



Newsletter of the THOMAS MORE COLLEGE of LIBERAL ARTS

COMMUNITAS

Fall 2018

CELEBRATING 40 YEARS

“Is it fanciful to dream of a Thomas More University in some English-speaking country or to suggest that students who followed its curriculum would be happier, better adjusted, more integrated citizens than their less fortunate contemporaries?” So wrote the wise old English Jesuit, Fr. Bernard Bassett, just over a half century ago. Bassett himself was a descendant of St. Thomas More. He looked with longing for the spirit of St. Thomas More to rekindle the flames of his declining society. It is telling that he saw that restoration coming through education. It is even more moving to think that he looked across the ocean to a country other than his own to take up the cause.



Shortly after Bassett wrote his words, Peter Sampo was drafting notes for his vision of a new college. Two pages of rough typescript form one of the oldest founding documents in the College archives. Dated to the winter of 1977-78, the paper is filled with a clear vision of what a Catholic College should be: “The first purpose of the curriculum is knowledge which results from contemplation. Knowledge of this type is necessary for true human action.” Never envisioned as an intellectual community dedicated simply to the classroom, the College would articulate its plans over the subsequent months and take on expressions of high and noble purpose: as one early letter put it, its mission would be “to defend the Faith successfully and thereby restore western civilization, of which the Faith is the founder and core.”


Over this anniversary year, the students, staff, and faculty of Thomas More College are reading many of the early letters and documents surrounding those earliest years of the College. Driven by a sense of urgency,

the founders saw the abandonment of identity and purpose at once ardent Catholic colleges burning out the very soul of Catholic higher education. Yet it was not just education that was at stake, but the future of all human order: “Our work is with young men and women in an attempt to restore the Classical and Christian roots of our civilization. Too many educators—public and private—have attempted to cut off our society from its own principles, and in too many instances they have succeeded. The result has been to sow confusion in the minds of our youth about their religion, their culture, and the very meaning of their lives.”

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COMMUNITAS
A community newsletter

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ARMA VIRUMQUE CANO: A REFLECTION ON THE COLLEGE'S COAT OF ARMS

By Dr. William Fahey, President

Each August the College Council opens the academic year by reflecting on the College mission statements. Mission statements, of course, can be dismissed as a '90s fad, but in a way, mission statements have a hoary antiquity. Consider that passage from book six of Virgil's *Aeneid*. Towards the end of Aeneas's visionary tour of the past and the future, he and the reader hear those famous words:

*tu regere imperio populos,
Romanae, memento;
hae tibi erunt artes:
pacisque imponere morem,
parcere subiectis,
et debellare superbos.*

Remember, Roman, that for you it is to rule earth's people by your civilized power. These are your arts: to establish the rule of law with resolve and to spare the conquered, but to battle down the proud.

Other classical texts present long verbal and visual images of a community's mission. Here, I have been recently reminded of the image of the Just City that our freshmen contemplate with Plato in the *Republic*. Or more mysterious: the images on the shield of Achilles or those on the shield of Aeneas.

So, with my mind fixed on the way images can help us move from conflict to peace, from chaos to order, from ignorance to knowledge, I put forward the shield of the College as a way to contemplate the mission of this College.

The Crest of the College represents our arms—*arma verumque cano*.

A coat of arms was designed to identify a person, family, or community on the field of battle or amidst other contests of life. Through the symbolism of colors, shapes, and

images, a coat of arms tried to express the self-understanding of those who stood behind the arms: what was their character, their dreams?

In the traditional language of heraldry, the description—the blazon—on our coat of arms would read thus:

On a field of gules (red), an engrailed chevron sable (black) and three escalloped shells, two and one, or (gold).

On a chief sable (black) between two swords or, the Mystical Rose gules barbed vert (green).

The Rose is flanked by two gold swords—they stand the swords of Faith and Reason, the spiritual and the temporal, the *intellectus* and *ratio*, the contemplative life and the life of action—things brought together in the life of Thomas More and proposed to our College as worthy objects to pursue.

Note the two swords are drawn, protecting both flanks of the rose. And what is this rose? Is it the Tudor Rose that represents worldly ambition? No, it is a mystical rose, representing the world transformed by the love and mercy of God.



One could speak of the symbolic meaning of the colors and the shapes, but I ask you to consider only one other object—the three escalloped

shells. These shells invoke the Sea and all that it means. They invoke the arms of St. James of Compostella and all that he stands for. They symbolize the determined wanderers and pilgrims of sacred and literary history, especially the great seafarers who crossed foreign lands in search of home: Odysseus seeking his Ithaka, who the Fathers of the Church saw as an image of the Christian life the *homo viator*, the pilgrim moving towards Jerusalem, itself a symbol of the New Jerusalem.

From the early Middle Ages to the Elizabethan Age, all men and women were seen as travelers en route to some higher destination. The student and scholar, in particular, understood themselves as pilgrims, as the *homo viator*.

By trial and determination pilgrimage has come to be central to our pursuit of the Thomas More College mission. All must go to Rome—that is one shell. We urge our students to seek after at least two further shells: Auriesville; Our Lady's Shrine in Washington, D.C.; Compostella; St. Anne de Beaupre; Krakow; Jerusalem. There are many sacred destinations.

