

# humanities at **BYU**



BYU COLLEGE OF HUMANITIES  
ALUMNI MAGAZINE | SPRING 2009

## Beyond Compulsory Reading



Dean John R. Rosenberg

"I hate compulsory reading," said Jorge Luis Borges, the blind and insatiable literary omnivore. Graduation from college marks our liberation from reading mostly what other people tell us to read. Agents unto ourselves, no grade hanging in the balance, we can choose what we will read. We can choose not to read at all. Some surveys suggest that in opting not to read, we would be in the good (or at least vast) company of the majority of college

graduates. But we have degrees from the College of Humanities and have learned that books are the architecture of the human conversation, petrified ideas waiting like Galatea to be animated by our intellect and imagination.

Lately I have been reading about reading, and about reading stories in particular. I find stories in unlikely places. Patrick Lencioni, for example, in his fable *Death by Meeting*, tells us that to make meetings interesting we need to make them more like fiction: they need plot, conflict, and resolution. Daniel Pink takes fiction further into the alien realm of the practical in *A Whole New Mind: Why Right Brainers Will Rule the Future* when he claims that left-brain thinking will become vocationally uncompetitive. Pink insists that as the "Conceptual Age" replaces the current "Information Age," left braininess must blend with artsy right-brain thinking. For Pink, stories matter; they are how we remember. He says, "Story . . . 'is the fundamental instrument of thought.'" Michael Gazzaniga, in *Human: The Science behind What Makes Us Unique*, offers an evolutionary explanation for the arts: says the caveman to the cavewoman, "I am so good at finding food and shelter that I can spend half my time doing something that has no survival value [like studying the Humanities]! Pick me . . . and you will have some dynamite offspring who are as capable as I." Native American Poet Leslie Marmon

Silko renders a similar idea more wisely: "I will tell you something about stories / They aren't just entertainment. / Don't be fooled. / They are all we have, you see, / All we have to fight off / illness and death." The Humanities are not frosting, adds neuroscientist Gazzaniga, but "baking soda."

When Pink describes why right brainers will rule the future, he talks about stories while using unexpected modifiers: *marketing* stories, *organizational* stories, *narrative medicine*. Xerox cofounder Alan Kay noted, "Scratch the surface in a typical boardroom and we're all just cavemen with briefcases, hungry for a wise person to tell us stories." "Fifty years ago," Pink writes, "about one out of three American medical schools offered humanities courses. Today, three out of four do." Enter Robert Coles, a Harvard psychiatrist and campus evangelist for the *Call of Stories* (the title of his 1989 book). While offering courses in child psychiatry, he had the novel idea of teaching novels in the Harvard Medical School and in the Law School, the School of Education, and even the Divinity School. The best books, it seems, are at their best when inviting us to join a conversation with many voices—the human conversation.

For Coles, stories are threads that lead us through ethical labyrinths. For Hillis Miller, too, who in *The Ethics of Reading* insists, "the rhetorical study of literature has crucial *practical* implications for our moral, social and political lives." Coles shares dozens of examples of how good reading guides his students' choices. Ben, for example, learns to really see people around him only after experiencing Ellison's *The Invisible Man*, a book Coles describes as an "important moral companion." Stories brought Ben into relation with others and initiated him into the human conversation.



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Cover: Polish folk art processional of Christ and two angels by Roman Śledź, from the Walter Whipple collection. Photo courtesy of Brigham Young University Museum of Art.

### DEAN CONTINUED

None of this is new to us, people of books charged to seek out the best of them. Even before Augustine was told to pick up a book and read, sacred stories and revelation were closely associated. Tradition holds that Mary was engrossed in reading at the moment the angel made his annunciation. Christ formally announced the opening of his ministry by laying hold of a book. The central epiphany of the Restoration was the result of the reading habits of a young teenager, and Joseph's nephew, Joseph F, followed that same tradition, sitting in his room on the eve of General Conference, reading and reflecting "until the eyes of [his] understanding were opened."

An Alan Bennett novel portrays a mostly fictional Queen of England who discovers reading, loses herself in the leaves of her books, and as a result

enters a conversation previously unknown to her—and distressingly *human* to the highbrows around her. "I would have thought," said the prime minister, 'that Your Majesty was above literature.' 'Above literature?' said the Queen. 'Who is above literature? You might as well say one is above humanity.'"

The best books read well humanize. Books are spectacles and mirrors and the DNA that make up the genome of human culture. "I have always imagined that Paradise will be a kind of library," mused Borges. That is why he hated compulsory reading.

Happy reading.



# Moving *on*

*The College says farewell to five faculty members who retired in the past several months or will retire this summer. We value their years of devoted service to thousands of students. Readers who would like to wish them well may e-mail [karmen\\_smith@byu.edu](mailto:karmen_smith@byu.edu) for contact information.*



ELIZABETH WAHLQUIST (English) came to BYU in 1962 after completing an MA at Breadloaf School of English in Middlebury, Vermont and after teaching high school English for eight years. She later received another advanced degree from

Breadloaf. Elizabeth is sure she's taught more sections of Freshman English than anyone. Numerous current English faculty have been in her classes. She also taught American Literature, GE literature surveys, and Teacher Education—especially Adolescent Literature—and served as Associate Director of Composition. She has often taught a Robert Frost class, capitalizing on the many times she heard him during the last five years of his life. She says she doesn't really want to retire but, "Technology, government regulations, reviews, and evaluations are not going to go away, so I guess I will."



C. TERRY WARNER (Philosophy) received his B.A. from BYU, and after his Ph.D. work at Yale he returned with his wife and family to the faculty here in 1967. His academic joy has been the growth of the students. During his four decades here, he served as chair

of the Philosophy Department, director of the Honors Program, and dean of the College of General Studies. In his research, he developed a dimension of philosophical psychology that has proved to have fruitful applications in psychotherapy, counseling, organizational effectiveness, and conflict resolution among nations and peoples. In 1999, he was asked to delay retirement to spearhead the creation of the permanent, multimedia exhibition on the LDS tradition of education (the "Education in Zion" exhibit) now open in the Joseph F. Smith Building. About the exhibit, Terry says, "Carried out in league with remarkable co-workers and students, this labor

amplified many times my love and gratitude for this divinely appointed school."



PAUL C. HEDENGREN (Philosophy) started full-time at BYU in 1981, after receiving a Ph.D. from the University of Toronto. He has wide-ranging interests and has written on almost every field in philosophy, from symbolic logic to ethics. As a scholar, he specialized

in contemporary analytic approaches to metaphysics and epistemology, and those were his favorite classes to teach. Codell Carter, former chair of the department, says of Paul, "He has an ability to grasp and to portray philosophical issues with great clarity, and his responses to philosophical issues are always insightful and original. Whenever we had a visiting lecturer, I was always pleased and relieved to see Paul in the audience because I knew he would be able to initiate relevant discussion. His sense of humor is equally penetrating and insightful."



