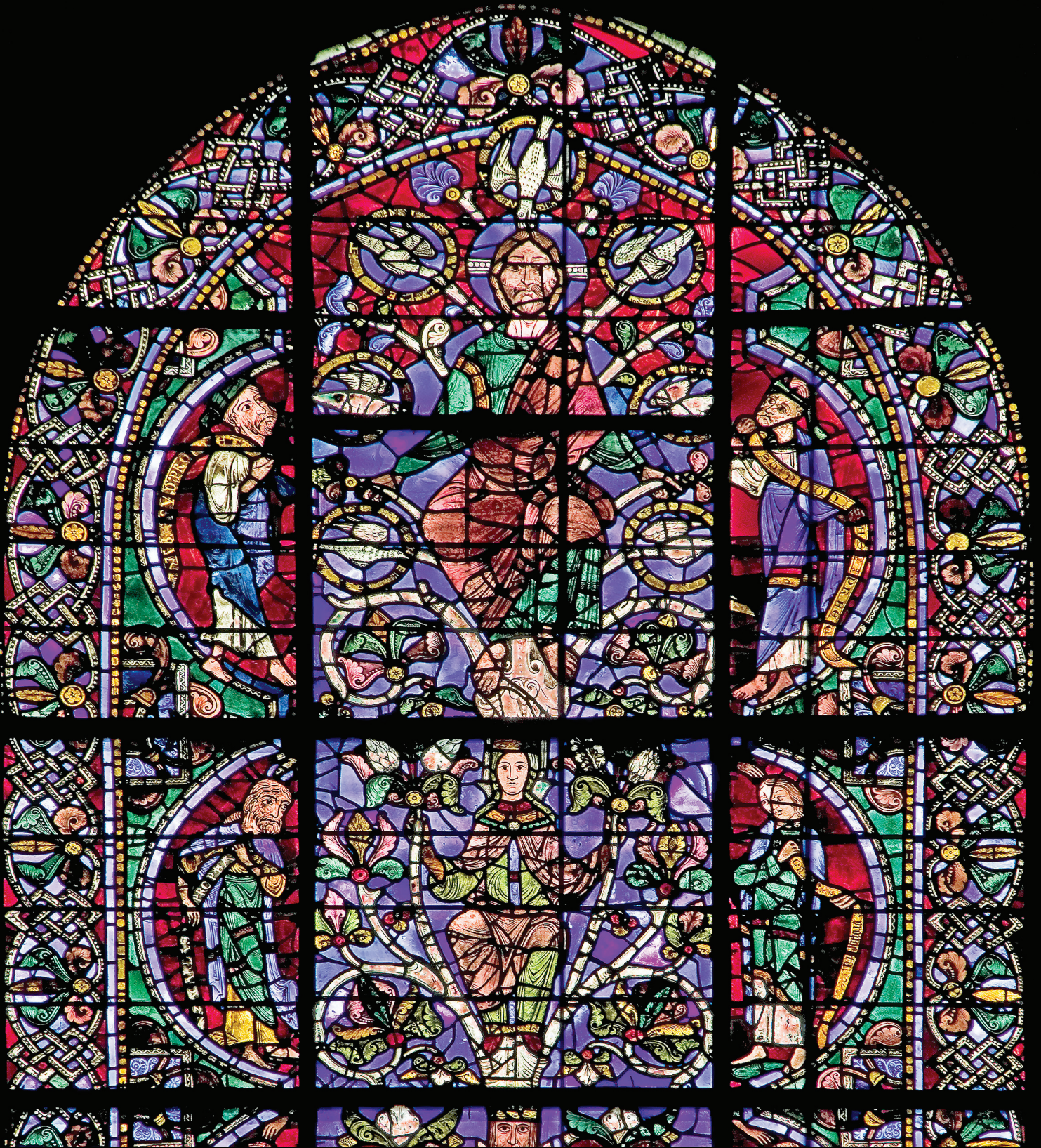


HUMANITIES



Ad Usam

By Dean John R. Rosenberg

A COLLEAGUE recently gave me a book about St. Ignatius Loyola—about the Jesuit Order, which he founded in the 16th century, and his fitness plan for the soul known as *The Spiritual Exercises*. Inside the book's cover she left an inscription with the Latin words *ad usam*—literally, “for use.” I knew she was gently instructing me to *read* the book and learn from it. But I also suspected that more was afoot than compulsory reading, that there was *excess* to be discovered beyond the literal sense of *ad usam*. I found the excess, or at least part of it, in an online essay by Father Ron Rolheiser:

When I was a novice . . . , our novice-master tried to impress upon us the meaning of religious poverty by making us write two Latin words, ad usam, inside of every book that was given us for our own use. Literally the words translate into “for use.” The idea was that although a book was given to you for your personal use you were never to think that you actually owned it. Real ownership lay elsewhere. You were only a steward of someone else’s property. And this idea was then extended to everything else that you were given for your personal use—your clothes, your sports equipment, things you received from your family, and even your toiletries and toothbrush. You got to use them, but they were not really yours. You had them ad usam.

This set me to thinking about the books on my shelf and the one in my hand, about the chair that I sit on and the hallways I walk through, about the foods that I eat and the ones that I don’t: in short, it got me thinking about the whole material world that surrounds and sustains me. In this sense, *ad usam* restates our familiar commitment to consecration and stewardship, just with fewer letters.

But discovering the phrase inside a book led me in a different direction, because what makes a book a book isn’t just, or even mostly, its materiality—its paper or leather or ink. A

book is an idea incarnate, and it metonymically signals a human presence—it makes present (or represents) that presence in the pages. In that sense *ad usam* suggests not just *caring for* the book but *caring about* the book’s thoughts—and their thinker.

Just a fistful of years before St. Ignatius turned his life to Christ, Machiavelli paused from writing *The Prince* to correspond with a friend. The letter reveals Machiavelli’s attitude about the minds that authored the books on his shelves, convened for his convenience, *ad usam*:

*When evening comes, I return to my home, and I go into my study; and on the threshold, I take off my everyday clothes, which are covered with mud and mire, and I put on regal . . . robes; and dressed in a more appropriate manner I enter into the ancient courts of ancient men and am welcomed by them kindly . . . ; and there I am not ashamed to speak to them, to ask them the reasons for their actions; and they, in their humanity, answer me; and . . . I feel no boredom, I dismiss every affliction, I no longer fear poverty nor do I tremble at the thought of death: I become completely part of them. [“V: To Francesco Vettori in Rome,” in *The Portable Machiavelli*, trans. Peter Bondanella and Mark Musa (New York: Penguin, 1979), 69]*

Machiavelli doesn’t dress for dinner. He dresses for reading. “Appropriately” attired, he enters the human conversation with dignity of self and respect for others. He understands that reading is relational and that readerly relationships encourage caring for and about another. At the university we sometimes warn students about identifying with fictional characters. Must we care for and be like the deranged assassin of Poe’s “The Tell-Tale Heart”? Certainly not the latter, but quite possibly the former. Like Ignatius’s spiritual exercises, reading literature seriously, that is, *humanely*, is an exercise in empathy, and empathy deepens when it is called into service for those whose circumstances and choices diverge most from our own.

Philosopher Simon Critchley recently taught a BYU audience that heroes in classical tragedy enact the question “What shall I do?” That is not just a question for the Greeks; it is the human question that echoes out of the Garden of Eden, through the Garden of Gethsemane, into the garden of the Sacred Grove, and around St. Ignatius’s exercises, perplexing Machiavelli’s Prince—and it is the question that regularly gets diluted and trivialized by the lists of to-dos that populate our day planners. “What shall I do?” is predicate to “Who shall I be?”

These are the questions our educations are supposed to answer. The answers matter because they affect everyone who surrounds the questioner. We may pursue our education to get ahead—a spatial metaphor that suggests being apart or disconnected from others—or we may pursue learning in behalf of the company we keep. Properly seen, the anthology of classes and books and ideas we call education, more than instrument or entitlement, more than a claimed prize, is a gift *ad usam*.

Ad usam suggests not just caring for the book, but caring about the book’s thoughts—and their thinker.



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ta. **P** restet hoc nobi
 deitas bñ. pñs ac na
 ti. paritq: scñs cuu
 re loat in oī glia mū
 do amē. **In pmo. ii. añ.**
 ¶ Oro fidei mñtis añ. No
 uit dñs. **ps dauid pñm.**

Batu
 r q
 non a
 byt in
 osilio
 ipior.
 et in:

uia pñor nō stetit: in
 cathedra pestilētie nō
 sedet. **E** d in lege dñi
 uolūtas ei: i lege ei
 meditab: die ac nocte.

Et erit tanq̃ lignū
 qđ plātatu ē secus dec
 sus aq̃r: qđ fructū suū
 dabit in t̃p̃e suo. **E**t
 foliū ei nō defluet: et oīa

q̃cuq: faciet sepe p̃spa
 bunt. **D**ñs sic ipū nō
 sic: s̃ tanq̃ plūs quē
 p̃ciat uētus a facie t̃e.

Ideo n̄ resurgit ipū
 i iudicio: neq: pñores
 i osilio itor. **Q**uā no
 uit dñs uia itor: ut ipi
 or p̃bit. **ps dauid scñs.**

Quare fremuerūt
 gētes: et ppli me
 ditati sūt inania. **E**
 stiterūt reges t̃e. et pñ
 apes p̃uenērūt in unū:

adiūsus dñm: et adiūs
 r̃p̃m ei. **O** r̃p̃am
 uicla cor: et p̃ciām a
 n̄b uigū ip̃or. **Q**ui:

hītat in celis irridebit
 eos: et dñs s̃b̃sanabit eos.
Quē loq̃t ad eos in
 ira sua: et i furore suo

turbabit eos. **E**go at
 stitutus sū rex ap̃ eo. s̃
 s̃rō mōtē scñm ei: p̃lucā
 p̃ceptū ei. **D**ñs dicit
 ad me fili: m̃s es tu:

ego hodie genui te. **P**
 ostulā a me et dabo
 tibi gñis hereditatē tu
 am: et possessionē tuā:
 t̃m̃nos t̃e. **R**eges:

eos i iurga ferrea: i ta
q̄ uas figuli & frange
eos. **E**t nūc reges i
telligite: erudimini i
qui iudicatis terras.

Seruite dño i timo
re: i exultate ei cū tiem
re. **I**pphēdite disa
plina neq̄ndo uascat
ons: i peatis de uia ita.

Quoniam exarserit in
breui ira ei: bñs q̄
p̄dūit i eo. **psal. tēn.**

Dne qd̄ multiplica
ti sūt q̄ tribulat
me: mlti iurguit adū
sum me. **M**ulti dicit

aiē me: n̄ est salū i p̄i
deo ei. **Q**uāt dō s̄cep
tor m̄s es: gl̄ia mā et e
xaltas cap̄t m̄i. **V**o

ce mā ad dñm clama
ui: i exaudiuit me de
mōte scō suo. **G**o
dormiui i soporato sū:
i exurrexi q̄ dō susce
pit me. **N**ō timebo i
milia p̄li cū dātis m̄:

exsurge dñe saluū m̄
fac d̄s m̄s. **Q**uoniam tu p
cusisti os aduersātes m̄
sine causa: tētes p̄cor
p̄stisti. **D**ñe ē salus:

i s̄ p̄plm̄ tuū bño tua.

Quoniam **psal. q̄rt.**
uocare exaudi
sti me d̄s i t̄cie m̄e: in
tribulatiōe dilatasti
m̄. **M**iserere m̄i: i exau
di orōne m̄a. **F**ili i
hōm̄i usq̄: q̄ graui cor
de. ut qd̄ diligitis uai
tate: i q̄ritis m̄e dātū.