In some hidden way, these pilgrimages become the arms of all students, faculty, staff, and alumni of the College—arms for an age of crisis which we must carry to distant shores, in our daily ordeals, and especially on our hardest interior journeys.

When the class of 2018 departed, they left as a gift a new carved emblem of the College arms, embellished with details from St. Thomas More's own arms. The wooden panel proudly hangs in the entrance hall of the Library, a permanent reminder that while we love and call Thomas More College our home, we yet remain each one of us a *homo viator*—a pilgrim until our final home is manifest and we are all, *Deo volente*, merry together.

Leo Tolstoy's *The*

HIGHLIGHTS FROM THE CURRICULUM: COMPA



Respite Finem

By Dr. Amy Fahey, Teaching Fellow

As I prepare to teach “The Death of Ivan Ilych” once again, during the month the Church has dedicated to All Holy Souls, I am struck by how Tolstoy’s timeless novella yet speaks to our time, how it informs both our present cultural and spiritual crises and man’s perpetual wrestling with suffering and death.

Tolstoy’s title and opening suggest that instead of giving us a *biography*—a writing about a life—he will give us a *thanatography*—a writing about a death. Tolstoy immediately upends our narrative expectations with this title: we know, even before reading a word of the story, that our protagonist is dead. What the reader learn through a title, Ivan Ilych’s two “closest acquaintances” (for he has no friends) learn through a newspaper notice “surrounded by a black border.”

After learning of Ivan Ilych’s death, the reader is given a chronicle of his life, which “had been most simply and most ordinary and therefore most terrible.” As a young insouciant lawyer, Ivan Ilych acquires a pocket-watch medallion inscribed with the words *respice finem* (think of the end). The invitation to consider one’s end is suppressed by Ivan Ilych as he moves through a life of

dissimulation and moral indifference:

“[H]e had done things which had formerly seemed to him very horrid and made him feel disgusted with himself when he did them; but when later on he saw that such actions were done by people of good position and that they did not regard them as wrong, he was able not exactly to regard them as right, but to forget about them entirely or not be at all troubled at remembering them.”

Given the prevailing culture of moral amnesia in Ivan Ilych’s world (sadly, all too familiar), the reader is not surprised when his “death blow” comes through something as pathetic as an injury sustained falling from a ladder while hanging curtains for his vain, socially grasping wife. We sense his oppressive loneliness as he confronts death without any human compassion or consolation: “[H]e had to live thus all alone on the brink of an abyss, with no one who understood or pitied him.”

Without an understanding of the Incarnation, Ivan Ilych is unable to translate the abstraction of death into a personal reality. He understands the logic of the syllogism he had learned in school: “Caius is a man, men are mortal, therefore Caius is mortal.” But “he was not Caius, not an abstract man, but a creature quite, quite separate from all the others. He had been little Vanya, with a mamma and a papa. . . .”

Ivan Ilych also cannot reconcile the ordinariness of his life with the intensity of the pain and suffering he now must endure. He is on the brink of despair, and in his final agony he spends three whole days screaming: “Oh! Oh! Oh!” he cried in various intonations. He had begun by screaming “I won’t!” and continued screaming on the letter O.”

Through his protracted suffering, though, he comes to see the profound misdirection of his life. He is full of regret for his past actions and pity for those surviving souls—his wife, his son—who have not been similarly freed from spiritual paralysis.

These final moments of the story reveal that, in fact, the entirety of Ivan Ilych’s life had been a kind of death. When Ivan Ilych confronts this awful truth, he can enter into eternity and finally begin to live. “And suddenly it grew clear to him that what had been oppressing him and would not leave him was all dropping away at once from two sides, from ten sides, and from all sides.”

Witnessing Ivan Ilych’s final moments of clarity and grace, we as readers catch a momentary glimpse of that true life which commences beyond the grave. In a paradoxical way, then, Tolstoy’s “thanatography” ultimately turns out to be the only authentic “biography.”

In a world that largely ignores the reality of death and denies the possibility of meaningful suffering, “The Death of Ivan Ilych” stands as a reminder that suffering can be a tremendous gift, a vehicle of self-knowledge and grace. Likewise, the modern protagonist like Ivan Ilych stands as a powerful witness to the dignity of simple, ordinary, flawed men and women. Modern fiction compels us to be interested in these outwardly unremarkable lives not as abstractions but as living realities, reminding us that some of the most gripping and redemptive dramas occur not in the corridors of power, privilege, and prestige, but in the hearts and minds of individuals whom the world deems insignificant. In this respect, at least, much of modern fiction is inherently Christian.

Several years ago in his homily for All Saints’ Day, Pope Francis also urged the faithful: *respice finem*. “Let us think about the passing away of so many of our brothers and sisters who have preceded us, let us think about the evening of our life, when it will come. And let us think about our hearts and ask ourselves: ‘Where is my heart anchored?’”

Each of us—our entire Church, and all of humanity—needs to confront this question with urgency, and Tolstoy’s powerful novella helps us to do so.

Death of Ivan Ilych

NION REFLECTIONS BY A FELLOW & AN ALUMNUS



The Narrow Way

By Carley Cassella '15

Most Thomas More College students will be familiar with phrases such as, “The unexamined life is not worth living,” and “*Memento mori*,” and “Remember, man, that thou art dust.” They will have read Montaigne’s *To Philosophize is to Learn How to Die* and the meditations of their Godly patron, St. Thomas More, on death. In reading these works and pondering their meaning, students are learning not to be morbidly fixated on their corporeal end, but to be detached from the world so as to live life and approach death united to Christ. This reflection on the last things is crucial to all men, for no moment is of higher significance in a human life than the last. To be unprepared for that moment is to gamble with eternity.