MADISON U. SOWELL (French and Italian) has taught at BYU for 30 years, ever since receiving his Ph.D. from Harvard in 1979. During those three decades, he taught Italian, comparative literature, humanities, honors, and religion courses. He was the founding director of BYU's first

Study Abroad in Italy (1981) and subsequently directed several study abroad programs in Italy and London. He chaired the Department of French and Italian and served as Honors Program Director and Associate Dean of Undergraduate Education. He presided over the Italy Milan Mission (1998–2001). His favorite course to teach was Dante's Divine Comedy.

An active scholar, he wrote or edited numerous books and articles. He was the recipient of various

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🔦 A new edition of *Biblia Hebraica* is under way, and BYU's Donald W. Parry, Professor of Hebrew Bible, has been appointed an editor. *Biblia Hebraica* has been the standard academic edition of the Hebrew Bible (Old Testament) since its publication in 1906. One of the most significant improvements of this fifth edition (*Biblia Hebraica Quinta*) will be the full incorporation of Dead Sea Scroll variants in the critical apparatus. Parry has been a member of the international team of translators of the Dead Sea Scrolls since 1994, which has given him unusual access to the original leather scrolls that are housed in the vault of the Shrine of the Book in Jerusalem; there he has studied the originals a number of times over the past fifteen years. Because of this expertise and his success in producing translations and transcriptions of the scrolls, he was chosen for this new assignment to create a new edition of the books of First and Second Kings for *Biblia Hebraica Quinta*.

🔦 Officials at the National Writing Project (NWP) recently announced that BYU's English Department will be home to a new local writing project site. This site will be named the Central Utah Writing Project (CUWP), and it will begin its first four-week, writing-intensive summer institute in June. The CUWP will serve teachers from colleges and school districts in central Utah. Deborah Dean, associate professor of English and author of the successful grant application for creating this site, will serve as the CUWP director. She will be assisted by Karen Brown, literacy specialist for Provo School District, and by Chris Crowe, Professor of English. The NWP is a professional development network that serves teachers of writing at all grade levels, primary through university, and in all subjects. The Project's mission is to improve student achievement by improving the teaching of writing in the nation's schools. BYU's CUWP will be one of nearly 200 sites in the National Writing Project network in all 50 states.

🔦 The online French 202 course, developed by Marc Olivier, Associate Professor of French Studies, won the Crystal award for outstanding achievement in the practice of distance learning. The Crystal award is judged by a panel from the Association for Educational Communications and Technology; thus the award provides recognition from an international association of scholars and practitioners.

## MOVING ON CONTINUED

teaching awards, including an Alcuin Fellowship, a Karl G. Maeser GE Professorship, and the Scheuber-Veinze Professorship. He is retiring early from BYU "in order to pursue other projects, interests, and adventures." In addition to spending more time with his grandson, he looks forward to continuing to travel and collect rare dance books and prints. He also plans to take a more active role in the management of family farms in Arkansas and Mississippi.



WILLIAM O. (BILL) SHAKESPEARE (English) began working at BYU in 1974, spending eight years as administrative assistant to the English Department chair, ten years directing the Reading-Writing Center, and sixteen years as

a faculty member. He found his destiny in teaching Shakespeare. His favorite plays? *King Lear* for what it

teaches about humanity's universal need for a higher power to redeem it, *Hamlet* for teaching that an applied, basic, Christian morality is capable of coping with a malevolent and twisted world, *Romeo and Juliet* for teaching that love is essential but sometimes doesn't generate enough heat to thaw the water pipes, *The Taming of the Shrew* for teaching that hawks are made to pick and claw but humans to be gracious and agreeable, and *Henry the Fifth* for showing that seven thousand sick Englishmen can lick sixty thousand healthy Frenchmen.

As a youth Bill was intimidated by Shakespeare's complexity. Nearly thirty-four years of reading and teaching have replaced that fear with admiration and reverence for the achievement of the bard. Bill says, "Good colleagues, good students, in a good, wholesome environment—who could ask for better than that and to be allowed to study and teach the works of the finest master of language in the world's history?"

# Solving the Riddle

## OF BYU'S BEST-KNOWN

# American Studies Major



As the new director of the American studies program at BYU, I soon encountered a riddle: “When is BYU’s best-known American studies major not a BYU American studies major?” After Elder Jeffrey R. Holland of the Quorum of the Twelve spoke at a recent campus devotional, I heard students claim him as an American studies major. But I had known him as a BYU English major, so I began to investigate this riddle, starting with Elder Holland’s son, American studies advisory faculty member Matt Holland. Professor Holland confirmed that, indeed, there was no American studies program at BYU when his father was an undergraduate, but that Elder Holland had received American studies graduate degrees from Yale. When he later became president of BYU, it was natural that he supported with “tremendous enthusiasm” the proposal by BYU faculty members interested in creating this interdisciplinary program.

In the mid-1970s several visionary faculty members advocated the American studies protocol of a self-directed major that allows students to sample a variety of American topics. After meeting initially as small classes—sometimes in professors’ offices—the program eventually added elective options and created its own classes under the American studies model of understanding American culture by studying its literature, history, art, and social organization.


With President Holland’s enthusiastic support during the 1980s, the program offered bachelor’s and master’s degrees and was affiliated with the Kennedy Center for International Studies. Earlier in this decade,

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the American studies program became affiliated with the College of Humanities, offering the bachelors degree to one hundred students currently in the program.

Many American studies students participate in the Washington Seminar and continue to cross categories by taking classes in political science, English, history, art history, anthropology, religion, sociology, music, and humanities, always centering their study in the “sweep of American experience.” In addition, an active American Studies Student Council sponsors socials, a student journal (*Americana*), and a lecture series.

Most graduating seniors report that they thrived in the major because they sampled so many disciplines but also “dug in deep” in areas that particularly interested them. Several admit that it is difficult to study across disciplines, but they allow that taking such diverse classes required them to write persuasively and to think about how to get their point across to a variety of audiences. They note that professors often appreciated their broadened view and ability to make connections across disciplines.

Professor Neil York, one of the program’s founders, has followed the accomplishments of over six hundred alumni from the program, many of whom work in law, business, public service, and education and who serve in family, community, and church. The breadth and variety of their contributions are impressive. We encourage alumni to tell us how you have benefitted from or served with your American studies major and look forward to informing you about upcoming events; please contact us at [american\\_studies@byu.edu](mailto:american_studies@byu.edu). 