Satote qm̄ iurifi
cauit dō sc̄m̄ suū: dñs
exaudiet m̄ cū clama
uero ad eū. **T**raisti m̄

i nolite peccare q̄ di
ctis i cordib̄ uris: i i
cubilib̄ uris p̄pug

mini. **S**acrificate
sac̄ficiū itaq̄ i sp̄ate i
dño: mlti dicit q̄s of

tēdit n̄b bona. **S**ig
tū ē s̄c̄ nos lum̄ uultū
tui dñe: dedisti leticiā

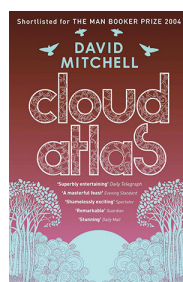
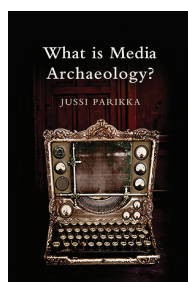
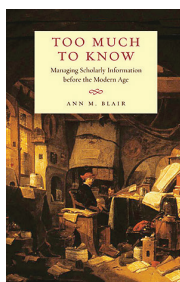
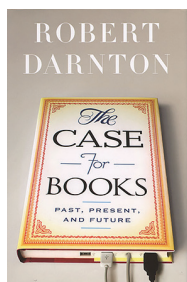
Illumination

Medieval Christians depicted their relationship to God in windows, on altarpieces, and in sacred books—like this breviary produced for the cathedral in Toledo, Spain, around the year AD 1400 (now housed in the L. Tom Perry Special Collections at BYU). A *breviarium* (Latin *brevis*: short, concise) was an abridgment of readings, prayers, and psalms used in daily worship. This manuscript is written in Gothic script using symbolically rich red and blue inks for the minor initials. The illuminated borders and historiated initials are populated with flowers, birds, grotesques, angels, and putti. This page is anchored by a delicate illustration of King David, his harp resting on his right knee, his hand on a book. The image of David indicates that this page is where the Psalter begins in the breviary text (the text here includes Psalm I and a portion of Psalm II).

L. Tom Perry Special Collections

FACULTY BOOKSHELF

What BYU Humanities professors are reading.



BACK TO THE BOOK

BYU recently hosted Harvard Library's director, Robert Darnton, author of *The Case for Books* (PublicAffairs, 2009). This senior scholar both reaffirms the traditional codex format for knowledge and promotes the evolution of the book. Ann M. Blair's *Too Much to Know: Managing Scholarly Information Before the Modern Age* (Yale, 2010) returns us to the dawn of printing to see how society came to cope with a new media that both inspired and distressed the Renaissance. As old and new media converge and compete, some humanities faculty have gathered to discuss Jussi Parikka's *What Is Media Archaeology?* (Polity, 2012), which examines the past and present of knowledge formats within humanistic inquiry.

—GIDEON O. BURTON (BA '89), ASSISTANT PROFESSOR OF ENGLISH

A NOVEL STORY

It might take 20 pages; it might take 50; for some, it might even take 90. But sooner or later every reader of David Mitchell's 2004 novel *Cloud Atlas* will pause to ask, "What on earth is this?" Is it science fiction? Historical fiction? Mystery? Is it even a novel? Mitchell's book presents six tales, each nested within a larger narrative frame that doesn't become fully apparent until the end. This makes the novel perplexing, certainly, but only in the sense of a good crossword puzzle. *Cloud Atlas* offers complex characters and tight plotting, but it also asks readers to take a step back and ask themselves what, exactly, a novel is and—more intriguingly—what a novel might do that it hasn't done before.

—JAMIE HORROCKS (BA '00, MA '02), ASSISTANT PROFESSOR OF ENGLISH



COURTESY CHARLOTTE STANFORD

ON-SITE

Hadrian's Wall, Northern England

Charlotte A. Stanford (BA '93), an associate teaching professor in the Humanities, Classics, and Comparative Literature Department, walked 20 miles of Hadrian's Wall during her time as a 2013 Fulbright scholar at the University of York. Built in AD 122 during the rule of emperor Hadrian, the wall was a Roman defensive fortification in Britain. Gates through the wall also served as customs posts. A significant portion of the wall—84 miles—still exists and can be followed on foot. Stanford's Fulbright research on late medieval hospital architecture will be featured in her forthcoming book, *The Building Accounts of the Savoy Hospital, London, 1512–1520*.

KENNETH FREEMAN

LEXICON

col·lo·cate \ˈkă-lə-ˌkāt\

noun. A word habitually juxtaposed with another at a frequency greater than chance. Collocates provide valuable insight into word meaning and usage as well as into society and culture.

With the large corpora (searchable collections of text) available at corpus.byu.edu, anyone can easily find the collocates of any word or phrase. Comparing collocates often highlights differences—linguistic and otherwise—across genre, location, and time. For example, common collocates of *strong* in fiction include *fingers*, *shoulders*, *sun*, and *coffee*, whereas in academic texts common collocates of *strong* include *students*, *research*, *association*, and *programs*. Collocates of *belief* in developing

countries suggest that these areas are more religious—*Hindu*, *sectarian*, *corrupt*, and *heretical*—while developed countries appear more secular, with collocates like *contradictory*, *liberal*, *apparent*, and *deepest*. The general conference corpus (corpus.byu.edu/gc) shows changes over time—collocates of marriage 100 to 150 years ago were *plural*, *celestial*, *pure*, and *virtuous*, whereas now they are *successful*, *happy*, *temple*, and *traditional*.

—MARK E. DAVIES (BA '86, MA '90), PROFESSOR OF LINGUISTICS

"A tyrant
doesn't hear
what is said
to him and
doesn't see
what is in
front of his
eyes. And we
are tyrants too.
... Someone
speaks to us,
but we hear
nothing. And
we go on in
our endlessly
narcissistic self-
justification.
Tragedy...
is centrally
concerned
with the
conditions for
actually seeing
and actually
hearing. In
making us
blind we might
finally achieve
insight."

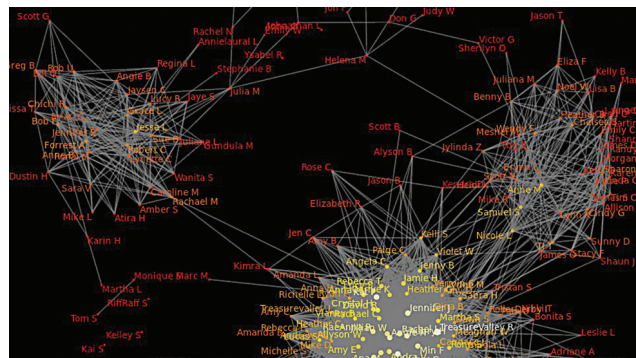
—SIMON
CRITCHLEY

"Tragedy's Philosophy,"
Humanities Center Annual
Lecture, Feb. 21, 2014

DIGITIZING HUMANITIES

TEXT MINING, DISTANT READING, MACROANALYSIS—these terms weren't part of my vocabulary when I was an undergraduate at BYU. But today, as part of a growing field known as the digital humanities, they occupy an increasingly important corner of humanistic study in literature as well as in language. The digital humanities are sweeping the globe (the 2014 digital humanities conference in Switzerland drew submissions from more than 1,000 scholars—a huge number for an academic conference). They are also running roughshod over the walls that separate disciplines (melding humanistic inquiry with the social and physical sciences, statistics and information technology, and the fine arts).

The digital humanities represent the intersection of the humanities with computing, and the discipline is helping scholars and students understand cultural history in myriad new ways. Take text mining, for example, which employs computers to identify linguistic, conceptual, and affective patterns within individual, related, or even massive aggregates of texts. These patterns reveal relationships and trends that scholars may or—more likely—may *not* have recognized. This changes how we understand history and, therefore, the meaning of individual texts.



Yet the digital humanities stir some controversy among academics, in part because the practices associated with them are strange to many humanists. For starters, the skill sets required for high-end digital humanities projects are foreign to many specialists in literature and language, often requiring some training in computer programming. Most digital humanities research also tends to be collaborative in nature and to involve teams of academics, thus running counter to the habits of individual response—of intensive reading and writing—that characterizes much traditional work in the humanities.

And then there is the problem of disciplinary drift, which constitutes a particularly sore spot for many humanists. The quantitative methods of the digital humanities—converting texts into data and then having computers “count” data bytes to ascertain patterns—bears a distinctively scientific cast. Franco Moretti,

a professor of comparative literature at Stanford and one of the pioneers of the digital humanities, announced in a 2005 manifesto that he thought “there was actually much more to be learned from the natural and the social sciences” than, say, from literary theory (*Graphs, Maps, Trees: Abstract Models for Literary History* [London: Verso, 2005], 2). For

The digital humanities represent the intersection of the humanities with computing, and the discipline is helping scholars and students understand cultural history in myriad new ways.

some scholars in the humanities, these are fighting words. Indeed, while many humanists are drawn to interdisciplinary research and teaching, the seeming displacement of “reading” by “counting” represents for some scholars not the promise of new knowledge but the liquidation of vital traditions.

Of course, astute practitioners of the digital humanities recognize that these new practices hardly circumvent skills of close reading. As Moretti acknowledged, “[q]uantitative research provides a type of data which is ideally independent of interpretations . . . and that is of course also its limit: it provides data, not interpretations” (9).

BYU's Humanities Center has enthusiastically entered the digital humanities arena, launching a humanities lab specifically dedicated to a wide number of digital humanities projects. Scholars in our college, with the assistance of undergraduates and a variety of computer programs, are researching permeations of fairy tales in TV shows, evolutions in poetic form across the 18th century, dawning environmental consciousness in late 19th-century Scandinavia, the impact of the humanities in the nonacademic world, and more. All these projects are supported by our college's outstanding Office of Digital Humanities. We hope you'll keep an eye out for what we're doing and join these conversations with us.

—MATTHEW F. WICKMAN (BA '92), FOUNDING
DIRECTOR OF THE HUMANITIES CENTER

From Anatomy Lab to Poetry

IN A MIX OF LITERATURE AND SCIENCE, Kimberly Johnson, associate professor of English, drew parallels between her anatomy background and her poetry to explain how scientific processes shaped her understanding of and approach to poetry.

Johnson, who received the College of Humanities' 2014 P. A. Christensen Award, began her P. A. Christensen lecture in March by showing a fleshy image similar to one that would be found in an anatomy textbook. "Before I was a literature person," she said, "I worked and taught in an anatomy lab and spent my days dissecting cadavers."



Kim Johnson says deciphering poetry is not unlike dissecting cadavers.

Like a true poet, Johnson captured the audience with imagery and word choice that called to mind the processes of biological study. "I loved the operational systems that were revealed and the way that each system made sense both on its own and in the context of other systems," she said. "I loved the way that my scalpel revealed not that the cool and significant stuff was under the surface but that it was indistinguishable from the surface: that everything was significant, that every cell contributed, every fiber played a part."

For Johnson, these intricacies and processes are what drew her to poetry. She read one of her poems about her anatomy lab experiences and explained, "The experience this poem describes has everything to do with the process by which we come to understand a thing by digging in and rooting around but realizes that our efforts to understand sometimes find us separating the pieces from the world, from the urgent messiness of living. There is experiential as well as intellectual meaning to be found in the little stuff, and though it would seem to flout the understanding, nevertheless the very act of engaging, of perceiving and experiencing, provides its own kind of meaningfulness that is not identical with its interpretation but precedes it."

In this way, there is meaning in the poetry itself, she said. "Poetry's power does not consist, or does not consist solely, in its utility as a conduit or transmitter, pointing endlessly and

perhaps vainly to something else, some other elsewhere that is imagined to be of primary importance. Poetry is not about the forever endeavor to compensate for the shortcomings of our experience; it is not an accessory to the real meaning which exists outside itself."