The protagonist of Leo Tolstoy’s novella, “The Death of Ivan Ilych”, finds himself unprepared for the end of his life and, therefore, in the worst situation for a human being. The story takes us deep into the mind of a man whose only concerns had been for comfort, wealth, and social standing, until he is forced to face an untimely death and the horror of reflecting on his unworthy life. Caught in this snare, Ivan Ilych’s final days are consumed by the physical and mental

anguish of a faithless, doomed man, loved not even by his family.

The story opens just after Ivan’s death where his colleagues at the law office discover the death notice in the newspaper. Their reactions are less than mournful. Each man in the room, hearing of the death, thinks contentedly to himself, “Well, he’s dead but I’m alive!” This sentiment is the antithesis of pious reflection, almost a mockery of that well-known warning from a Capuchin crypt in Rome: “What you are, we once were; what we are now, you shall be.” Ivan’s colleagues are men wholly unaccustomed to self-reflection and consideration of the immortal soul.

Ivan, himself, was one such man while he lived. Tolstoy details the development of Ivan’s life from the youthful debauchery of law school, to the superficial power of a career in the courts, and to a marriage tainted by the undesired suffering of family life. Through all of this, Ivan does his best to maintain the proper levels of comfort and ease in his life by ignoring the unpleasant demands of his family, spending his time in work.

When Ivan receives his fatal wound and becomes aware that the horror he is approaching is none other than death, he feels he is an innocent man condemned. Yet, slowly he begins to doubt the rightness of his life. Between resistance and acceptance of the reality of his own moral culpability, Ivan struggles “as a man condemned to death struggles in the hands of the executioner.” What we witness, as the story develops, is the death of a man unwilling to be pruned by the hand of God, unprepared to be torn from the world.

Paradoxically, it is on Ivan’s deathbed that his life on earth reaches its crescendo and his story truly begins. Mere hours before his death, still struggling with the torturous feeling that he has been senselessly condemned to this horrific fate, Ivan feels a hard blow to his chest and his side, and it is then that he sees a light.

“[It] was like the sensation one sometimes experiences in a railway carriage when one thinks one is going backward while one is really going forwards and suddenly becomes aware of the real direction.”

In an instant, Ivan’s perspective flips. He comprehends that which had been hidden from him — the superficiality of his life. He had forgotten God and led his family astray. Ivan’s life had been, in reality, a spiritual death. But his bodily death, he now knows, will be a birth into new life.

This is where the story of Ivan Ilych truly begins. His death is but the prologue to an unending story. And his suffering, which had seemed utterly wretched, was in fact blessed in that it brought him to the light of conversion and redemption at the eleventh hour, when all had appeared dark.

Tolstoy writes, “He sought his former accustomed fear of death and did not find it... There was no fear because there was no death.” Ivan approaches the last moment of his life with joy. Knowing that that single moment is the beginning of eternity, he meets with death and finds in it no sting. The scene brings to mind the merciful declaration: “Today you will be with me in paradise.”

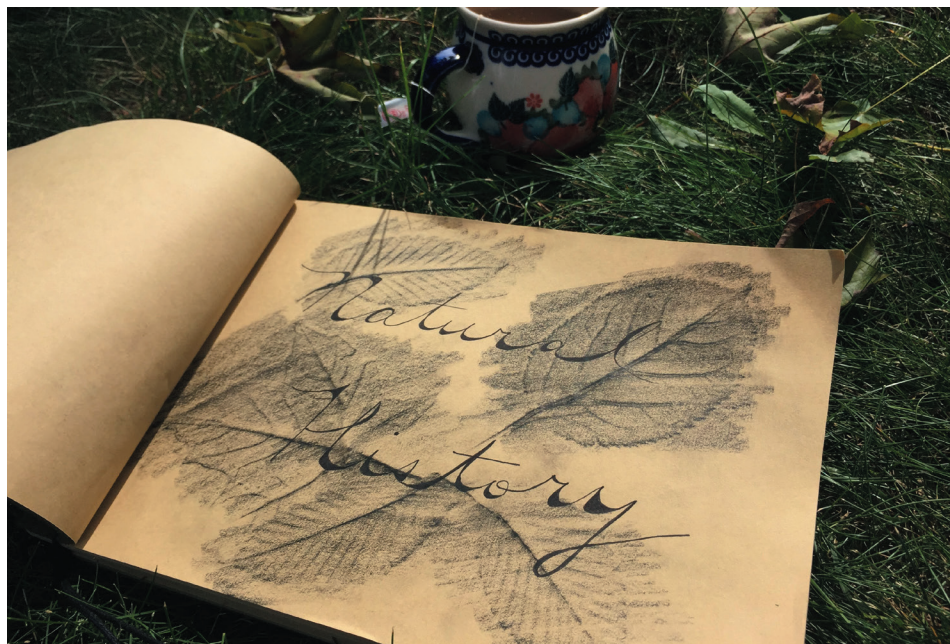
“To [Ivan] all this happened in a single instant,” says Tolstoy, “and the meaning of that instant did not change.”