# Extreme Academics

## On the Road with Student Conference Presenters

*W*e could only laugh. Nine of us were crammed into a BYU van with our luggage. It was 10:00 p.m., about five hours later than we should have arrived in Colorado Springs. We were stuck in a mass of parked cars and trucks on I-70, and we were running low on gasoline. After a prayer by Kelsey Ross, some Doritos from Bess Hayes, and a joke from Chris Straubhaar, we wound our way along a detour that would eventually dump us into Colorado Springs a grand total of 18 hours after we had left the JKB parking lot. After so long on the road, my good-natured undergrads and I had crossed into the realm of “Extreme Academics.”

Fast-forward a few hours, and it becomes very clear why many faculty go to the trouble to organize conference trips with students as often as we can. Kristin Braun is sitting in a conference room of the Antlers Hotel, her eyes getting bigger as the room fills up with professors and graduate students from around the country. She turns to me and asks, “Does this suit look academic enough?” I’m not worried. I call the session to order. After my introduction, Kristin stands up, confidently places her notes in front of her, and blows the audience away with her well-researched paper on the discourses of race and education in two works of German colonial literature.

“They liked it,” she whispers as she sits down next to me.

“Why shouldn’t they?” I respond.

Kristin’s classmate Dane Whipple keeps up her “extreme” pace: he speaks loudly and clearly, just as he practiced back in the seminar room in Provo, and he has the full attention of his audience. When a grumpy, disheveled professor asks a question in a critical tone, Dane restates the

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question in a much more positive way, smiles, and slams the question shut: “Yes, some German Protestant missionaries actually did defend the local populations against the bloodthirsty colonial government. In fact, in a letter I found in an archive . . .”

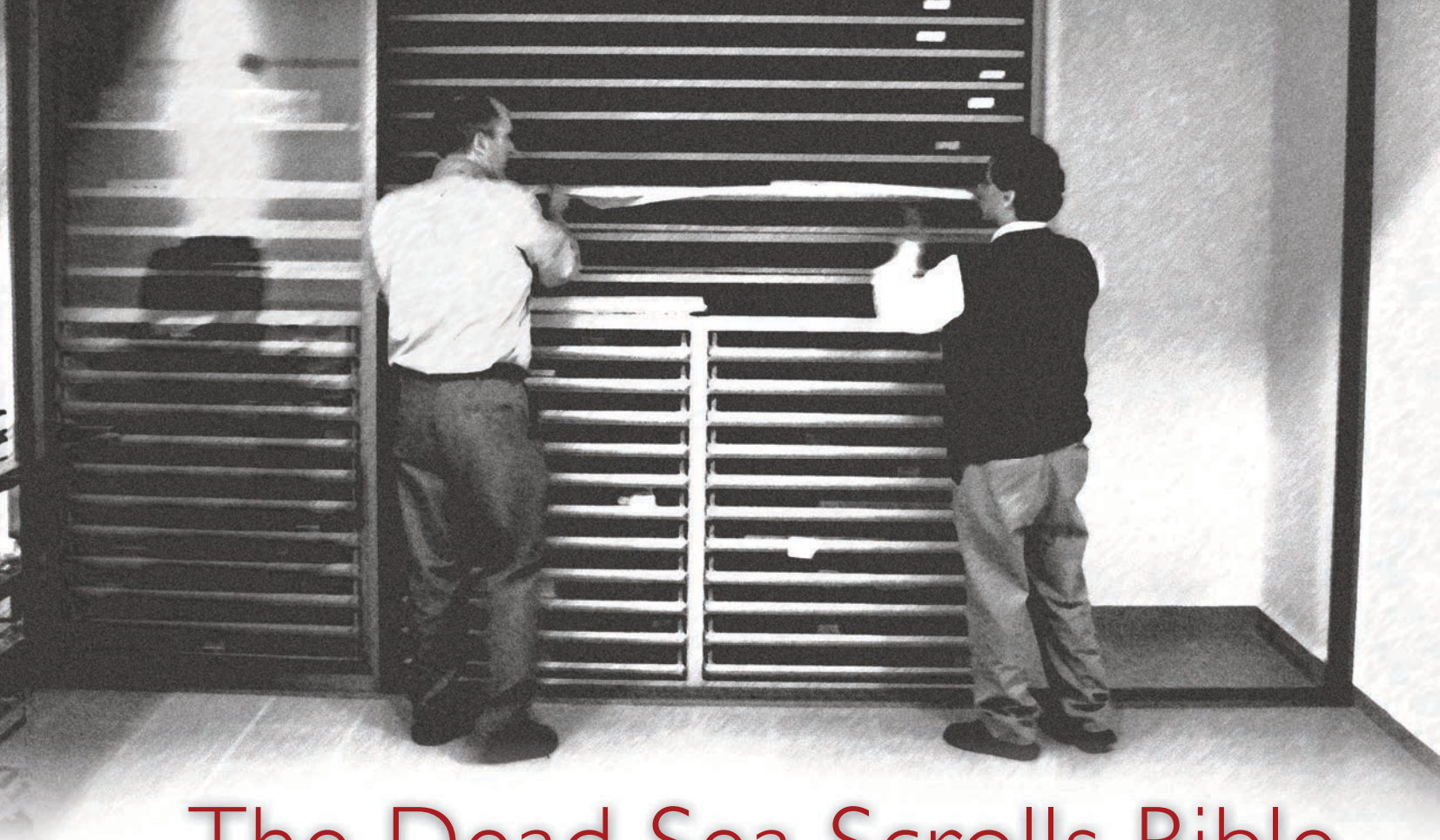
At the conclusion of the conference panel, the room empties out, and the door closes. I’m outside in the hall when I hear Kristin bellow out a full-bodied “Woo-hoo!” Dane is chatting up a fellow post-colonial-studies type; they are exchanging e-mail addresses. Danny Jacobs is talking to the national conference organizers. He has been extended the “extreme” honor of being asked to revise his paper and submit it for publication in the conference proceedings. One of my esteemed academic colleagues—the grumpy professor from earlier, in fact—takes me aside. “You really are lucky. BYU obviously has excellent graduate students.”

“We do,” I say, and in my head I silently continue: “But the eight students you saw today are all extremely fine undergraduates.” We all relive this moment over chicken-fried steak at Barney’s, a favorite postconference dive, and on the drive back to Provo.

