7, for a celebration dinner. The keynote speaker for this gala event will be the Honorable Jeremiah A. Denton, Jr., who is a member of the College's Board of Visitors. Special recognition will be given to distinguished San Francisco attorney John Schaeffer, Esq., for his decades of generous service to the College.

Please join us for this special evening. For invitations or to obtain more information, contact Jacqueline Slay, Special Events Coordinator, at Thomas Aquinas College, (805) 525-4417, ext. 329, or in the Bay area, Anne Forsyth at (415) 788-7614 or Mary Neumayr (415) 788-7614.

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### Calendar of Events

St. Thomas Day Lecture .....	March 7
Fr. Hugh Barbour, O. Praem.	
Friday Night Lecture .....	April 14
Dr. Sean Kelsey	
Dedication of Albertus Magnus Science Hall .....	April 16
Wiegand Lecture .....	April 28
Dr. Robert George	
President's Council Reception .....	May 7
San Francisco	
Spring Concert .....	May 12
Alumni Day .....	May 13
Commencement .....	June 10

Please call to confirm these dates.  
805/525-4417 • FAX 805/525-0620

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