To die is a difficult act, and the hour of death the great threshold which all men must cross. Ivan’s victory is won only through incredible pains, both physical and spiritual, and it reminds us to be vigilant — to watch and not be found asleep when the Master returns.

As St. Thomas More wrote while awaiting execution, we are called to “walk the narrow way that leadeth to life, To bear the cross with Christ; To have the last thing in remembrance...” Those who live by such precepts may hope to hear Christ’s words to them, “Well done, good and faithful servant.”

ON MATH A

DR. JOHN MCCARTHY AN



In Aristotle's introduction to his treatise on natural history, *The Parts of Animals*, he frames his inquiry into nature as part of a larger endeavor to become an "educated man." He states:

We only ascribe universal education to one who in his own individual person can judge nearly all branches of knowledge and not one who has a like ability merely in some special subject.

While no man can claim perfect expertise in every discipline, an educated man can form an adequate off-hand judgment in any discussion. Aristotle is often mistaken as a man who always kept his head in the rarified air of metaphysics. Yet the man began each morning learning mathematical proofs and spent considerable time cataloging such things as the skeletal structure of a crawfish. A well-rounded education enables us to pick up and learn different disciplines according to their own methods and principles.

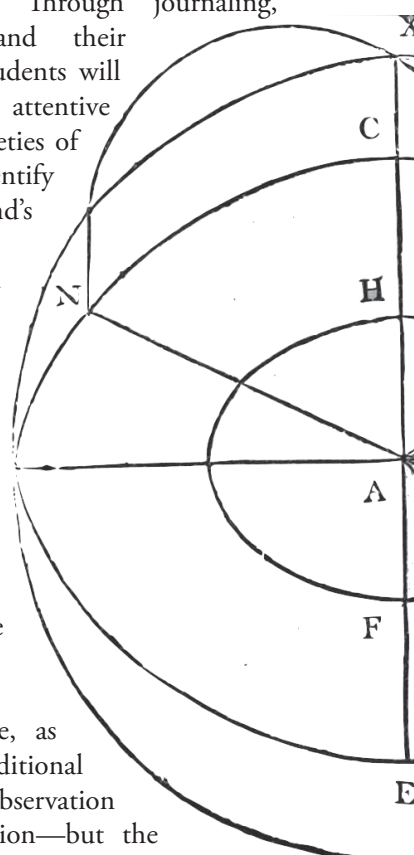
According to the traditional understanding of the quadrivium—arithmetic, geometry, astronomy, and music—the mathematical and scientific disciplines prepare the

mind for more ennobling subjects. The liberal arts generally, but logic and the quadrivium particularly, are considered the foundation that enables the mind to begin natural philosophy. Natural philosophy then prepares the mind for the study of metaphysics, and metaphysics for theology. At a glance, math and science seem to have little to do with the study of God. However, the liberal arts—and the quadrivium especially—are so essential to the noblest inquiry that St. Thomas Aquinas, echoing Hugh of St. Victor, called them the ways into the secrets of philosophy.

After a long period of reflection on the broader purposes of our education, Thomas More College has decided to modify and strengthen its mathematics and science curriculum. Firstly, the College is doubling the time devoted to arithmetic and geometry. The freshman class will now spend not one, but two semesters pondering the natural order in continuous and discrete quantity through the study of Euclid's *Elements*. Each day, students are randomly selected to demonstrate Euclid's theorems on the blackboard. The exercise of

geometrical demonstration strengthens the memory, imagination, and reason, while introducing the new student to many of philosophy's common and fundamental precepts. Furthermore, Euclid's wondrous beauty, clarity, and order instills a desire and confidence in the life of learning.

The College has also restored its course in natural history and has likewise increased the duration to two semesters. As its name suggests, these classes will hone the skills of direct observation in New England's natural world throughout all of its beautiful four seasons. The course places emphasis upon learning to see reality, especially the natural world, clearly again. The classes incorporate field work in the major habitats and natural communities of the Granite State, as well as mastering the basics of subjects like botany and ornithology. Through journaling, drawing, and their readings, students will learn to be attentive to the subtleties of wildlife, identify New England's flora and fauna, and begin to observe order and purpose in nature. Part of the course allows them to master the essentials of a map and compass use, as well as traditional weather observation and prediction—but the emphasis is on the study of life, especially in what has been called the "laboratory of the field." As Aristotle



ND SCIENCE

ND PRESIDENT WILLIAM FAHEY

says, “Each and all of even the most ignoble of animals and plants will reveal to us something natural and beautiful.”