Conferences are not just another road trip. Self-confidence, presentation skills, networking, fielding questions, submitting articles for publication—these are attributes and skills that will pay huge dividends, no matter where life takes these students after BYU. ☑







# The Dead Sea Scrolls Bible

## *Puzzles, Mysteries & Enigmas*

The Dead Sea Scrolls, according to many scholars, represent the greatest archaeological discovery of the twentieth century. The scrolls comprise a collection of approximately 900 religious texts discovered between the years 1947 and 1956 in eleven caves near the northwest shore of the Dead Sea; hence the collection is named the Dead Sea Scrolls (DSS). About 225 of the scrolls are books from the Old Testament (the Hebrew Bible, i.e., Genesis, Exodus, Leviticus, Samuel, and Isaiah), and the remaining scrolls are non-biblical religious texts. Although the majority (approximately 90%) of the scrolls were written in Hebrew, a number were inscribed in Aramaic, a language closely related to Hebrew. Using scientific methods, scholars have dated most of the scrolls to the years between 150 BC and AD 68, although fragmented copies of Exodus, Samuel, and Jeremiah date to the

middle of the third century BC. Unfortunately, most of the scrolls are fragmented because of their age and their long exposure to the elements.

The scrolls have attracted much consideration since their discovery, and both academics and laypersons have turned their attention to them. The popular press has served to reveal the scrolls to the public, but often with misinformed and sensational approaches. Such sensationalism is unnecessary, however: the scrolls are, in their own right, astounding and spectacular. For example, the scrolls feature the world's oldest extant Bible (i.e., Old Testament; the scrolls predate New Testament writings), which is more than 1,000 years older than the Masoretic textual tradition of the medieval period. Before the discovery of the scrolls, scholars had used medieval manuscripts, including the Leningrad Codex (circa AD 1008) and the Aleppo Codex (circa AD 925), for much



of their understanding of the Old Testament. We must keep in mind that the translators of the King James Version had access to these medieval codices, and not to the much older DSS Bible.

Additionally, the scrolls reveal much about Jewish history during the decades before Jesus' life and ministry; the scrolls have considerably increased our knowledge of the development of Hebrew and Aramaic; they disclose a great deal of information regarding archaic orthography (spelling practices), morphology (the form of words), and paleography (handwriting); and they show us what the Old Testament looked like during the final decades that preceded Christianity.

Since becoming a member of the International Team of Translators of the DSS in January 1994, I have studied the scrolls in a sophisticated and secure, high-tech vault located deep in the basement of the Shrine of the Book, the Israeli Museum, Jerusalem. The scrolls have been the major focus of my professional research; thus, I have accumulated numerous files and notes regarding various puzzles and mysteries associated with them.

### Puzzles, Mysteries, and Enigmas

Certain scrolls present unsolved puzzles and enigmas. For example, one scroll comprises cryptic texts, or texts that are written in code. Another presents a mysterious text that is written backwards, probably to conceal the text's meaning to the casual reader. Yet another is a composition written on a copper scroll that details the whereabouts of massive hidden treasures of gold, silver, spices, and precious objects. Another scroll oddly features some words written in red ink, rather than the standard black ink. A few scrolls replace the holy name Jehovah with four dots or present the word in paleo-Hebrew, an ancient form of Hebrew, possibly to protect this name against improper utterance. And many scrolls are biblical-like in character, and yet they are not part of our Bibles.

The scrolls, as well, present many questions that have perplexed scholars since their discovery in 1947. Did Jesus Christ at one time live among the Jews who owned the scrolls? Was he their "Teacher of Righteousness"? Did John the Baptist dwell and study with the scrolls' owners? Did that group of Jews have a Bible that consisted of numerous books beyond those belonging to our present Old Testament? That is to say,

were the Temple Scroll, Reworked Pentateuch, Enoch, Noah, Beatitudes, and other scrolls part of their authorized canon of scripture? And do these texts hold religious authority or significance for Judaism, Christianity, and others religions today? All of these items, and many more, comprise the puzzles and mysteries of the scrolls. In this brief essay, I will examine a handful of such puzzles that are associated with the DSS Bible.

### Loving or Fearing God?

A single word variant in Deuteronomy 8:6 changes the way we understand why we should keep the Lord's commandments. The King James Version of the Bible, based upon medieval Hebrew manuscripts, reads, "And you shall keep the commandments of the LORD your God, by walking in his ways and by *fearing* him" (Deut. 8:6, emphasis added). According to this passage, God's children are to keep his commandments by "walking in his ways" and "fearing him," or in other words, fear of God is a guiding principle. However, a copy of Deuteronomy from Qumran Cave 4 (Qumran is the archaeological site that yielded the scrolls) presents an important variant reading: "And you shall keep the commandments of the LORD your God, by walking in his ways and by *loving* him" (4QDeut 8:6, emphasis added). Love and fear are two very different emotions and they present two distinct motivations for keeping God's commandments. Love, as we know, is a much more powerful force (1 Cor. 13).

The DSS copy of Deuteronomy provides a different view of the God of the Old Testament, who is often portrayed as strict or severe when compared to Jesus Christ and his teachings of love in the New Testament. But which reading is correct, fearing or loving? This remains a controversial point.

There are many other examples of textual variants between the scrolls and the medieval biblical manuscripts.

### Red Ink Passages

Scribes consistently used black, carbon-based ink, often prepared from the soot of oil lamps, when they copied the words of the Bible onto the leather scrolls. But a scribe used red ink in a number of passages in one copy of the book of Numbers (4QNum-b; Num. 20:22-23; 22:21; and others), and another scribe utilized red ink in



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specific passages in Psalm 103. This seemingly inconsistent use of red ink is perplexing. Scholars theorize that the red ink marks a passage to be read in the synagogue or another liturgical setting. But if this was the case, why weren't other well-known liturgical passages also written in red? Red ink remains a mystery.

### Surrogates for the Divine Name *Jehovah*

The name *Jehovah* (Hebrew YHWH), was and is the most sacred of deific names to adherents of Judaism. The Qumran writers and scribes often presented Jehovah in unique ways, employing various surrogates when writing it (i.e., the Hebrew equivalent of the name) on the scrolls. For example, they occasionally used four dots instead of the name Jehovah in a number of biblical texts, including Samuel and Isaiah. To illustrate the idea of four dots with an English translation, I will present Isaiah 40:3: "Prepare ye the way of . . . , make straight in the desert a highway for our God."

In addition to the four dots, the copyists of some biblical texts, including Exodus, Leviticus, and Deuteronomy, wrote this divine name in paleo-Hebrew (an ancient form of Hebrew) characters, rather than the typical square (Jewish) Hebrew script. This would be similar to our printing the name, or title, LORD in a different font,



such as in the following illustration: "Prepare ye the way of the **LORD**, make straight in the desert a highway for our God."