Poetry also has power, she said, in the way it values and draws attention to the significance of material objects. "Poetry is an art form especially suited to a theology that

"I loved the way that my scalpel revealed . . . that every cell contributed, every fiber played a part."

posits the eternal value of the material not as some illusory snare, nor as some accident to be transcended, but in its materiality," Johnson said. "By asserting the presence of presence, poetry makes everything at hand worthy of reverence."

Richard Y. Duerden (BA '79, MA '81), associate professor of English, said Johnson is "the poet and scholar whom you dream to meet but rarely find in universities. Her poetry shows she possesses a wisdom beyond mere human experience, and when she unlocks her word horde, she writes some of the best poetry that's being written today."

Dean John R. Rosenberg (BA '79, MA '81) said Johnson deserves the P. A. Christensen Award: "She blesses her students, her colleagues, and the community."

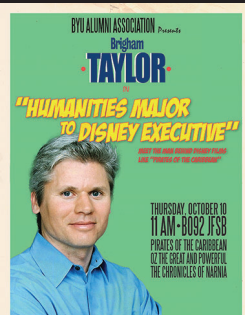
—STEPHANIE BAHR BENTLEY ('14)

October 2013

Oct. 13

Homecoming: Honored Alumni Lecture

Brigham G. Taylor (BA '92), executive vice president of creative development and production at Walt Disney Co.



Oct. 31

Second Language Research Forum

"The Natural Phenomenon of Second-Language Acquisition: Complexity, Context and Communication"

November 2013

Nov. 7–9

Third Annual Women's Studies Conference

"Women, Race, and Ethnicity"



Sound Effects

SOME PEOPLE MAY FEEL a little silly when they use terms like *kaboom*, *roar*, or *ho ho ho*, but one BYU linguistics professor hopes



Quechua speakers unabashedly use sound-effect words, which English speakers often avoid.

to change that. Janis B. Nuckolls, associate professor of linguistics, claims that these sound-effect or onomatopoeia words are “elementally expressive” for all languages. In the annual James L. Barker Lecture in December, Nuckolls explained how such terms allow humans to communicate more effectively.

Nuckolls has studied the South American Quechua people, who use sound-effect words heavily in their everyday speech. She explained that Quechua speakers aren’t ashamed to use sound-effect words, unlike some English speakers. “Using sound-effect words causes many English speakers embarrassment,” she said. “Often, when a sound-effect word does eventually evolve into a word, we still feel embarrassed to use it.”

Speakers of Quechua stretch their sounds to form sound-effect words, said Nuckolls.

“They embellish, adjust, stretch, and tweak the language in very systematic and principled ways. So sound-effect words are not randomly thrown together with haphazard sounds.”

Sound-effect words have a grammatical function within language, said Nuckolls—they add value to observing the finer details of the world. “We speak such a standardized version of a language that we are unable to appreciate our moment-by-moment perceptual experiences,” she said. “It’s my hope that the next time you hear or read a sound-effect word, whether it’s in the *New York Times*, in a children’s picture book, or in a zany YouTube video about what foxes say, that you will take note of the fact that you are observing a type of word which has a long and respectable pedigree in the greater pantheon of human communicative possibilities.”

—ALISSA A. HOLM (’15), *THE UNIVERSE*

Language, the New Oil

“WE ARE IN THE MIDDLE OF A REVOLUTION.” That’s what Hans Fenstermacher, CEO of the Globalization and Localization Association, told a select group of industry, government, and academic leaders at a BYU Humanities+ symposium in January. And for students in the humanities, this type of revolution is good news.

Fenstermacher was referring to society’s growing use of social media and information technology and how language is the new oil—language runs everything. As international communication increases, so does the demand for language skills. Humanities students, particularly those pursuing foreign languages, can meet those demands.

The symposium was a joint initiative sponsored by the College of Humanities and the Humanities Center. N. Anthony Brown, associate professor of Russian and symposium organizer, wanted to organize a conference to discuss how to bridge the humanities with industry,

government, and other fields. “Why not coordinate what we’re doing here in the humanities with engineering, for example, and give our students the best of both worlds?” Brown said.

For Brown, the symposium was all about determining the market value of studying a foreign language and finding a way to present that to the rest of the world. “Once we identify specific skills that employers want from students,” Brown said, “we can build curricula that meet industry demands.” By doing so, the humanities benefit industry, which in turn fuels interest back into the humanities.

The symposium underscored a growing need for foreign language proficiency. Brown reiterated that for students: “A humanities education, particularly with an emphasis in foreign languages, gives one a competitive advantage when applying to professional schools and to any number of jobs in the private and public sectors.”

—STEPHANIE BAHR BENTLEY (’14)

Nov. 7
Britsch Lecture in the Humanities

“Picturing Baroque Madrid: The Urban Imaginary of a New Court City”

Laura Bass, chair of Hispanic Studies at Brown University



Nov. 15
Office of Digital Humanities Lecture

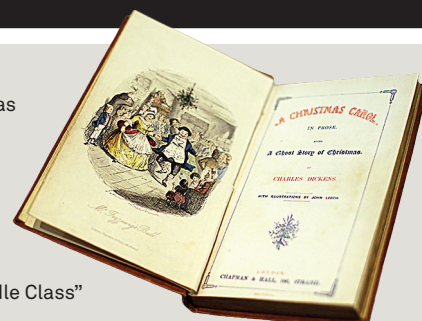
“The Taxonomy of Titles in the 18th-Century Literary Marketplace”

Mark Algee-Hewitt, Stanford Literary Lab

December 2013

Dec. 9–24
Victorian Christmas Artwork Exhibit

“Rising to the Occasion: Crafting Christmas with the Victorian Middle Class”



L. TOM PERRY SPECIAL COLLECTIONS

RETIREMENT



Born in New Zealand, **GLORIA L. CRONIN** (MA '76, PhD '80) studied English literature at Canterbury University during the school's affiliation with Cambridge. She continued her academic pursuits at BYU, where she studied American literature and folklore. She has a vast repertoire of scholarly interests, including

African-American, Jewish-American, and contemporary American literature; postcolonial and post-imperial Anglophone literatures; postcolonial theories; postmodern theory; and gender theory. An expert on Saul Bellow, Cronin was coeditor of *The Saul Bellow Journal* and, since 1991, has served as executive director of the International Saul Bellow Society. She was one of three founders of the American Literature Association and was the executive director and a board member for the association.

DEATHS

JOSETTE BRITTE ASHFORD (BA '67, MA '70, PhD '72), professor emeritus of French, died Nov. 8, 2013. She was valedictorian of her undergraduate class at BYU and earned a master's degree and PhD from BYU. In 1969 she returned to BYU and taught French and medieval literature for more than 20 years before her retirement in 1990. Ashford enjoyed her time at BYU, where she made friends, influenced students, and traveled the world. She received the BYU President's Award and the first James L. Barker Lectureship. The Josette Britte Ashford Fund for student internships was established in her name.

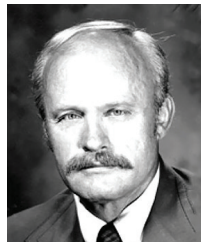


ALAN R. MEREDITH (BA '69, MA '74), professor emeritus of Spanish, died Dec. 26, 2013. He received a bachelor's degree in Spanish teaching and a master's degree in Spanish pedagogy from BYU and a PhD in foreign language education from The Ohio State University. As a BYU



professor, Meredith taught Spanish and pedagogy classes for more than three decades. He served in leadership positions in the Southwest Conference on Language Teaching and the Utah Foreign Language Association. He was considered a brilliant teacher and scholar.

JOHN S. HARRIS, a professor emeritus of English, died Sept. 21, 2013. At age 17 he entered the University of Utah, unsure whether he wanted to be an aeronautical engineer or English teacher. The rest of his life exemplified the dichotomy between the technical world and literature. He earned his master's degree in English and later became a professor at BYU in 1963, teaching in the English Department until his retirement in 1994. While at BYU he started the first technical writing course and cofounded the Association of Teachers of Technical Writing. Besides being a great professor, Harris developed his passions of combining technology with art, which served as inspiration for his two published volumes of poetry.



Professor emeritus of Spanish **AMY YOUNG VALENTINE** (BA '42) died Dec. 26, 2013. Amy was born in Mexico and spent a large portion of her childhood there, growing to love the people and culture. She received a bachelor's degree in Spanish from BYU in 1942. For many years she served alongside her husband in Argentina in both church and government positions. After her husband's death in 1967, she returned to BYU, where she taught Spanish until her retirement in 1981. She served on BYU's Alumni Executive Board and Forum Committee. After her retirement, Valentine served in many church callings and civil responsibilities. She was named Utah Woman of the Year in 1981.

January 2014

Jan. 30
Humanities+
Symposium

"Advancing Global
Dialogue and
Initiatives Through
Experiential
Learning"



February 2014

Feb. 21
Humanities Center
Annual Lecture
"Tragedy's Philosophy"

Simon Critchley, Hans
Jonas professor of
Philosophy at the New
School for Social Research



Feb. 27
Honored Alumni
Lecture

"American Studies"

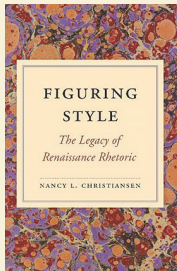
Travis L. Snyder (BA
'05), CEO and founder
of The Color Run



FACULTY BOOKS



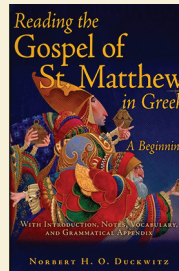
Nombres propios de persona en la República Dominicana
Orlando Alba



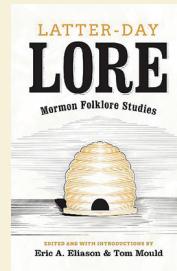
Figuring Style: The Legacy of Renaissance Rhetoric
Nancy L. Christiansen
(BA '78, MA '83)



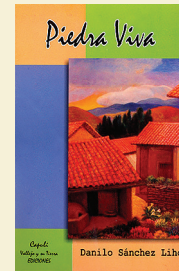
Rudolf Steiner: Writings Critical Edition, Vol. 5: Writings on Mysticism, Mysteries and Religion
Christian R. Clement



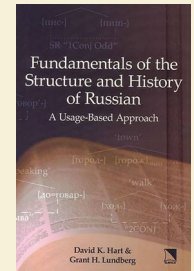
Reading the Gospel of St. Matthew in Greek: A Beginning
Norbert H. O. Duckwitz
(BA '69, MA '72)



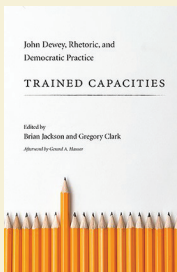
Latter-day Lore: Mormon Folklore Studies
Eric A. Eliason
(BA '92)



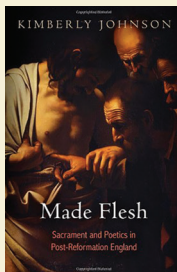
Piedra Viva
Edited by Mara L. García
(BA '89, MA '92)



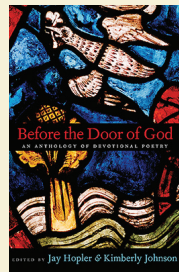
Fundamentals of the Structure and History of Russian: A Usage-Based Approach
David K. Hart and Grant H. Lundberg
(BA '92)



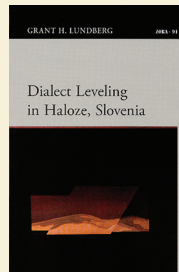
Trained Capacities: John Dewey, Rhetoric, and Democratic Practice
Brian D. Jackson
(BA '01, MA '03) and Gregory D. Clark
(BA '72, MA '77)