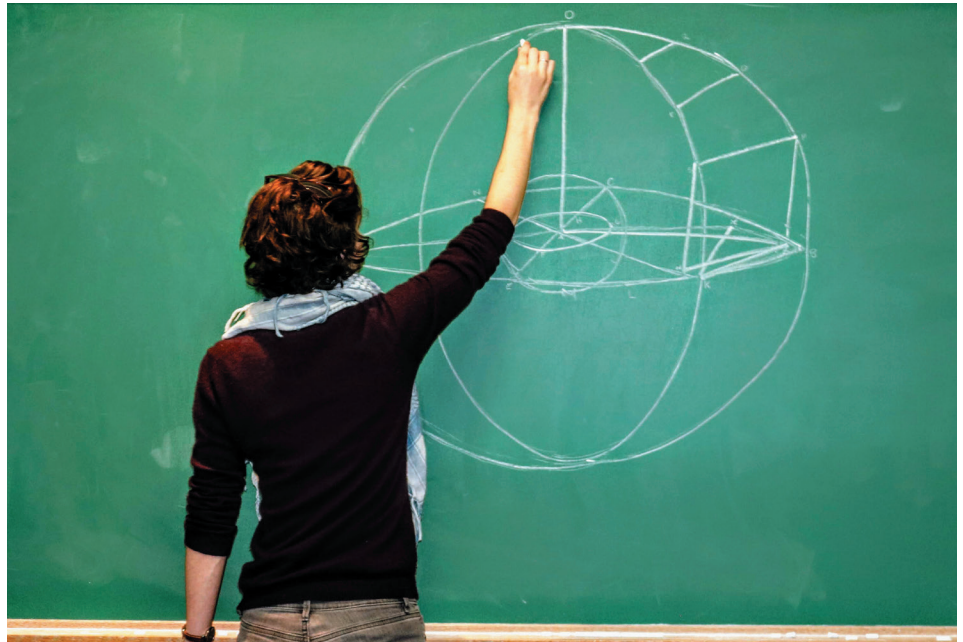
Next, during their sophomore year, our students will apply their newfound mathematical knowledge to the world in its oldest and most prolific science: astronomy. Incredibly, after just one year of preparation, in some way the whole of the cosmos is made intelligible through the application of solid geometry to the motion of the heavenly bodies. “Thou hast ordered all things in measure, and number, and weight” (Wis 11:21). The great variety of objects visible in the sky, the regularity of their motions, the strangely slow changes in their positions and brightness, and their majestic beauty provide the perfect playground for an introduction to natural science. Including such authors as Ptolemy, Copernicus, and Johannes

Kepler, this course covers the development of thought on the

kinetic movement of the heavens. By a steadfast focus on the classic and foundational

works of western science, students will directly engage and learn from those worthy minds the correct use of the scientific method.

Finally, the capstone course of the College’s new mathematics and science curriculum is an introduction to classical physics in junior year. After a preparatory overview of Galileo’s *Two New*



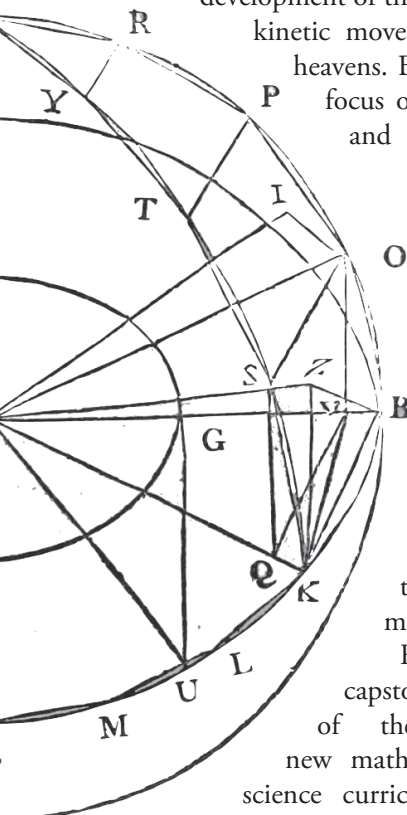
Esther Jermann Class of 2020, exercising Prop. 17, Bk. 12 of Euclid’s Elements

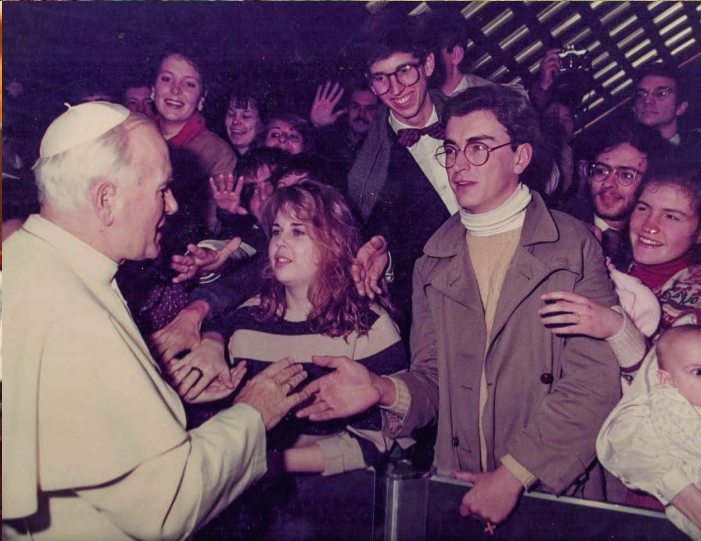
Sciences, the course journeys through the central argument in Newton’s *Principia Mathematica Philosophiae Naturalis*—the paradigmatic work in classical physics. Students will consider the step-by-step genesis of our mathematical understanding of moving bodies, discover the brilliant power and precision of calculus, and explore implications of accounting for nature through “laws” expressed in equations.