Why did the DSS scribes use surrogates for the Divine Name? Perhaps to set it apart from other words in order to remind the reader regarding its sanctity; perhaps to protect it from erasure, because a Jewish directive prevented the scribes from erasing God's name from a writing material; or perhaps to prompt a reader lest he accidentally pronounce it while reading the scriptures (the Jews generally used substitute sacred names, such as Adonai, when reading scriptures out loud). Latter-day Saints have an analogous understanding that God's name is most sacred (D&C 107:1–4).

### The Enigmatic Temple Scroll—Was It a Biblical Text?

Many of the DSS' compositions, including a number of "parabiblical" texts, or texts that are Bible-like in character, were unknown to the modern reader prior to their discovery. The Temple Scroll, discovered in Cave 11, is one such parabiblical text. At over 28 feet in length, it is the longest of the scrolls. Its paleography dates it to between 150 BC and AD 1, although it may have been composed at a much earlier date.

This scroll is highly significant because it claims to reveal the temple that will be built in Jerusalem in the last days, or the eschatological period. The scroll examines various aspects of the temple complex and its construction and functions; it describes and provides the measurements of the sanctuary and its holy of holies, chambers and colonnades,

mercy seat, cherubim, veil, table, golden lamp, altar, and courtyards.

The architecture and structure of this temple is very different from Solomon's temple and the temple described in Ezekiel 40–46, in that the Temple Scroll describes three concentric courts. The middle court encompasses the inner, and the scroll details three gates on each of the four sides of the inner court, twelve gates total, each representing one of the tribes of Israel. The outer court encompasses both of the others and has twelve gates, just as the inner court has twelve. The three courts are symbolic to temple officers, workers, and worshippers of three levels of holiness. The innermost zone of the temple is the most holy, and as one moves outward, the zones (and the respective ordinances or rituals performed therein) decrease in holiness. This approach to hierarchical sanctity was also apparent in the Mosaic Tabernacle and Solomon's temple, but only the Temple Scroll reveals the pattern of concentric courts.

The Temple Scroll goes beyond the physical features of the temple to describe the ideal temple society and its covenant with God. The scroll characterizes sacrifices, purity regulations, and officers affiliated with the temple. It outlines laws relating to idolatry and apostasy, vows and oaths, priests, Levites, and sacrificial animals. Many of the laws in this text pertain to the ritual purity of the temple worshippers. The temple was to serve as a reminder of the awesome presence of God and the purity necessary to approach him. This eschatological temple, as set forth in the scroll, was to preserve a stricter ritual purity among God's people as the laws governing the sanctity of the edifice were more



restrictive than those pertaining to other Israelite temples, thereby lifting the entire level of the community to a higher state of purity.

An important question regarding this scroll is whether it was part of the ancient Bible. Did the Jews who possessed the Temple Scroll consider it to have canonical or religious authority, on par with the books of the Old Testament? Was

newly discovered psalms. Scholars are perplexed by the Great Psalms Scroll, from Cave 11, that was copied around AD 50. This famous scroll is similar to our biblical book of Psalms, although it presents a different arrangement or ordering of the psalms and it includes several previously unknown psalmic compositions. These include the “Prayer for Deliverance,” “Apostrophe to Zion,”

was lost from knowledge and was therefore excluded from our Bibles? The fact that these newly discovered psalms are presented on the leather scroll together with the canonical psalms, i.e., those psalms belonging to our Bible, has encouraged some scholars to speculate that the newly discovered psalms held the same authority as the biblical psalms. Nonetheless, this idea is not without

## Did the Jews who possessed the Temple Scroll consider it to have canonical or religious authority, on par with the books of the Old Testament?

it of equal scriptural value to other biblical books, such as Genesis, Leviticus, and Deuteronomy? Some scholars attribute significant religious authority to the Temple Scroll. Yigael Yadin argues that the scroll is a Torah or Law of the Lord.<sup>1</sup> Michael Wise maintains that the Temple Scroll was authored by the Teacher of Righteousness, a conspicuous character in a few of the scrolls, and represents an eschatological religious law.<sup>2</sup> And Hartmut Stegemann sees the Temple Scroll as a sixth book of the Torah, originating before the establishment of the community of Qumran.<sup>3</sup> These views represent some of the opinions regarding the Temple Scroll's relationship to the Bible and its religious value.

### Newly Discovered Psalms—Did They Belong to the Ancient Bible?

The questions regarding canonical authority and the Temple Scroll also apply to other newly discovered parabiblical or apocryphal scrolls, such as the book of Enoch or

“Hymn to the Creator,” and others. This Psalms scroll also includes Psalm 151, already known to exist in the Septuagint (the Greek translation of the Bible), but lacking in the Hebrew Bible. A portion of the “Hymn to the Creator” reads,

The Lord is great and holy,  
the Most Holy for generation  
after generation.

Majesty goes before him,  
and after him abundance  
of many waters.

Loving-kindness and truth  
are about his face;  
truth and judgments and  
righteousness are the  
pedestal of his throne.

He divides light from obscurity;  
he establishes the dawn by the  
knowledge of his heart.<sup>4</sup>

This psalm reads like the ancient psalms belonging to the Bible; it was written in a form of biblical poetry called parallelism, where each set of two lines parallel, or correspond with, each other. Did David or another inspired writer author it? Did it belong to the ancient Bible but for some reason it

controversy. As a matter of interest, three well-known scholars—Martin Abegg, Jr., Peter Flint, and Eugene Ulrich—include these psalms together with traditional biblical psalms in their popular work, *The Dead Sea Scrolls Bible: The Oldest Known Bible*.<sup>5</sup>

### The Beatitudes—Did They Belong to the Ancient Bible?

Qumran Cave 4 yielded a fascinating text called the Beatitudes. This composition reminds readers of Jesus' beatitudes, delivered in the Sermon on the Mount (Matt. 5:3–11), because of its repeated use of *Blessed* to open certain clauses. In Beatitudes, Wisdom is personified as a woman, and those who hold fast to her are blessed. A portion of Beatitudes reads,

Blessed are those who hold to  
her [Wisdom's] precepts  
and do not hold  
to the ways of iniquity.  
Blessed are those who  
rejoice in her,  
and do not burst forth  
in ways of folly.