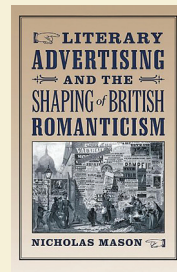
Made Flesh: Sacrament and Poetics in Post-Reformation England
Kimberly Johnson



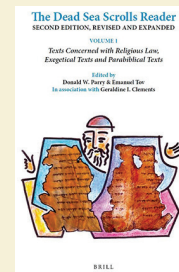
Before the Door of God: An Anthology of Devotional Poetry
Kimberly Johnson



Dialect Leveling in Haloze, Slovenia
Grant H. Lundberg
(BA '92)



Literary Advertising and the Shaping of British Romanticism
Nicholas A. Mason
(BA '93, MA '95)



The Dead Sea Scrolls Reader, volumes 1 and 2
Donald W. Parry
(BA '84, MA '85)



Poets of Portuguese Asia: Goa, Macao, East Timor
Frederick G. Williams
(BA '65)

March 2014

March 6
Office of Digital Humanities and Scandinavian Studies Lecture
“Texts, Networks, Discourses: Extracting Patterns from Humanistic and Historical Data”
Peter Leonard, digital librarian at Yale University

March 7
Humanities Center Lecture
“The Art of Being Difficult: The Turn to Abstraction in African American Poetry and Painting in the 1940s and 1950s”
Jacqueline Goldsby, English Department at Yale University



March 21
Humanities Center Annual Symposium
“Innovation and the Future of the Humanities”



Asian and Near Eastern Languages

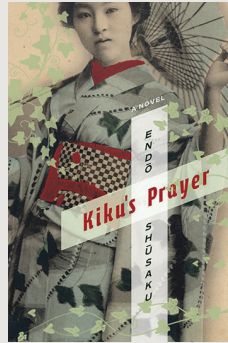
Chad M. Faulkner ('15), **Jace D. Stoker** (BA '14), and **Braden Nielson** (BA '14), all Chinese-language students, won first place in the 2013 BYU Business Case Competition, competing against students from more than 12 universities around the country. Japanese professor **Van C. Gessel** presented a guest lecture in Machida, Japan, on author Shūsaku Endō, who wrote from the rare perspective of a Japanese Roman Catholic. Gessel worked closely with Endō to translate many of his books into English. Five students received scholarships to support their study abroad experiences: **Mengxi Li Seeley** ('14) received a Boren Scholarship, and **David E. Lowell** (BA '14), Jordan; **Shane E. Gallagher** ('16), China; **Eric S. Hansen** ('14), China; and **Paul J. Niedfeldt** ('15), China, received Benjamin A. Gilman Scholarships. **Matthew B. Christensen** (BA '88) has been appointed as the new Chinese Flagship director, succeeding **Dana S. Bourgerie**.

English

"Rising to the Occasion: Crafting Christmas with the Victorian Middle Class," an exhibit in the BYU library, contained Victorian-era Christmas illustrations and was assembled by **Lauran Lloyd Fuller** (BA '11), **Rose E. Hadden** (BA '07), **Shaina G. Robbins** (BA '11), and **Kandace Wheelwright** ('15), master's students in **Leslee Thorne-Murphy's** (BA '90, MA '93) English seminar class. The 2014 English symposium, "Mightier Than the Sword," featured student presentations and awards, a reading by BYU poet **John C. Talbot**, and a keynote address by **Susan Howe** (BA '71) on "Shaping the Post-Postmodern Moment." In the past year the Springville Library's popular "So You Want to Read ___?" series has featured presentations by **Bruce W. Jorgenson** (BA '66) about Alice Munro (Nobel Prize in literature) and **Elizabeth Watson Christianson** (MA '11) about the "Golden Age of Detective Fiction." Four professors were honored at the annual English Department Awards Banquet: **Jonathan W. Ostenson** (BA '97), teaching; **Nancy L. Christiansen** (BA '79, MA '83), scholarship; **Nicholas A. Mason** (BA '91, MA '93), scholarship; and **Miranda Wilcox** (BA '99), citizenship. **Brittany M. Strobelt** ('16), an English major with minors in Asian studies and French, is a 2014–15 Humanities Center Eliza R. Snow fellow.

French and Italian

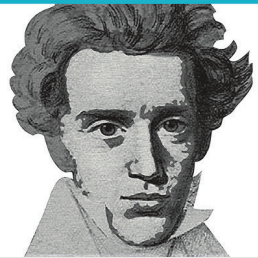
Barbie DeSoto (BA '13) and **Daniel Manjarrez** ('16) received Teaching Assistant Program in



KIERKEGAARD AND THE PRESENT AGE

APPROPRIATIONS, CONTESTATIONS, AND INTERDISCIPLINARY APPROACHES

An international conference hosted by
Brigham Young University
November 14–16, 2013



Left: *Kiku's Prayer* is the latest book by Japanese Christian author Shūsaku Endō translated by professor Van Gessel. Right: The Philosophy Department celebrated Kierkegaard's 200th birthday.

France placements in Bordeaux and Grenoble. **Chantal P. Thompson** (MA '72) was named coordinator of BYU's African studies program in the Kennedy Center for International Studies.

German and Russian

The Sophie Project, a digital library of works by German-speaking women, recently added about 1,000 texts to its digital library. **E. J. Barnes**, an illustrator and graphic designer, spoke on her graphic novel about Elisa von der Recke and her encounter with "Count" Cagliostro; Barnes connected with BYU professor **Michelle S. James**, who has done research on the Recke family. **Laura Catharine Smith** (German) received a one-year fellowship with the Humanities Center.

Humanities, Classics, and Comparative Literature

This year's J. Reuben Clark III Lecture in Classics and Classical Tradition was "The Last Day of Pompeii: Its Artistic and Cinematic Reception," by **Adrian Stähli** from Harvard's Department of Classics. BYU student **Beau C. Hilton** ('15) presented research on music in a Tibetan refugee community at the conference for the Society for Ethnomusicology; he also won second place in the Phi Kappa Phi research paper competition and received a 2014–15 Humanities Center Eliza R. Snow Fellowship. **George B. Handley** was awarded the 2013 Nature Conservancy's Conservation Partner Award for fostering environmental awareness and advancing faith-based conservation initiatives. **Kerry D. Soper** was awarded a one-year fellowship with the Humanities Center.

Linguistics and English Language

The American Translators Association recognized **Alan K. Melby** (BS '73, MA '74, PhD '76) as

its recipient of the 2013 Alexander Gode Medal for outstanding service to the translating and interpreting professions. **Neil J. Anderson** (BA '79, MA '81) was recognized by the Teaching English to Speakers of Other Languages International Association with its 2014 James E. Alatis Award for Service. **Cynthia L. Hallen's** (BA '80, MA '82) *Emily Dickinson Lexicon* (edl.byu.edu) was featured by Harvard University's Houghton Library, which houses the largest Emily Dickinson collection in the world.

Philosophy

The department sponsored "Kierkegaard and the Present Age," an international conference celebrating the bicentennial of Kierkegaard's birth; **Travis T. Anderson** (BFA '85), chair of the Philosophy Department, **Joseph M. Spencer** (BA '04), a summer adjunct faculty member of philosophy, and **Benjamin D. Brown** ('15), a BYU philosophy major, presented papers at the conference. The 2013 winners of the annual David Yarn Philosophy Essay Contest are **Taylor-Grey E. Miller** ('16), **Brock M. Mason** ('14), and **Matthew Ficker** ('14), with **Matthew J. Wilcken** ('15) receiving honorable mention. **James E. Faulconer** (BA '72) is now the resident director of the BYU London Centre.

Spanish and Portuguese

In connection with the Kennedy Center, the department sponsored a series of lectures, films, and other events to raise awareness about Brazil. Spanish author **León Arsenal** donated more than 800 volumes to BYU; a sampling of the donated collection is on display at the Harold B. Lee Library. **Andrew K. Nelson** ('15), a Portuguese major with minors in Spanish and Latin American studies, is a 2014–15 Humanities Center Eliza R. Snow fellow.

A CLOSE READ

By Thomas B. Griffith III (BA '71)

THERE SEEMS TO BE A TREND in American politics to invoke the U.S. Constitution in public debate. Politicians and talking heads carry their dog-eared pocket copies of the Constitution, which they reference and display (especially when cameras are present) while marshaling arguments in support of their competing agendas. I applaud this development but sound a cautionary note: It's *hard work* to understand the Constitution. Many of its provisions were drafted in an 18th-century world with language, understandings, and problems in many ways different than ours. What is a "letter of marque and reprisal"¹ anyway? And what of the argument in 1787 that the new United States should mimic the unified island nation of England and Scotland rather than the federated cantons of Switzerland? According to Professor Akhil Amar of Yale Law School, this particular view of things "informed much of the . . . Constitution's overall structure and many of its specific words."² Interesting, to be sure, but what if you are not up to speed on the "general geostrategic vision"³ of Americans in the late 18th century?

Careful reading always takes hard work. An example from a familiar source underscores this point. In Mosiah 1, Mormon describes King Benjamin, whose legacy, as John W.

Welch (BA '70, MA '70) has shown, dominated subsequent Nephite history.⁴ The almost 300-year period between the death of Enos and the ascension of Benjamin to the Nephite throne seems to have been a time of cultural and political decline.⁵ Among Benjamin's many accomplishments and reforms (aimed significantly at eliminating economic disparity and ethnic prejudice—topics for another column), he is credited with beginning something of a renaissance in learning among the Nephites, and it started with his family. Mormon tells us that Benjamin "caused that [his children] should be taught in all the language of his fathers" (Mosiah 1:2). From this, Welch concludes that Benjamin "taught [his children] Hebrew, the language of his fathers, as well as Egyptian, which he himself knew. . . . One can assume that [Benjamin] knew and taught them not only vocabulary words, but also grammar, syntax, style, form, composition, and literary appreciation."⁶

Mormon tells us why Benjamin thought this rigorous preparation in the fundamentals of literary analysis indispensable to his children's education: "[T]hat thereby they might become men of understanding; and that they might know concerning the prophecies which had been spoken by the mouths of their fathers" (Mosiah 1:2). My gloss on Mormon's explanation: Benjamin wanted his children to understand the scriptures—a task that, in his view, would be enhanced with training in how to read a text.

Important texts, whether they be scripture or charters for our civic life, require close reads. When we engage in that type of study, we learn things about the text's meaning that don't yield themselves to casual reading. I learned much about the value of close reading from two friends on the humanities faculty at BYU. Both philosophy professor James E. Faulconer (BA '72) and English

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professor Brandie Siegfried (BA '88, MA '90) learned how to read a text closely under the tutelage of rabbi scholars. Jim suggested to his tutor at Penn State that they take the entire eight-week term to read the book of Genesis. After all, Jim wanted to give the book the careful read it merits. To Jim's surprise, the rabbi was taken aback at his proposal, certain that it was impossible to read *so much* in *so short* a time. The rabbi suggested they could only cover the first chapter of Genesis *at most*. As it turns out, they made it through Genesis 3, but the rabbi clearly felt rushed. Brandie's professor at Brandeis wouldn't be rushed. They spent an entire month on the first verse of Genesis.

Our system of government supposes that we will engage in the careful study of the Constitution because citizenship, as Aristotle taught, is hard work that calls upon us to use our best thinking, our most careful study, our most rigorous analysis.⁸ Political views that claim the support of the Constitution but are not the product of that type of effort are not only suspect. Given the stakes involved, they may very well be dangerous.

Thomas B. Griffith, a BYU humanities graduate, is a judge on the U.S. Court of Appeals for the D.C. Circuit. He previously served as BYU general counsel and as legal counsel for the U.S. Senate.