As was the case in the College’s old curriculum, the new curriculum is not only integrated, but also ordered. Natural History sets the stage by introducing students to one of mankind’s earliest tasks: seeing the created order and giving an account of its majesty and purpose. Then come the more purely mathematical disciplines. Standing alone, knowledge of quantity may not seem particularly ennobling; however, the simplicity and rigor of mathematics prepares students for the higher, and more complex, disciplines of astronomy and classical physics, which are the stepping stones to natural philosophy and onward. Likewise, because the

conclusions in mathematics—unlike ethics or politics—have no immediate implications regarding our will or desires, the study of such subjects trains the student to base his opinions on what is most reasonable rather than what he may want to be the case.

The liberal arts are not only called liberal because they are proper to a free man, but also because they make man free in the truest sense: free to allow his reason to rule his passions; free to spend his leisure in worthy pursuits; and case in point, free to pursue the truth in its various forms. Without a grounding in mathematics and sciences students may find more complex disciplines unintelligible, or worse, they may think they understand them when they do not. What is more, there is an intellectual joy that comes from these subjects. As Aristotle said when describing the careful study of all forms of life, “By disclosing to the mind the artistic spirit that designed them, living things give immense pleasure to all who can trace links of causation, and are inclined to philosophy.”





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2008

2018



Forty Years ★



THE CRUSADES: THE WORLD'S DEBATE

TREASURES FROM THE LIBRARY

Each semester, Thomas More College librarian Alexis Rohlfing—née Recchia '08, wife of MacKenzie Rohlfing, '05—highlights some of the hidden gems of the collection. Mrs. Rohlfing maintains a blog, *A Library for All Seasons*, at tmcwarrenlibrary.wordpress.com.

By Alexis Rohlfing '08, Librarian

The plus side of spending hours in the stacks is the ability to scope out the shelves—a third of the College collection sits at my fingertips, and among it are a few delightful, interesting, and odd finds. Today we highlight Hilaire Belloc's *The Crusades: The World's Debate*.

Hilaire Belloc, as you may know, was an Anglo-Frenchman and a contemporary of G.K. Chesterton. He was a prolific writer, with works spanning history, politics, and verse. There are a number of his works in the collection, including a potential first edition of *History of England, Characters of the Reformation*. I'm also fairly certain that we have most of the biographies he wrote about various characters from English and French history.

Have you ever had that feeling, as you visually scan a shelf, that you've found something interesting? I was taking a short break on a Saturday, walking down the row of books and trying to avoid the temptation to ready my way through World War I when I was stopped by this one. The spine is so interesting, a banner standing proud, proclaiming itself *The Crusades*.

Our copy of *The Crusades: The World's Debate* was published in 1937, a first edition. In the work, Belloc discusses the history of the Crusades and reviews the reasons they ultimately failed. History is, of course, a funny thing. The Crusades have been a bit of a lightning rod for some time, not unlike Belloc himself. Belloc is no stranger to writing



history, and the book provides a fruitful analysis on the Crusades and their place within broader European history.

Despite the fact that this book has resided in the stacks for a reasonably long period of time, and in another library prior to ours, it is in good condition. The cloth on the spine is thin, but not yet broken, and the pages are browned but not overly brittle. The biggest drawback is the remnants of cellophane tape used to hold the first few pages in – not because the tape is failing, but because we need to decide how to address it. The tape did not hold the pages quite where they should have

been, and there is wear on the edges as well.

Perhaps the most interesting part of finding these books is the question of how to proceed? Books are meant to be read, not simply tucked away for preservation. On the other hand, it does no good to wear the book out and lose a lovely historic piece. These older books are also something of a history in library preservation unto themselves. Cellophane tape gave way to thin heat set paper hinges; worn book bindings give way to sturdy library bindings. And yet, there is something of the original that can be lost in these treatments.

Fortunately for our volume, the crusading knight still marches on along the cover, and the binding itself is in good shape. There are some pages which are slightly off center but easily remedied. Perhaps there will be another treatment down the road to help keep these books on the shelves longer. For now, we check the book when it comes back in, and send it back into the world of circulation.



COLLEGE COMMUNITY ANNOUNCEMENTS

This Fall, four members from the class of 2018 have joined the staff at Thomas More College of Liberal Arts. In addition, John Folley is now the art studio instructor for the Way of Beauty program. Lastly, but in no way least, in the Spring of 2018 John McCarthy was elevated from the status of Instructor to Fellow at the College, and in the Fall he defended his thesis and received his doctorate from Boston College. Please take a moment to get to know the faculty and staff below:



Maria Schneider has become the most recent addition to the Institutional Support Office. Before coming to Thomas More, Maria worked as a full-time Policy Service Representative for what is now known as Chubb Agribusiness. Maria's studies and love of music, combined with her love of literature, eventually led her to devote her senior year to the study of Christian joy which she now brings to the office daily.



Bridget Lawler is the new Sacred Music guild master. Before coming to Thomas More, Bridget sang in the schola at her parish, St. John the Guardian of Our Lady, under the direction of Mr. Paul Jernberg. During her time in the schola she learned to sing chant and polyphony, at the same time receiving a thorough formation in the traditions of sacred music.



Isabella Darakjy is the new chef assistant. Her stature and temperament almost demand her interest in and love of martial arts and military saints. Her senior thesis lays out the true nature of woman in the person of St. Joan of Arc, a seeming contradiction. Miss Darakjy is a purple belt in Taekwondo, and her favorite physical activities are sparring and breaking boards.