Blessed are those who seek  
her with pure hands,  
and do not pursue her with  
a treacherous heart.  
Blessed is the man who has  
attained Wisdom,  
and walks in the Law of  
the Most High.<sup>6</sup>

In addition to the repetition of *blessed*, it should be noted that this text, as Psalm 151, was written in parallelism. In Beatitudes, the parallelisms sometimes have antithetical features, or contrasting thoughts, such as wisdom versus iniquity in lines 1 and 2; or pure hands and treacherous heart in lines 5 and 6. In fact, an overview of the lines reveals that Wisdom's precepts, rejoice, and pure hands are corresponding elements; and iniquity, folly, and treacherous heart also correspond. The last two lines provide a summary of how an individual actually attains the lady called Wisdom—by “walk[ing] in the Law of the Most High.”

These beautiful and inspired Beatitudes remain a puzzle. Were they once part of an ancient Bible together with Psalms, Proverbs, Ecclesiastes, and other books belonging to the biblical wisdom literature genre? Did the ancient Israelites, or Jews, consider them to be canonical and to have religious authority?


Beyond the Temple Scroll, newly discovered psalms, and Beatitudes, there are many other scrolls that may or may not have had canonical authority, including the book of Noah, Testament of Levi, Heavenly Prince Melchizedek, Elisha Apocryphon, New Jerusalem texts, Words of the Archangel Michael, book of Jubilees, book of Enoch, Words of Moses, and others. Were these compositions once part of the biblical canon of the Jews who owned them? Did they have the same scriptural authority as the books of Genesis, Exodus, Leviticus, Isaiah, and other books of the Old Testament? And how should we view them today?

### Esoteric Scribal Marks in Biblical Scrolls

The scrolls reveal much regarding the production of biblical scrolls, the manufacture of papyrus and leather, the use of ink, scroll lengths, sheet dimensions, columnar and marginal dimensions, patching and stitching repairs of worn-out scrolls, and the linen thread that tied the pieces of parchment together. The scrolls also disclose data regarding scribal techniques and approaches, including correction and erasure procedures when the copyists made errors while copying; paragraphing indentations, which indicated sense or thought units; and vertical and horizontal rules and guide dots that helped copyists maintain orderly and straight lines as they wrote or copied the text.

Additionally, there are approximately seventy-nine different scribal signs or marks located in the scrolls' margins or columns or between the lines of texts. Many of these signs possess identifiable meanings or interpretations; for instance, some

scribal signs indicate sense or thought units (like our chapters or verses), while others point to corrections to the readings. But several marks remain mysterious to the modern reader. For instance, the Great Isaiah Scroll includes X-shaped scribal marks, a hat-shaped symbol, a Z-shaped symbol, a circular symbol, and others.

In sum, the DSS comprise a magnificent library that includes the world's oldest Bible. These ancient, biblical books stand as a witness for the antiquity of the scriptures and the significance of God's word to the Jews who owned them. It is the Old Testament, of course, that is the first testament of Jesus Christ; it reveals his mortality, atoning sacrifice, second coming, and millennial reign. Yet, for all it teaches us, this ancient Bible still presents a number of puzzles and mysteries that remain unsolved. Perhaps additional scroll discoveries will help us solve these and other mysteries that have arisen from the ancient world of the Bible. 

1. Yigael Yadin, *The Temple Scroll* (3 vols.; Jerusalem: IES, Institute of Archaeology of the Hebrew University of Jerusalem, and the Shrine of the Book, 1983), 1:390–92, 396–97.

2. Michael Wise, *A Critical Study of the Temple Scroll from Qumran Cave 11* (Chicago: Oriental Institute, 1990), 167.

3. See Hartmut Stegemann, “The Origins of the Temple Scroll,” *Congress Volume Jerusalem* (VT Sup 40; Leiden: Brill, 1986), 235–56; and more popularly, “Is the Temple a Sixth Book of the Torah—Lost for 2,500 Years?” *BAR* 13 [1987], 28–35).

4. Translation by Vermes, *The Complete Dead Sea Scrolls in English*, 306.

5. Martin Abegg Jr., Peter Flint, and Eugene Ulrich, *The Dead Sea Scrolls Bible: The Oldest Known Bible*, Harper, San Francisco, 1999.

6. Translation by Vermes, *The Complete Dead Sea Scrolls in English*, 424.



# The Fruits of Their Labors

## Professor Collects Polish Folk Art

Walter Whipple  
Germanic and Slavic Department

I began collecting Polish folk art in November of 1991, almost at the halfway point of our family's missionary service in Poland. This would be the first holiday season in the renovated mission home, and our nine-year-old daughter, Elisabeth, mentioned to me that we had no Christmas decorations. On our way home from her school one day, we stopped at the Polart shop in Warsaw Old Town, where we encountered a dazzling



Whipple and his violin-making mentor, Franciszek Mardula.

array of wood carvings painted in brilliant colors. I let Elisabeth choose a nativity, and I bought it.

I had seen this type of art in Zakopane, where I served an apprenticeship to a violin maker in 1983–84 while on sabbatical from Rockford College. But because it didn't directly pertain to violins, I had paid it little attention.

This time, however, I was drawn to it. The colors and the details intrigued me. Over the course of the ensuing months I found myself going back several times to the Polart and buying a piece or two. When Pani Lucyna, the sales lady, noticed my budding interest, she began to advise me on which were the better carvings. I decided I would eventually purchase ten pieces—one each from the ten foremost folk artists—and call it quits. But I didn't or couldn't quit.

I visited the Ethnographic Museum in Warsaw and noticed works by some of the same artists I had collected. I took note of where they lived and began to look them up, one by one, on my way to or from zone conferences. These artists soon became my friends. I would occasionally purchase something they had ready. We would discuss Bible stories for which I didn't have carvings. This led to commissions.

By the time our mission was over in July of 1993, we had collected about 200 carvings, as well as a few glass paintings. Most of these I acquired directly from the artists, although I would continue to visit Pani Lucyna and make purchases from Polart.

There were four principal regions I visited. The first was Zawidz Kościelny, which is between Warsaw and Bydgoszcz, and only three kilometers off the main highway on which I frequently traveled. First I visited



Whipple and two study abroad students, Jacob Colvin and Nathan Risley, talking to Antoni Baran.

Konstanty Marcinkowski, the village barber, who himself was a sculptor. As he cut my hair, he would inform me of the state of folk art in that region. He was too busy cutting hair to carve much, but I acquired two or three pieces from him nevertheless. He told me where to find Jan Krajewski and Stanisław Dużyński, who lived about a quarter mile

The missionaries in Bydgoszcz always asked if they might peer into the car trunk when I arrived for a zone conference. Those who appreciated this folk art commended me, while the others must have thought I was a little strange.