Notes:

1. U.S. Const. art. I, § 8, cl. 11.
2. Akhil Reed Amar, *America's Constitution: A Biography* (New York: Random House, 2005), 51.
3. *Ibid.*
4. John W. Welch, "Benjamin, the Man: His Place in Nephite History," in John W. Welch and Stephen D. Ricks, eds., *King Benjamin's Speech: "That Ye May Learn Wisdom"* (Provo: FARMS, 1998), 23.
5. *Ibid.*
6. *Ibid.*, 37.
7. See John Foxe, *Foxe's Book of Martyrs*, ed. Harold J. Chadwick (Alachua, Florida: Bridge-Logos, 2001), 111–12.
8. See Aristotle's *Politics*, Book III, trans. Benjamin Jowett (Oxford: Clarendon Press, 1908), 100–144.

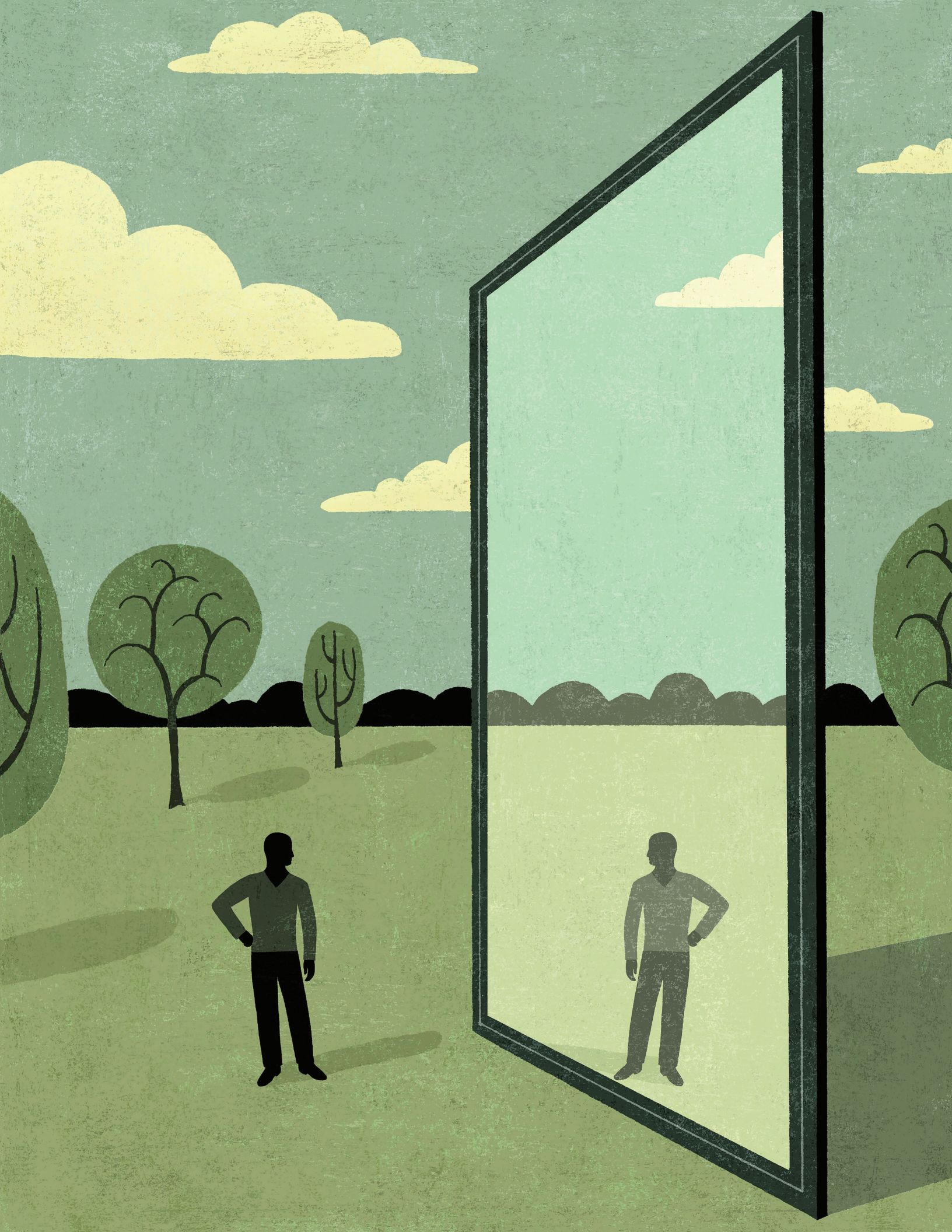


BY KRISTIN L. MATTHEWS (BA '95)
ILLUSTRATIONS BY JAMES STEINBERG

WHAT ARE YOU WORTH



*To measure right, we must look beyond
human-created divisions and false hierarchies
of value and learn to see as the Lord seeth.*





YEAR AGO I had the opportunity to travel to Italy for the first time. While there I saw art created by the great masters: Michelangelo, Botticelli, Fra Angelico, and many others. In Milan I was able to see the famed *The Last Supper* of Leonardo da Vinci. This mural is in the refectory of the Convent of Santa Maria delle Grazie, and to see it one must purchase tickets ahead of time and wait for one's 15 minutes with the painting. When my time drew near, I was corralled with 24 others into a waiting area, guided through two air-locked chambers, and finally allowed in front of the painting for 15 minutes of communion.

As I sat there I contemplated the painting and why it is considered priceless—the value of which is beyond measure. Is it because the painting is old, created in the 15th century? Is it because of where it is located—in Milan? Is it because access is limited—few people can see it, so it is more valuable than paintings just anyone can see? Is it because it has been threatened in the past—like when Napoleon used the convent as an armory, a prison, and a stable or when it was partially destroyed by bombs during World War II? Is it because it was painted in an unconventional style—on a dry wall versus in the wet plaster—making it more fragile and rare? Is it because of who painted it—the great master da Vinci? Is it because of its subject?

These questions and others I chewed on while sitting and looking at this painting. I'd like to say that I came up with profound answers that shook me to my core, but instead I came up with more questions. How do we measure value? What makes something—and, more important, someone—of worth?

WHAT ARE YOU WORTH?

"So, what are you worth?" This is a question I overheard as I may or may not have been eavesdropping on a recent flight. In response to the question, the petitioned gentleman cited portfolio figures, property holdings, and his net financial wealth. My first thought was, "Holy cow! I hope nobody measures my worth by what's in my savings

account; otherwise I'm in trouble." Then I sat and thought more about how externalities like wealth are used to ascribe value to individuals. I was reminded of Edith Wharton's novel *The Age of Innocence*. In this text Wharton satirizes the intricate set of codes that the very wealthy used to dictate behavior and measure worth in Gilded Age New York. People who abided by these strict codes were accepted into high society as a valued member. Those who did not or could not abide by these codes were dismissed as vulgar, low class, and—the worst of all designations—"unpleasant."

When I teach this novel my students have no trouble laughing at these characters and their shallowness. But we, as early 21st-century folk, too have codes that separate the "hots" from the "nots." As a class we started to identify various markers or codes that could be used to rank others: what people wear, what cell phone they have, what laptop they use, what car they drive, what bands they listen to, what size their jeans are, what status their relationship is in, what apartment complex they live in, what films they watch, what facial hair they grow, and so on. My students found that these things that seemingly describe actually *prescribe* certain behaviors and beliefs deemed important to acceptance and worth.

Oftentimes we are unaware that we are ascribing worth to people in ways that contradict or challenge our professed beliefs as Christians. Wealth, physical appearance, education, race, ethnicity, gender, sexuality, religious affiliation, and political party are just some categories that can be used to lift some folks up and bring others down. Whether we like to admit it or not, it is human to rank and ascribe value to others, and more often than not we ascribe higher value to people who are like us than to those who are different. It is now cliché to say this, but we fear what we

don't know, so difference is made suspect or "bad," whereas familiarity breeds comfort, so sameness becomes more valuable. In addition, fear of coming up short or fear of not being enough often propels these negative behaviors. Because we fear we are somehow less, we seek to elevate ourselves above others to convince ourselves that we are valuable.

FALSE SYSTEMS OF VALUE

Where do these systems that evaluate worth come from? These systems are neither eternal nor transcendent but are human creations based on place and time that, more often than not, benefit those in positions of power who have created these systems.

For example, pseudoscientific ideas of racial superiority elevating Anglo-Saxons above all others were perpetuated for centuries in order to justify devaluing and dehumanizing persons of color so that their land might be seized and their bodies be used as slaves or subjects. Until recently, social narratives said that humans in possession of two X chromosomes were intellectually inferior, predisposed to emotional irrationality, and incapable of governing others—let alone governing themselves. This valuation barred women from holding property, gaining an education, voting in elections, and participating in the public sphere.

These human systems by which human beings have been evaluated, categorized, and ranked have changed with time and place. Obviously these systems that elevate some and denigrate others are destructive and have led to wars, enslavement, and discrimination—violence of a social and global scale.

These false systems of value also have a negative impact on a smaller scale—on the individual and his or her sense of self-worth and place in the community. Being told that you are less, that you'll never fit in or add up, or that you'll be accepted only when you change who you are is destructive emotionally, spiritually, and, at times, physically.

One system of valuation that has negative consequences for feelings of individual worth is beauty. Human beings go to great lengths to achieve some ideal beauty—extreme workouts, plastic surgery, eating disorders, elaborate makeup rituals, extensive hair and nail treatments, and compulsive shopping. All of these behaviors stem from the desire to be beautiful because we are taught to believe

that beautiful people are more valuable than others.

Scroll through a Facebook feed or watch one commercial break during prime-time television viewing hours and you'll see several examples in which bodies are objectified, shamed, and tied to one's individual worth. If we are prisoners in the wasteland that is reality TV, we are subjected to scores of plastic surgery shows, makeover shows, "dating" shows, and dangerous weight-loss competitions, inundating us with the message that one can never be beautiful enough and that happiness is predicated upon one's skin, teeth, hair, weight, shape, and wardrobe. We read in 1 Samuel 16:7 that "man looketh on the outward appearance, but the Lord looketh on the heart"—and our modern culture's obsession with beauty indeed confirms that.

This obsession is not without its costs. In a general conference talk Elder Jeffrey R. Holland remarked on this false system of value and its destructive nature, pleading with women young and old:

Please be more accepting of yourselves, including your body shape and style, with a little less longing to look like someone else. We are all different. . . . If you are obsessing over being a size 2, you won't be very surprised when your daughter or the Mia Maid in your class does the same and makes herself physically ill trying to accomplish it. . . .

*. . . It is spiritually destructive, and it accounts for much of the unhappiness women, including young women, face in the modern world. And if adults are preoccupied with appearance—tucking and nipping and implanting and remodeling everything that can be remodeled—those pressures and anxieties will certainly seep through to children. At some point the problem becomes what the Book of Mormon called "vain imaginations."*¹

This preoccupation with appearance isn't limited to women. Men too have to negotiate pressures of appearance, and eating disorders, exercise bulimia, and psychological troubles associated with achieving beauty are on the rise among men.

Are beautiful people better people? Does God love them more? I am sure we would all respond with a resounding no; however, do you say no when you look in the mirror and criticize yourself or when you criticize others for their appearance? Do we believe what we say? Remember: ideal beauty is a construction of this world.

LOVING THY NEIGHBOR

One of my favorite works of literature is Lorraine Hansberry's play *A Raisin in the Sun*. This play examines the ways in which socially constructed categories of worth can grind down individuals and offers a corrective. The Younger family is poor and black, living in

"GOD SO LOVED THE WORLD"
*—not parts of the world or certain people living
in this world, but the whole world—*
THAT HE GAVE US HIS SON.



WORTH CANNOT BE DIMINISHED

*and there is always something
to love because all are children of God.*

Southside Chicago after World War II. The degradations of racist housing and hiring practices have worn them out, eating away at familial relationships and draining each individual of hope.