Dominic Cassella is the Assistant Director of Communications and Special Operations. Before discovering the College, he worked with Eastern Christian Publications and the Orientale Lumen Foundation where he met with Pope Francis and Patriarch Bartholomew in 2014 as an Ecumenical Ambassador and pilgrim. As a student at the College, he helped to found the debate club, the Milk Street Society, and the College's beer brewing club.



A New England-based independent artist and illustrator, John Folley received his B.A. in Studio Art and Philosophy at the University of Notre Dame. He was subsequently employed as the Art Department Chair and Art Instructor at the Heights School outside of Washington, D.C. He recently concluded instruction in the Boston School of Painting with the master artist Paul Ingbretson. John's studio is on the historic town green in Lancaster, Massachusetts.



As a teacher of Philosophy, Geometry, Astronomy, Ancient Languages, and Folk music, John McCarthy's intellectual pursuits are varied. John enjoys studying the great minds of science—Ptolemy, Kepler, Newton, and Einstein—but also enjoys stargazing and reading scripture. John is a member of the NH Astronomical Society. As a student of the Church, John considers himself a disciple of St. Thomas Aquinas, and, therefore, spends much time studying the great Greek philosopher, Aristotle.

CELEBRATING 40 YEARS

(Continued from page 1)

As Thomas More College of Liberal Arts moves into its 40th anniversary year in 2018, it is remarkable how prescient the founding documents were, not only of the immediate needs of the age, but of what would be needed in the future. In 1978, the founders immediately established a summer program for high school students—one of the very first of its kind—with the goal of bringing “the advantages of Catholic education to those not of college age.” Many colleges have since followed in imitation. Other projects like an institute “to promote the study of Christian social structures” would remain merely an idea until this past year, with the College’s launch of the Center for the Restoration of Christian Culture.

At the heart of that corporate endeavor—which in that earliest document is not yet called by the name it would receive in June of 1978—was the particular community required to support authentic Catholic education: “Helping teachers lead the kind of dedicated life that is needed to teach the liberal arts is a lay community that leads a devotional life in common to some extent. The day would be structured by Morning Prayer, Angelus and Vespers as well as Mass. The community would be composed of like-minded people and would avoid the need for rigorous rules...This type of lay spiritual community dedicated to teaching would change the tone of campus life not by harshness but by example.”

May the College ever uphold this noble vision and pursue such gallant and humane goals.

Ad multos annos!



THOMAS MORE COLLEGE of LIBERAL ARTS

FAITH AND REASON SCHOLARSHIP 2019

Essay Due January 1, 2019

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ON MANCHESTER STREET BY DR. ANTHONY ESOLEN

Quid Est Communitas?



In my writing tutorial this semester at Thomas More College, we have been reading C. S. Lewis's collection of essays, *The Weight of Glory*, most of which have to do with the Christian's duty in this world to fulfill that most difficult of our Lord's commandments that we are to love our neighbor as ourself. Modern man, however, has retained the commandment in so distorted a form that we are sometimes better off violating than obeying what it is taken to be. I mean that modern man has lost the true sense of the human person. Instead he conceives of the solitary and independent individual, above the moral law. At the same time he has lost the sense of the social bodies whereof we are to be members, but instead submerges himself in a collective, an anonymity. It would be better for us not to be that lonely libertarian or that still lonelier and less personal ant in an anthill.

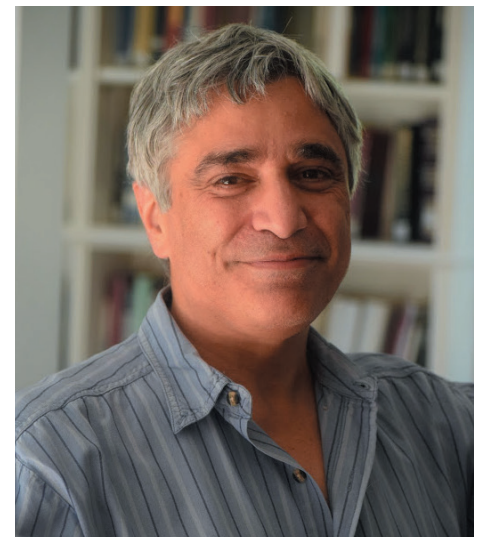
Lewis takes his lead from St. Paul's teaching about the Body of Christ. We should not reduce that teaching to a metaphor, or to a political program. To be a member of a real social body is almost the reverse of being a member in a set, where all the members are equal because they are indistinguishable from one another. When I taught at Providence College, I heard a lot of patter from the administration about the "Providence College community," which was just a pious slogan, not a reality. There was no community. There could be none, when you are talking about four thousand transient students and perhaps another thousand faculty and

staff, who share at most a geographical location and a vague commitment to learning things, but who otherwise have nothing in common. A community implies the sharing of a common good, as opposed to private ownership. But there can be no common good where people do not concede that an objective good even exists. What you have then is a truce, at best. I'll call it a dimunity: when the best you can hope for is that people will leave you alone, and when everybody insists upon equality, because everybody is suspicious or envious of everybody else.