My next adventure was to find Waclaw Suska, the creator of two or three pieces I had purchased at the Polart shop. I noted that he lived in Dąbrówka near Siedlce. I consulted the auto drivers' atlas and found about a hundred listings for villages or areas named Dąbrówka, so I picked the one closest to Siedlce and drove there on a sunny fall afternoon. Nobody knew Waclaw Suska, so I was obviously in the wrong Dąbrówka. Shortly thereafter I happened to meet Stanisław Suska, Waclaw's youngest child, and inquired where his father lived. As it turned out, the Dąbrówka I wanted was not listed on the map. It was not even an incorporated village, but simply a cluster of small cottages at the edge of a grove of birch and pine trees.

Waclaw Suska was 70 when I met him. Several years previously he had had a stroke which curtailed the movement of his right hand. Thus he rarely carved. When he found out that the purpose of my visit was to shake the

## [Folk artists] intuit the fundamental and eternal principles of art, following the divine impulse to create something beautiful.

down the road. Dużyński had a small farm, which was his principal livelihood, and had taken up wood carving as a hobby. I purchased everything he carved in 1992 and the first half of 1993. Krajewski's pieces were much more in demand, especially by German tourists, so I was not able to acquire quite as many pieces from him. Although these two artists were friendly neighbors, they were artistic rivals, so I had to be diplomatic and tactfully deflect the question when one would ask me what I thought of the work of the other. Krajewski's health does not permit him to carve any longer, and Dużyński has passed away. I am particularly fond of the works of both of these artists, many of which I saw in the making.

golden hand that had produced the carvings I owned, we became instant friends. He introduced me to his older brother, his youngest son, two sons-in-law, and a cousin, all of whom were talented artists. Waclaw was delighted



Whipple and Bolesław Parasion display Parasion's rendition of one of the 14 stations of the cross, a task which took him about 5 years to complete. They are all mounted on the walls of his church in Cyców.

that someone appreciated his art to the degree that I did, and he worked feverishly to supply us with carvings in the remaining nine months of our mission. I feel very privileged to be the custodian of his twilight flourish.

The third group of artists live in Zakopane in southern Poland, just a few kilometers north of the Slovak border in the Tatra Mountains. This is where I had spent a year making violins. Zakopane is also a center of glass painting.






Three examples of Polish folk art show the variety of what some consider the most comprehensive collection of such art in the US. Above: Bolesław Parasion is pictured with his triptych "The Seven Days of Creation." Upper-right: Bronisław Bednarz. Lower-right: Tadeusz Szulc with "The Last Supper."



I met Ewelina Pęksowa, who is considered by many to be the premier glass painter in the world. She was reluctant to sell her paintings, but we managed to acquire one or two. Almost next door to my violin-making mentor lived Władysław Walczak-Baniecki. He was generous and accommodating, and we were able to acquire a good number of paintings directly from him, in addition to the ones we had purchased at Polart. Bronisław Bednarz, who recently died at age 80, was both a glass painter and a sculptor. His large bas-reliefs are especially impressive. He worked with a handicap, having lost his left hand at the wrist during WWII.

Finally, in the last few weeks of our mission, my son and I visited Bolesław Parasion and Roman Śledź, both of whom live in neighboring villages between Lublin and the Ukrainian border in the least populous part of Poland. Since the end of our mission, we have continued to acquire works from these two masters. In the summers since 2002, when I have directed BYU Study Abroad programs in Lublin, I have made a side trip each year to visit these two artists. Mr. Śledź has created several pieces for me—from my wish list of Old and

New Testament subjects—and has lately been sculpting stories from the Book of Mormon. Although he is Catholic, he has read the *Księga Mormona* and selected some of his favorite stories, such as the Brother of Jared and the finger of the Lord.

Collecting folk art and coming to know the artists have been fulfilling experiences for me. These artists are mostly farmers who create beauty when their fields lie fallow in the winter and they have free time. They are self-taught. While they do not know the vocabulary of the art critic, they have an innate sense for what they are doing. They intuit the fundamental and eternal principles of art, following the divine impulse to create something beautiful. To paraphrase Bela Bartok's comment about folk music, folk art is not an inferior form of art. I feel privileged to have become acquainted with so many good people, and to be the custodian of some of the fruits of their labors. 

## Recent Humanities Alumni Events



Dr. John Hall, Professor of Classics, shares information about the ancient Etruscan culture with Dallas Humanities alumni and friends.

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On April 11th, Dr. Alvin Sherman, Spanish and Portuguese Department chair, talked to alumni and friends about the Spanish and Portuguese programs offered in the College of Humanities. They rounded out the day's event by attending the BYU Ballroom in Concert production, "Viva España," in the Marriott Center

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"Democracy: BYU Style" was the theme of a program by Dr. Gary Hatch, Professor of English, in the Denver area on May 2. Dr. Hatch specializes in the history of rhetoric and rhetorical criticism, and he lectured on how rhetoric relates to democracy. Following his lecture, he moderated a forum on democracy from LDS perspectives, with three Humanities alumni as panelists.

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On Friday, May 15, the "Education in Zion" gallery in the JFSB was open in the evening exclusively for Humanities alumni and their guests. Tour guides were available to answer questions and refreshments were served.

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Dr. John Hall, Professor of Classics, presented a program on the ancient Etruscans at the home of Barbara and Bill Benac in Dallas, Texas, on February 19th, in conjunction with an Etruscan exhibit at Dallas's Meadows Museum. Humanities alumna and Meadows Museum docent, Barbara Benac, also shared some insights on the Etruscan exhibit and offered guided tours to Humanities alumni and friends. On February 21st, Dr. Hall presented a seminar entitled, "Early Christian History: The Calamitous Road to Nicea" to a group of over 150 Dallas-area Humanities alumni and friends.

Dr. John Hall and Barbara Benac, Humanities alumna who hosted the Dallas event.







Alumni discuss the BYU production of “Macbeth” and various film versions during the event on April 3.

On April 3rd, over 50 alumni from the Provo and Salt Lake City area attended a “Macbeth” event in the Joseph F. Smith Building auditorium. Dana Glenn and Catherine Cowan, two students from Dr. Brandie Siegfried’s “Shakespeare and Film” class, presented a discussion of the recent BYU production of *Macbeth* and discussed various film versions. Alumni also shared resources for introducing Shakespeare to young audiences.

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## Alumni Careers Part 2: Time to “Lay Down the Law”

In our last issue, we asked to hear from Humanities alumni who have gone on to careers in business or finance, and many of you responded with delightful and thoughtful stories on the value of your Humanities degree. (It isn’t too late to still respond.) We’ll be sharing some of those stories on our website and in an upcoming issue of the magazine. This month we’d like to hear from Humanities alumni who have gone on to careers in law. How did your Humanities major assist you in being admitted to law school? How have your Humanities classes helped you in your practice? What advice would you give to students who are considering a similar career path?