At the beginning of the third act, the Younger family is reeling from the news that Walter Lee Younger's actions have lost the small inheritance that could have helped them better their situation. His sister, Beneatha, turns against him, saying he is no longer a man but "a toothless rat."

Her mother corrects her, reminding her that she taught her to love him, to which Beneatha replies, "Love him? There is nothing left to love." Indeed, the oppressive weight of racism has told the Youngers that they are worth nothing so many times that they are starting to believe it.

Yet Mama rightly says in this memorable speech:

There is always something left to love. . . . Child, when do you think is the time to love somebody the most? When they done good and made things easy for everybody? Well then, you ain't through learning—because that ain't the time at all. It's when he's at his lowest and can't believe in himself 'cause the world done whipped him so! When you starts measuring somebody, measure him right, child, measure him right. Make sure you done taken into account what hills and valleys he come through before he got to wherever he is.²

Mama reminds Beneatha that correct measurement is not contingent on external factors but instead is based upon one's immutable worth as a human being. And for Mama, a practicing Christian, there's more: worth cannot be diminished and there is always something to love because all are children of God.

Heavenly Father knew that we would have

trouble with this. Indeed, the scriptures are full of commands to resist the human impulse to rank people and instead to see them as God does. For example, Leviticus contains several injunctions to the Israelites to accept and love all those among them. We read:

And if a stranger sojourn with thee in your land, ye shall not vex him.

But the stranger that dwelleth with you shall be unto you as one born among you, and thou shalt love him as thyself; for ye were strangers in the land of Egypt. [Leviticus 19:33–34]

God commanded the Israelites to look past human-made constructions of nationality or religious practice and to see and love a "stranger" as "one born among you." He commanded that we not vex others we perceive as different. He asked that we recognize that us/them divisions are artificial because all are God's children. He also reminded the Israelites that they too were strangers and that we all are strangers at one point or another in our lives. If God did and could show mercy to them—His children—then so should they to others.

Before that, God commanded the Israelites to "love thy neighbour as thyself: I am the Lord" (Leviticus 19:18). There are no caveats here—no "love thy neighbor unless he is X, Y, or Z"—but a command for total inclusion. The final statement "I am the Lord" underscores who is speaking and distinguishes the divine commandment to love inclusively from the human tendency to distinguish, evaluate, discriminate, and tolerate.

BROTHERS AND SISTERS IN GOD

Christ Himself refused to recognize distinctions of class, nationality, race, gender, politics, or faith among people but instead saw

each individual as a child of God worthy of His time, service, teachings, and love. When a diseased woman who was shunned by all others approached Him for help and took hold of His garment, He neither condemned nor dismissed her but blessed her (see Luke 8:43–48). When a fallen woman approached Him to wash His feet, Christ didn't chastise her but instead accepted her act of charity (see Luke 7:37–38). When the Pharisees criticized Him for dining with a publican—a man who represented the wrong profession, the wrong politics, and an alien-occupying nation—Christ rebuked them, saying that His word and His love was for all (see Mark 2:15–17; Luke 15:1–2). Finally, when Jesus saw the Samaritan woman at the well, He did not shun her as taboo would demand for being a woman and a Samaritan but spoke to her, taught her, and loved her (see John 4:5–42).

Likewise, Christ's parables teach that we need to see beyond human-created divisions that classify and evaluate people in order to see them for who and what they are: children of God. The good Samaritan in Luke 10 is a perfect example of this. We all know the story: Before the Samaritan came along, a priest and a Levite passed the injured man by. Along came a Samaritan. This alleged enemy of Israel could have said, "Oh, this guy is a foreigner," "This guy is my enemy," "This guy is from another church," or "Somebody else should take care of him because he is not my problem nor worth my time." Instead of seeing these differences and divisions, the Samaritan saw this man as a human being of worth and acted on that vision. It was this man from the outside—this stranger—who had compassion on the robbed man, binding up his wounds and providing for his shelter and further care.

Using this parable Christ taught that we need to love and care for all people—not just



those like us—because all are of worth to Him. Furthermore, since He is sharing this lesson with His disciples, He is teaching that a measure of our discipleship to Him is how we treat all others. Do we pass judgment on and pass over others? Or do we stop to aid and minister unto them?

BECOMING TRUE DISCIPLES OF CHRIST

Time and time again in the scriptures prophets, apostles, and the Lord Himself call us to love all people. In the gospel of John we read the words that have become a beloved hymn in the Latter-day Saint community:

A new commandment I give unto you, That ye love one another; as I have loved you, that ye also love one another.

By this shall all men know that ye are my disciples, if ye have love one to another. [John 13:34–35; see “Love One Another,” *Hymns*, 2002, 308]

Discipleship means loving one another.

This is the message of my favorite book of scripture, 1 John. In this epistle the author maps out the nature of God’s love and the love that is true discipleship:

Beloved, let us love one another: for love is of God; and every one that loveth is born of God, and knoweth God.

He that loveth not knoweth not God; for God is love.

In this was manifested the love of God toward us, because that God sent his only begotten Son into the world, that we might live through him.

Herein is love, not that we loved God, but that he loved us, and sent his Son to be the propitiation for our sins.

Beloved, if God so loved us, we ought also to love one another. . . .

. . . God is love; and he that dwelleth in love dwelleth in God, and God in him. . . .

We love him, because he first loved us.

If a man say, I love God, and hateth his brother, he is a liar: for he that loveth not his brother whom he hath seen, how can he love God whom he hath not seen?

And this commandment have we from him, That he who loveth God love his brother also. [1 John 4:7–11, 16, 19–21]

God loves us because we are His children and we are of infinite worth. Because He loves us and has blessed us with His grace, we are commanded to see all others as children of

God and to love them—to love our brothers and sisters.

As we read in John, “For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life” (John 3:16). “God so loved the world”—not parts of the world or certain people living in this world, but the whole world—that he gave us His Son, which was a huge sacrifice on His part. And in return He asks that we sacrifice our petty divisions, toxic sectarianism, and false hierarchies of value to recognize the worth of each human being and child of God.

The *why* of loving is clear—the *how* is sometimes less so. Loving all of God’s children requires humility and a desire to do so. It means that we have to shift how we look at others so that we no longer see people as demographics but as children of God. This does not come easily or right away but requires persistence and hard work. Sometimes we may fail, but if we do we must forgive ourselves and try again as we strive to become better disciples.

God is love, the gospel of Jesus Christ is a gospel of love, and true discipleship requires sharing that love with all people. It is my hope that we will be able to recognize and reject those false systems of value that demean and divide and instead embrace the love that is true discipleship.

Notes

1. Jeffrey R. Holland, “To Young Women,” *Ensign*, November 2005, 29–30.
2. Lorraine Hansberry, *A Raisin in the Sun* (1958; repr. New York: Vintage Books, 1994), 144–45; emphasis in original.

This article is taken from a devotional address given by Kristin L. Matthews, a BYU associate professor of English and coordinator of the American Studies Program, Aug. 6, 2013. The full text is available at speeches.byu.edu.



A Ministry OF LITERATURE

A visiting
professor
and Catholic
nun teaches
students to
read with
their hearts.

BY SARA D.
SMITH (BA '10)

PHOTOGRAPHY
BY BRADLEY H.
SLADE (BFA '94)

SISTER CECELIA J. CAVANAUGH couldn't see where the open-air dump at Chimalhuacán, Mexico, ended—it stretched to the horizon, flooding the air with its stench. Scavengers moved through the filth, searching out trash to use, sell, even eat. The sight broke her heart.

"There are homes in there," said one of Cavanaugh's fellow Catholic nuns, a sister of Saint Joseph ministering in Chimalhuacán. "Babies come into the world in that garbage dump." Cavanaugh thought of her doctorate degree, of her beautiful college back in Philadelphia where she taught Spanish literature, of her books. And wept. What was she, a sister sworn to serve God's children, doing teaching literature when people in the world don't even have decent houses in which to have their babies?

Cavanaugh's friend read the pain on her face. "Cecelia," she said, "I don't need one more sister in this dump. I need you in the United States of America, with the young people, pointing to this." The words seared Cavanaugh's soul: there, in one of the biggest dumps in North America, she had found a mission.

"I'm attracted to social poetry, to literature that points at people who are suffering, to poets and writers who think it's part of their vocation to be a voice for people who don't have a voice," says Cavanaugh, more than a decade after visiting the Mexican dump. "Without hitting people on the head with it, it's something I can put in front of students and say, 'Look at this.' That's one way God wants me to contribute."

As a sister of Saint Joseph, Cavanaugh has devoted her life to prayer and service, including her ministry since 1992 as a Spanish professor at Chestnut Hill College and as dean of undergraduate studies there for the past 10 years. Now on a year's leave, she's at BYU for a semester teaching two introductory Spanish literature classes and a graduate seminar at the invitation of her friend Dale J. Pratt (BA '90), a BYU Spanish literature professor, whom she has known professionally for more than a decade.

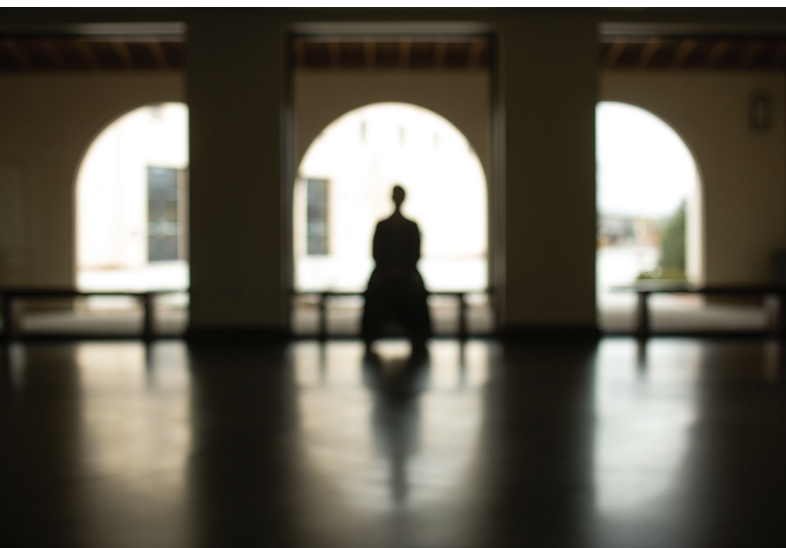
On her first day of class in Provo, she introduced herself to the students: "I am not from here; in fact, I come from another planet," she joked. "And they all laughed at me."

Cavanaugh indeed felt quite foreign in her two classes of 43 returned missionaries—only four of whom were women. Her historically female college has only 900 undergraduates, 70 percent of them women. "It's a liberal arts college," she told the students, "Catholic—run by sisters. And I am a sister."

Pratt and his wife, Spanish professor Valerie Hegstrom (BA '82, MA '86), are glad their students get to see Spanish literature through the eyes of a Catholic sister—an important opportunity, says Hegstrom, as "Catholicism is so important in the background of Spanish literature. We try to teach students to have an open heart and recognize the love that a good Catholic has for God."

The students, most of whom served missions in Spanish-speaking countries, have impressed Cavanaugh with their fluency. "You can do a whole lot more in that kind of class than if you were still trying to guide people along in terms of reading and writing," she says.

Cavanaugh was excited for her first chance to work with grad students through her seminar on the 20th-century Spanish poet, artist, and playwright Federico García Lorca. She has made a name for herself with her research on Lorca's drawings and writings and, most recently, on how science influenced his work—but she won't let anyone label her an expert on the poet; she would rather call herself "one of his devoted students." "He had a great capacity to understand and interpret other people's suffering," says Cavanaugh. "He had great empathy, and that's why I love him."



Away from her community of sisters, Cecelia Cavanaugh finds moments of quiet introspection amidst ministering in the St. Francis Catholic parish in Orem, Utah.