Not here. It isn't just that I know the names of all the sophomores, juniors, and seniors, and am getting to know the freshmen. It's that we are all part of the same enterprise, teachers and students alike, and our secretaries, our handyman, and our cook, too. It is the enterprise of a Catholic education in the liberal arts, and if that sounds too technical, it is the enterprise of building up the members of the body. Equality, as St. Paul saw, is neither here nor there. In what way is a hand equal to an eye? In the collective, we are submerged in a legal equality, as a herd crossing a swamp may be submerged in mud, so that you cannot tell one cow from another. But in this real community, in this body, the hand is more of a hand for being the servant to the eye, which is more of an eye for directing the hand. My students do more than enjoy each other's company. They encourage one another to be the specific members of the Body of Christ that each has been called to be.

At the least it means that they rejoice in each other's triumphs, as I've seen when they line up outside to welcome with cheers one of their fellows who has just presented his junior paper and received a passing grade. Ultimately it means a helping hand in the adventure of holiness, a hand that the teacher needs as much as the student does.

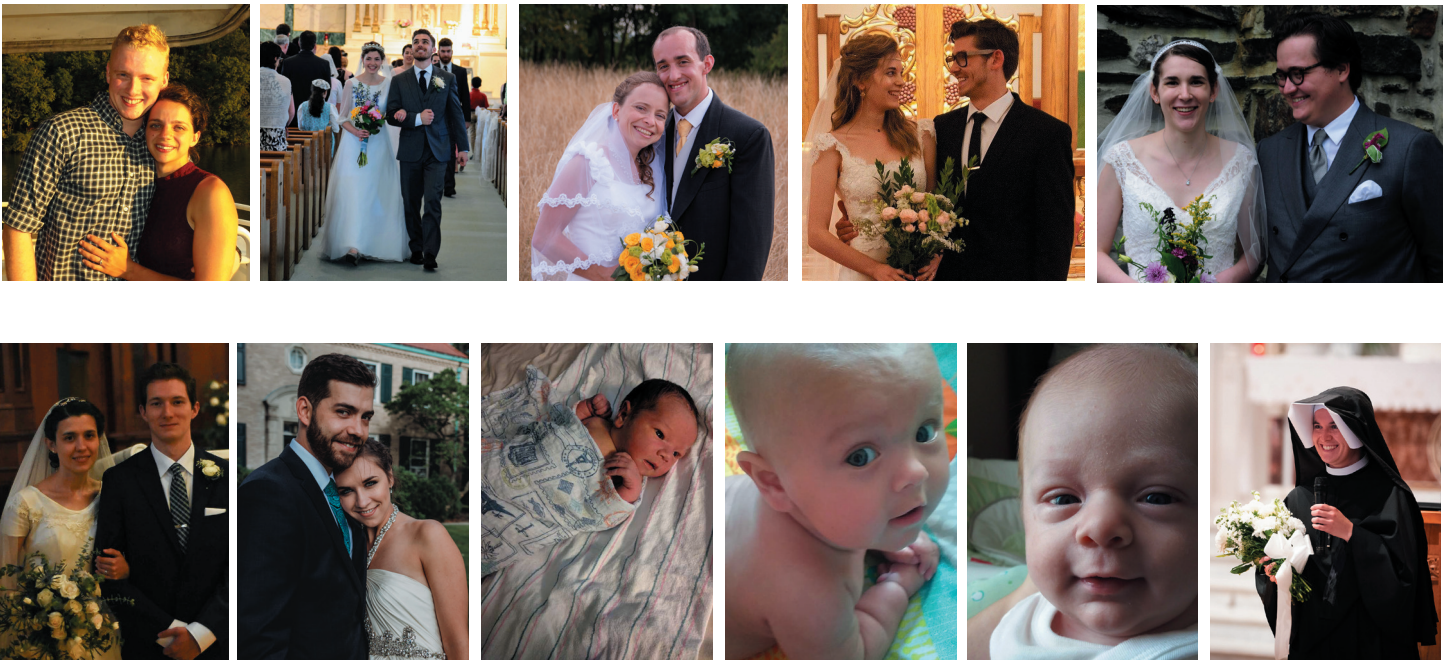
In the last week of September, more than two-thirds of our students go on a pilgrimage to the shrine of the North American martyrs, at Auriesville, New York. It isn't an outing. It will be a long and arduous walk. And more; it will be the act of a real community, of mutual help, mutual troubles, mutual devotion, and mutual joy. I will be praying for them back here in New Hampshire. In this case, the teacher will follow, as the students take the lead. All the better!





THOMAS MORE COLLEGE
of LIBERAL ARTS
Six Manchester Street
Merrimack, NH 03054

THE SOCIETY PAGE



Left to right, top to bottom:

ENGAGEMENTS: Annie Fagan '18 and Andrew Fagan '18. **WEDDINGS:** Eileen (née Lloyd) '18 and Ethan O'Connor '17; Joshua Keatley '14 and Anežka Brtnikova; Carley (née Novotny) '15 and Dominic Cassella '18; Mary Grace (née Greer) '17 and Michael Yost '18; Cecilia (née Yellico) '18 and Daniel Dougherty '17; Antoinette (née Deardurff) '16 and Michael Bryan '13. **BABIES:** David Martel, son of Isabel (née Anderson) '16 and Matthew Gendron '11; Nicholas Louis, son of Marguerite (née Deardurff) and Zachary Naccash '18; Benedict Roland, son of Marlene (née Schuler) '17 and Michael Gonzalez '17. **FIRST VOWS:** Sister Mary Veritas (née Amy Green) '15.

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