*Send your responses to Carol Kounanis at [cek@byu.edu](mailto:cek@byu.edu) or 4019 JFSB, Provo UT 84602-6704.*

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## Upcoming Humanities Alumni Events

- ☛ Upcoming events are now listed on our website! Look on the College of Humanities website under “Alumni” and click on “Upcoming Events” to see what’s happening on campus and around the country for Humanities alumni.
- ☛ “Poetry and Popcorn on the Plaza” will be the featured June event at the JFSB. Humanities faculty will share their poetry in the beautiful outdoor setting of the inner courtyard by the fountain. Emeritus faculty member, Linda Hunter Adams will present “Print Media: Past, Present, and Future” in July. Check the aforementioned web page for information on these and other upcoming events.
- ☛ Humanities alumni who will be here for Education Week are invited to the Humanities Alumni “Reflections from the Rooftop” Reunion, Tuesday, August 18 from 6:00 to 9:00 p.m. on the fourth

floor of the Joseph F Smith building. Come reconnect with fellow alumni and faculty past and present. Tours of the building and the Education in Zion exhibit will be offered.

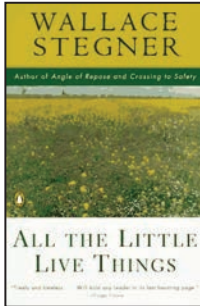
- ☛ If you live in the Chicagoland area, mark your calendar now for the September 20th event at the Naperville Stake Center. Dr. Eric Eliason, Professor of English, will share his fascinating experiences as an Army chaplain in Afghanistan and the Philippines and will discuss how those experiences relate to his research in folklore and literature.
- ☛ On November 7th, Dr. Daniel Peterson, Professor of Arabic, will discuss Islamic culture and beliefs in a presentation for Humanities alumni and their guests in the Dallas area.

*For information on any of these events, contact Carol Kounanis at [cek@byu.edu](mailto:cek@byu.edu) or 801 422-8294.*



# books

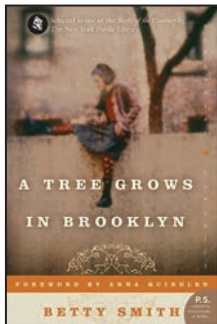
## that made a difference



**Kiri Price-Reeves**  
Sandy, Utah  
English, 1999

*All the Little Live Things* by Wallace Stegner

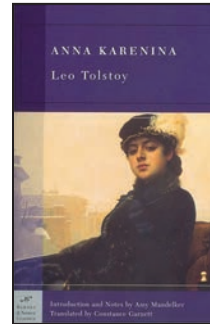
I was sixteen when I discovered this gem by Stegner. It was the first novel of required-reading caliber I had read that wasn't on my required-reading list. I fell in love with the life insights lurking beneath the beautiful imagery. But more importantly, reading it showed me that I had developed good taste in books. I realized that I could tell whether or not a book was well crafted without waiting for someone else to tell me in an English class. It gave me the confidence to seek out books on my own.



**Emily January Petersen**  
Kaysville, Utah  
English, 2001

*A Tree Grows in Brooklyn* by Betty Smith

As a young girl, I enjoyed listening to my grandmother's stories of her childhood as the daughter of Spanish immigrants. She spent many years living in a chicken coop and wearing hand-me-down clothing made from flour sacks. So when I picked up Betty Smith's novel based on her own meager childhood, I found the stories familiar and dear. This novel is one I have reread just for the pure joy of reading.



**Natalya Skousen Brown**  
Chester, Montana  
Linguistics, 2004

*Anna Karenina* by Leo Tolstoy

My mother gave me *Anna Karenina* after my mission. I read it then, but it didn't change my life until I later took Russian Lit with Michael Kelly at BYU. The lesson I learned there from this book applied directly to my life and my happiness. With this book, Dr. Kelly introduced the idea of prosaic versus romantic life—*prosaic* meaning simple, and *romantic* meaning passionate. We spoke of Anna's thirst for passion, and her betrayal of her unhappy marriage to acquire it. Her guilt and desires create a schism in her that leads to suicide. We contrasted her with Levin, a landowner who is tongue-tied around his ladylove, Kitty, but who eventually marries her to start a normal family life.

I especially remember the harvesting scene, which Dr. Kelly presented as an example of prosaic happiness, where Levin goes out to swing a scythe with his peasants. Tolstoy describes perfectly Levin's muscle pain as he first starts out, then the settling into the rhythm of the swing, and the peace Levin feels through honest physical labor. It is still a vivid picture in my mind.

After that semester of studying *Anna Karenina*, I lived more gratefully. I have many times since then felt prosaic happiness—while being with my family, while observing nature, while in the temple. Prosaic happiness is abundant and filled with peace. *Anna Karenina* did indeed change my life.

Let us hear from you! Tell us about a book, or several books, that made a difference for you. Please include your name, your major, year of graduation, and current city of residence, with a short write-up about the book's influence on you. Please e-mail [ron\\_woods@byu.edu](mailto:ron_woods@byu.edu)

# why we choose to *give*

*T*hrough my work for the College of Humanities, I have learned what I never understood as a student—how much others have to give in order to provide everyone who studies at BYU the wonderful, life-shaping opportunities enjoyed by students. The needs are great and the investment is critical as the study of the humanities creates whole, feeling, thinking human beings who can communicate and express themselves. That's an investment that never depreciates, declines, or disappears.

My husband and I are so proud and happy to offer even a small help to the hundreds of busy humanities students who come and go through their glorious new building. We hope our donations say, "We think of you. We remember you. We were here, once, where you are now, and we thought hard and worked mightily and were thrilled and afraid, too. We wish great things for you." We are so pleased to give to the college and to the students we love. It is an investment with great expectations.

*Suzanne Kershnik*



Dean Rosenberg, Athelia Woolley, and Suzanne Kershnik at the unveiling of a print of Brian Kershnik's painting, "The Nativity." The painting was donated to the college by the Kershniks and hangs in the JFSB.

## how I have been

## *blessed*



*T*o the Humanities college donors—thank you for your generous donation for my Humanities college scholarship. With your help, I have been able to focus on my studies more and worry about the financial strain of college less. This is quite a blessing, and with the current economic problems in the world, I am especially grateful for your generosity. I am currently studying in Israel at the BYU Jerusalem Center, a junior studying Humanities with an Art History emphasis. With your help, I have been able to learn and grow so much this semester and my life has already changed from the experiences I've had. I thank you greatly for the part you have played in allowing me the financial help I need to help me grow academically and spiritually.

*Miriam Deaver*

*Humanities major*

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