Though Lorca's Catholicism shines through in his writings, his work is not explicitly religious—and it might surprise some to find a nun devoted to anything beyond religious texts.

Sitting in her sunny BYU office in simple slacks, Cavanaugh doesn't look much like the habited nuns depicted in popular culture—the only hint of her vows is a cross emblem, the insignia of the Sisters of Saint Joseph, pinned to her sweater. Cavanaugh is a member of an active religious community. Instead of living a cloistered life of prayer, she and her sisters work and minister; they serve as nurses, lawyers, social workers, teachers, and more. "We don't have family ties or commitments . . . so that we ideally are ready and free to go where we are sent or where we are needed," explains Cavanaugh, who joined the Sisters of Saint Joseph after graduating from high school.

"I felt a very, very compelling call" to join a religious community, she remembers. "Once I finally made the decision, I felt great peace." She was also influenced by interacting with nuns while growing up: "It looked like they were having fun, and I wanted a piece of it—that doesn't sound very spiritual, now, does it," she laughs. While teaching middle and junior high school, she completed a bachelor's degree in French at Chestnut Hill and was then assigned to pursue graduate studies in Spanish.

No stranger to the Mormon faith, Cavanaugh received her first Book of Mormon from LDS author and historian Terryl L. Givens while they both attended graduate school at the University of North Carolina at Chapel Hill.

"What delights me is finding more and more opportunities to be affirmed in how much we share," says Cavanaugh. "We are all trying to follow Jesus, we are all trying to be good disciples, we are all trying to live the gospel as authentically as we can—as authentically as He did."

Pratt notes that students can learn from Cavanaugh's faith. "Brigham Young said we need to find truth, wherever it is," says Pratt. "Sister Cecelia knows a lot of truth. She's an accomplished scholar; she's an accomplished Christian, full of charity, and a good woman. And she has a lot to teach us."

"I'm attracted to social poetry, to literature that points at people who are suffering, to poets and writers who think it's part of their vocation to be a voice for people who don't have a voice."

—Cecelia Cavanaugh



The

MYSTERY

of Us

*Humans may be the most
surprising, unknowable,
intriguing things we could
encounter.*

Marilynne Robinson, the Pulitzer Prize-winning author of *Gilead*, visited BYU in 2011. The following text is excerpted from a conversation between Robinson and George B. Handley, BYU professor of interdisciplinary humanities, at the Utah Humanities Book Festival on Oct. 22, 2011, at the Salt Lake City Public Library.

GEORGE HANDLEY: I'd like to start by talking a little about the sense of mystery associated with individuality: the individual human being and the encounter with another human being. Could you elaborate on what you mean both in your essays and in your fiction about that concept? Why is it morally valuable for us to think about each other in terms of mystery?

MARILYNNE ROBINSON: I think that the humanizing influence of civilization is mutual respect. And I think that we are historically, and at present, very prone to be deficient in respect for one another and respect for ourselves.

I'm very struck by the fact that the brain is the most complex object known to exist in the universe. As science tells us, not infrequently, the odds against the existence of anyone are almost infinite if you look at the course of human life and how much mortality there has been in virtually every generation before the last two. So the fact of our existence at all is extraordinary; the fact that we bring such splendid faculties to bear on the experience of life is phenomenal. And then adding to that the sense of every individual as being precious to God should inspire awe in us relative to one another.

To resolve things toward a kind of radical simplicity is an insult to what a human being is. I think that even from the point of view of practicing in art, whether it's painting or fiction writing, it has to be done from the point of view

not only of the complexity of the human act of portrayal, description, and knowledge but also with a sort of reverence for the givens of the world that we are allowed to portray, consider.

HANDLEY: One of the paradoxes of this concept that seems to emerge, especially in your novels, is the challenge that human beings then have to have relationships with one another; they end up being on some level unknowable to one another. What does that portend for our potential to create meaningful and lasting human relationships in families and communities?

ROBINSON: I think that lots of us love other people, which overrides the difficulties that are always involved in knowing other people. I think sometimes we intuitively know people much, much more profoundly than we could articulate any knowledge of them. Sometimes people we know very briefly in very bracketed circumstances are people we can feel that we know. Who knows what intuitive awareness is speaking to us?

Aside from that, if we think of what is not known as being a mystery, that we are involved in a profound reality we will never know exhaustively, then we can sort of drop the idea that we're going to know people in any simple sense of the word and simply enjoy how they surprise us, how they perhaps elude us even.

HANDLEY: If science is busy developing new understandings of the human place in the cosmos, where do we get a human connection to those concepts? What can fiction do in providing a sense of cosmos that may be open to, and at least resonant with, the findings of science but that also places human beings in context, that makes human meaning possible?

ROBINSON: Human beings make narrative. In narrative, value is invested. You have the Greeks staggering along under the influence of Homer—long after they began saying, “This

*“We make
narrative
because we
are narrative-
making
creatures. . . .
We weep over
the fates of
people who
don’t exist
because for
some reason or
other they’re
paradigmatic
for us or they
populate our
souls.”*

—Marilynne Robinson

is strange stuff”—even to the point of poisoning Socrates because of his raising questions about the Homeric gods, who are really a disturbing set of figures. Nevertheless, the authority of the narrative was so strong.

In other words, I think we make narrative because we are narrative-making creatures. We enjoy it because we are narrative-enjoying creatures. We weep over the fates of people who don’t exist because for some reason or other they’re paradigmatic for us or they populate our souls, simply because they’re mediated to us through language. This is amazing. Most people have felt it; we can’t account for it. But we can’t take the fact that we can’t account for it and build backward to some simplified, utilitarian version of what the thing itself is.

I think fiction should be deeply felt. I think it should aspire to integrity in its own terms. I think it should assume that, like language itself, it’s more brilliant as a phenomenon than it is brilliant in any individual intention.

HANDLEY: Would you opine a bit about the status of the humanities today with the pressures exerted by the utilitarian way of thinking about narrative or a reductionist, determinist model of human culture? What can we do to rescue the humanities from the demand that it be always measured by its marketability?

ROBINSON: We humans seem to be the most interesting thing there is, and most of what we can know about ourselves is found in art and poetry and religion. As a matter of literal fact, we could destroy this planet. So we’re not a minor phenomenon. We are a crucial phenomenon and we have to be a very central interest to ourselves. We’re capable of huge harm as a consequence of our brilliance. But also we are profoundly beautiful in what we have done, and I think that in order to value ourselves appropriately we have to take that into account, and we have to emphasize it.

According to my theological understanding, the fact of existence is a gift and the possibility of comprehension and appreciation are huge graces. From the Middle Ages forward, priests had to be trained in the humanities before they could go on to religious theology. And this was carried through in the Protestant tradition. You had to be a college graduate with a bachelor’s degree before you could be trained in divinity, the assumption being that humankind itself—Adam and his descendants—was the thing mostly to be intrigued by, mostly to value. That’s why they’re called the humanities. And I think that in losing that idea we’re in danger. I think that brilliant thinking builds brilliant thinking, that a good scientist has probably read his Melville.

PROFILE

Tron, Greek Tragedies, and the Art of Story

BRIGHAM G. TAYLOR (BA '92) first experienced the movie *Tron* in his youth. More than 25 years later, after completing a BYU humanities degree and landing in the movie industry, Taylor found himself on a team assigned to create a sequel to the film. "Being part of that continuum was bizarre and thrilling and fun," he says.

As an executive vice president of creative development and production at Disney, Taylor strives to bring the magic of storytelling

In fall 2013 Taylor was honored with the BYU College of Humanities Alumni Achievement Award and was invited to campus, where he spoke to students and participated in Homecoming festivities.

Taylor says the humanities is really the study of storytelling. He recalls sitting in class and finding connections between Greek plays and the origins of his favorite art forms. "[Humanities] really puts you in touch with the genesis of storytelling." He says that these

sorts of connections still come back to him when he's sitting in a room full of writers and directors talking about how to tell a story effectively.

In his student days in Provo, Taylor wasn't successful until he studied something he loved. After a few years at BYU, he was struggling to find his place—then a roommate suggested he try humanities. Immediately attracted to the excitement of studying human creativity, Taylor also saw how the humanities could funnel into his interest in cinema. A lifelong movie buff, Taylor began volunteering at the Sundance Film Festival and asked about completing an emphasis in film studies, which wasn't a standard offering

at the time.

He recalls working on student films and feeling somewhat out of place because he wasn't a film major, but he also appreciated the flexibility the humanities major allowed. "To me, it gives you one of the broadest and most important foundations that you can have in a higher education," says Taylor. "Having a foundation in the liberal arts, especially in the humanities—and being steeped in history and art and culture and critical thinking—prepares you, if not specifically for any one thing, it prepares you for almost anything."

What Taylor loves most about filmmaking is the communication with the audience—the

chance to "illicit a laugh or a cry or get them to think and inspire them." He feels lucky to have a career in the creative community where his hobbies—film going and film discussion—became his job.

"A lot goes wrong with movie making—in any type of storytelling, for that matter," Taylor says. "But every now and then, things will go right, and when they do, they add something very meaningful to culture."

—JESSICA JARMAN RESCHKE (BA '14)

THE GENIUS OF DISNEY

"Walt Disney had a unique insight in terms of what would entertain the American public, and he wound up entertaining the world."

THE DRIVE TO CREATE GREATNESS

"The desire to be a part of quality storytelling and to be a part of a film or two that might stand the test of time, something that might be as relevant 20 or 30 years from now as it would be today—I think that's a goal for anyone who gets involved in the industry. They want to be a part of something that outlives them."

THE DEPTH OF ART

"I was fascinated with . . . how every painting had so much story. So much was behind it, and once you start to understand that, it wasn't enough just to look at the form and look at the technique. [I wanted to] understand the context and actually understand historically, politically, religiously what was going on. And so much was inside of that one frame."



Brigham Taylor (left) talks with actor Ben Barnes on the set of *Prince Caspian*. A Disney executive, Taylor sees film as the modern format for storytelling.

to the big screen. In the case of *Tron*, he says, "It was really surreal to be adding to the legacy of a specific story and a specific world that was created."

For a behind-the-scenes man with a hand in hits like *Pirates of the Caribbean* and *Miracle*, nearly everything funnels back to storytelling. "The study of history, culture, and artwork—they're all formats of storytelling," Taylor says. He sees film as the modern format of storytelling, and he's spent more than 20 years living his dream of sharing stories with others. Human connections through the arts, he says, "deepen our understanding of ourselves and those we live with."

RETROSPECTIVES

Alumni tell how BYU and the humanities have made a difference.



An Unapologetic Disciple

David M. Clark, American Studies (BA '92)

RICHARD CRACROFT was intelligent, jovial, irrepressibly optimistic, and exceedingly generous. Not all great scholars are great teachers, but he was known and beloved as both. He was, in my mind, the consummate BYU professor—scholarly, accomplished, unpretentious, open-minded, yet fully committed, fully believing, an unapologetic disciple.

I learned from him that the Mormon experience . . . was relevant and maybe even compelling.

I was one of the lucky students who got to know him reasonably well. Not only was I fortunate to take a few of his classes, but I was also fortunate enough to be an American studies major when he was running our fledgling little program. He always (always) accentuated the positive. I learned from him that the Mormon experience—even the experience of a middle-class, suburban, know-nothing Mormon punk like me—was relevant and maybe even compelling.

He was generous enough to provide me with a letter of recommendation for my law school applications. I still remember stopping by his office to pick it up. After I thanked him for taking the time to write it, he brushed me off and said, with a smile on his face and a hearty chuckle, “I wonder if you’ll recognize yourself?” He was right to raise the question. Truthfully, I didn’t really recognize myself in that letter—I was too good to be true. But he wrote that letter of recommendation with an eye on the potential David Clark, not the actual David Clark.

The first novel I remember reading in a class from Dr. Cracroft was Willa Cather’s *Death Comes for the Archbishop*, the epic story of Father Jean Marie Latour and his rise from humble priest in the earliest days of New Mexico to archbishop of Santa Fe decades later. In the closing chapters of the novel,

Father Latour passes on and, as foreshadowed by the preposition in the title (“for” rather than “to”), Cather writes that Latour died from having lived. (“I shall not die of a cold, my son. I shall die of having lived.”) Death came “for” the Archbishop, not “to” him. In other words, his life of dedicated service to a higher purpose had been full and rich. His death was not random, inexplicable, or tragic. His death was a natural new beginning to a life of love and learning lived fully.

When Dr. Cracroft passed away in 2012, death came *for* a great professor, husband, father, stake president, mission president, and man, not *to* him. I’m still saddened by his departure from this life. (I feel like his deacons in the mid-1960s who stood in a sacrament meeting and raised their arms to the square in opposition of his release as deacon’s quorum adviser.) But I rejoice that I was one of the lucky beneficiaries of his faith, optimism, and encouragement.

A former student remembers Richard Cracroft (above) not only as a consummate BYU professor but also as a mentor who saw the potential in his students.

Share Your Memories

How did a study of humanities at BYU affect your life? Please share your story on one of the topics below in 50 to 200 words, and we will consider it for publication in a future issue of the magazine. Send your story to humanitiespr@byu.edu. Submissions may be edited for length, grammar, appropriateness, and clarity.

Classes that made a difference
Teachers who made a difference
Books that made a difference
Ideas that made a difference
The humanities in my life

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ACROSS

- 1 "Don't play," to a musician
 6 American music form
 10 ___ Cruces, N.M.
 13 Ancient calculators
 14 Morlocks' prey in *The Time Machine*
 15 Major for would-be movie makers
 16 American ___, started "by sea"
 18 *Beetle Bailey* dog
 19 Wolfed down
 20 Tough journey
 21 Post-college pursuit
 23 Laissez-___
 24 Pied-à-___ (part-time residence)
 25 Workout attire
 28 Brainy bunch
 30 Pricey college book
 31 Capital on the Nile
 33 Treater's pickup
 36 Hieroglyphic reptiles
 37 Analyze, as a sentence
 38 Guiding spirit
 39 MapQuest offering, abbr.
 40 A ketch's pair
 41 Smell ___ (be suspicious)
 42 Poker play
 44 The American prophet
 46 Invents, in a way
 48 Spheres of interest
 50 "___ a feeling..."
 52 Surf sound
 53 "J. Edgar" org.
 56 A vintner's plant
 57 Housed in Joseph F. Smith Building

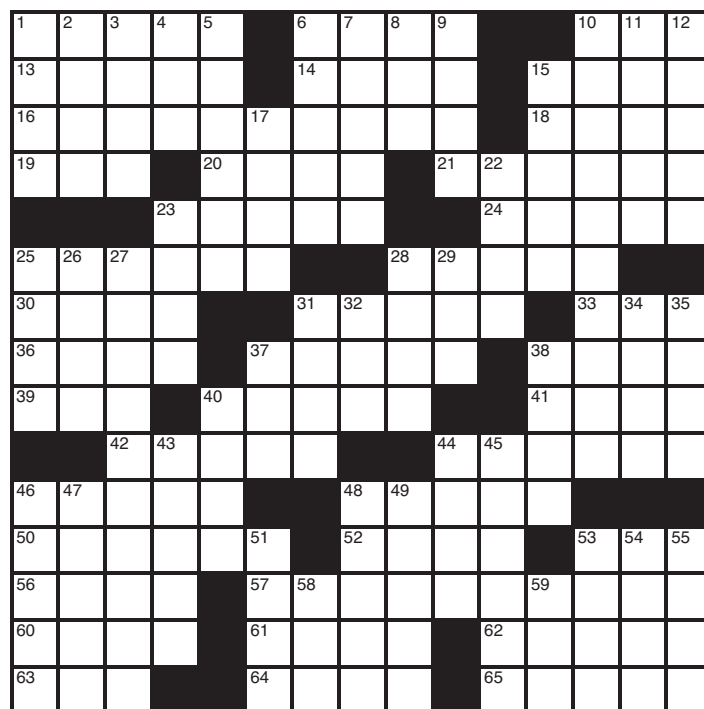
- 60 At no extra charge, abbr.
 61 G.I. hangouts
 62 Twain, Hemingway, and Steinbeck wrote this genre
 63 General in 46 down
 64 Thrown object, with a point
 65 Skein members

DOWN

- 1 The O'Hara estate
 2 Be a lookout for, e.g.
 3 Spelunker's milieu
 4 "Green" prefix
 5 Attack, à la Don Quixote
 6 Baseball's Derek
 7 Just about identical
 8 Wild scene
 9 Brass component
 10 Studied texts
 11 Take in or let out, say
 12 Goopy campfire snack
 15 Links warnings
 17 *Exodus* author
 22 Periodic table fig.
 23 No-nos for dieters
 25 Marquee name
 26 Zane Grey's favorite setting
 27 Source of knowledge, per Einstein
 28 Feel nostalgia for
 29 Bard's "before"
 31 Gumshoe's job
 32 The "A" in MOA
 34 "Pronto!" on a memo
 35 A little woman
 37 Step, often false

American Studies

by Fred Piscop



To check your answers, visit us online at
humanities.byu.edu/magazine.

- 38 Popular media
 40 Japanese soup
 43 Broadway backer
 44 Harlow of old movies
 45 Propelling, as a dinghy
 46 Abe's war
 47 Sheep-related
 48 Knight's suit
 49 Cut of beef
 51 Sound of a dull impact
 53 Common quitting time
 54 Apiary dwellers
 55 Cruise ship stopover
 58 Land of Warhol, Copland, Whitman, et al., abbr.
 59 Tot's "piggie"

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Your Donations Help Her Put Reason to Rhyme

**AN INVESTMENT IN FELLOWSHIPS
CAN LEAD TO INSIGHTFUL
DISCOVERIES, LIKE WHAT MADE
BENJAMIN FRANKLIN TICK**

BYU College of Humanities student Brittany Strobelt is using algorithms to tag more than a thousand poems. As she and other students extract data from these poems, including genres, titles, authors, dates, and themes, they will be able to study patterns in 18th-century poetry to discover what events may have influenced the authors of the time—authors like Thomas Paine and Benjamin Franklin.

Brittany is grateful to be a recipient of the Eliza R. Snow Student Fellowship because it is enhancing her academic experience in the College of Humanities. She shares:

I am already gaining valuable experience and realizing my worth in significant research—even as an undergraduate. Not only have I been given the opportunity to research what I love, but it is helping me to expand my own skill set. When I received this opportunity, I didn't know whether to cry or leap for joy!

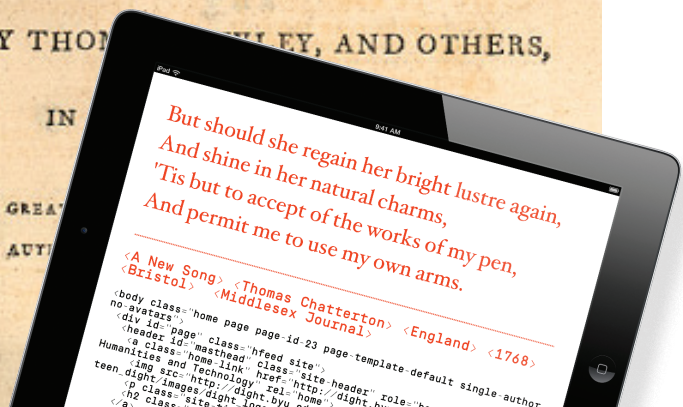
Tag—you're it! Please show your support by making a meaningful gift to the College of Humanities today. Donate online at give.byu.edu/HumanitiesOpportunities.

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To learn more about key fundraising opportunities within the College of Humanities, please contact Matthew Christensen at 801-422-9151 or mbchristensen@byu.edu.



P O E M S,
SUPPOSED TO HAVE BEEN WRITTEN AT BRISTOL,
BY THOMAS CHATTERTON, AND OTHERS,
IN
THE GREAT
AUT

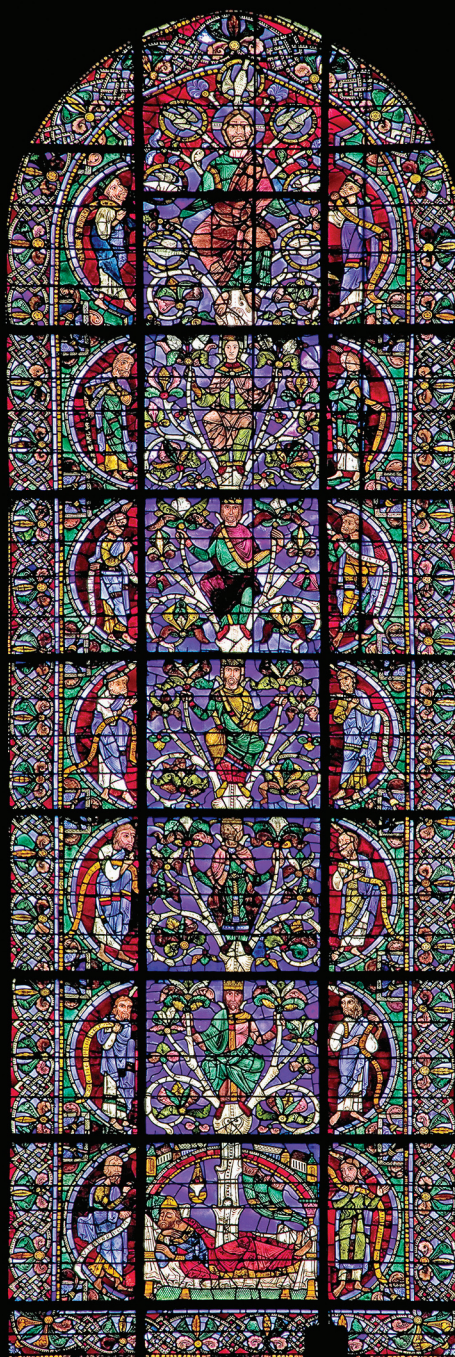


Heavenly Light

The Cathedral of Chartres was designed, in part, as a showpiece for its 176 stained-glass windows. Each vast window, meticulously crafted, displays intricate scenes with multiple levels of meaning. The Tree of Jesse window (right; detail on front cover), which dates to the 12th century, is a literal depiction of Isaiah 11:1–3. The rod that grows out of the stem of Jesse here becomes a towering family tree that bears the kings of Israel as well as the Messiah, who is the Heavenly King. The prophets who foretold Christ's coming stand with scrolls at the sides to bear witness of royalty and divinity. The tree's blossoms culminate with Mary and finally Jesus, identified with a cruciform halo and the dove of the Holy Spirit. The typological meaning invites the viewer to compare the prophecies of these key Old Testament figures with their New Testament fulfillment in the life of the Savior. The radiant colors of the glass evoke the eternal heavenly light of His countenance.

—CHARLOTTE A. STANFORD (BA '93)

Photograph by Val W. Brinkerhoff (BA '80)



The Windows

BY GEORGE HERBERT, 1593–1633

Lord, how can man preach thy eternall word?
He is a brittle crazie glasse:
Yet in thy temple thou dost him afford
This glorious and transcendent place,
To be a window, through thy grace.

But when thou dost anneal in glasse thy storie,
Making thy life to shine within
The holy Preachers, then the light and glorie
More rev'rend grows, and more doth win;
Which else shows watrish, bleak, and thin.

Doctrine and life, colours and light, in one
When they combine and mingle, bring
A strong regard and aw: but speech alone
Doth vanish like a flaring thing,
And in the eare, not conscience ring.