"SINE DOCTRINA VITA EST QUASI MORTIS IMAGO"

VOLUME XX NUMBER IV

CLASSIS

THE QUARTERLY JOURNAL OF THE
ASSOCIATION OF CLASSICAL & CHRISTIAN SCHOOLS

NOVEMBER, 2013

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This issue of *Classis* includes the first two articles (Fischer & Grant) in a series of that will introduce essential works for teaching medieval history and literature to teachers. The articles also briefly describe how to use these works in the classroom.

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PRINCIPLES AND METHODS

by Douglas Wilson, Christ Church

This article is from the newly revised edition of the ACCS School Start-up Notebook which is available for purchase from the ACCS website.

KEY ISSUES

- Methods are not optional; they are most necessary. But if we treat them like principles, we are going to do a lot of damage.
- We have to understand the difference between situations where we cannot "agree to disagree" and situations where we can.
- Bearing with one another in love is not relativism, and it is not compromise. It is refusal to compromise on a deeper issue.

Methods are of course necessary and inescapable, but they can only be employed safely when we understand the principles beneath them. Those who are focused on methods only will tend toward a blinkered tunnel vision. They might do what they were told to do, but they don't understand *why*. And those who grasp the principles but who neglect an appropriate amount of attention to method might write a great article or book, but will have trouble running a school in the real world.

The Bible tells us to strive to maintain the unity of the Spirit in the bond of peace (Eph. 4:3). Many aspects to this require much thought, study, and work. One particularly important area is the distinction between *principles* and *methods*.

The principle is that you have to get from here to there. The method would be a cab, a bus, a train or a plane. To use another example, if you have a four-lane highway, two lanes going to Heaven and two lanes going to Hell, and on each set you have a Ford and a Chevy driving alongside one another in the same direction, it makes no sense for the drivers of the two Fords to beep and wave at each other in a show of solidarity. They are sharing a method (Fords), but not the principle (driving the right direction).

A TEXT AND ITS TEACHING

"Receive one who is weak in the faith, but not to *disputes* over *doubtful things*. For one believes he may eat all things, but he who is weak eats only vegetables. Let not him who eats despise him who does not eat, and let not him who does not eat judge him who eats; for God has received him. Who are you to judge another's servant? To his own master he stands or falls" (Rom. 14:1–4).

The disputes over food in the Roman church are unlikely to be duplicated in your school. Your disputes will have different subject matter . . . but the principles here are constant. Your disputes might be over extracurricular activities, or curriculum selection, and not over what food is served in the cafeteria. But this

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text still gives us some fundamental principles.

First, we are to *receive* those whom God has *received*. All squabbles over doubtful things simply show that we think that God's standards for fellowship are too low, and that we have a better grasp of what constitutes personal holiness than He does. Secondly, "doubtful things" are not determined by some supposed ambiguity in Scripture. Many doubtful things have a clear resolution in Scripture which is not the same thing as a clear resolution in the heads of the saints. *Courtesy and love are not relativism.* In this case, the weaker brother ate only vegetables. Knowing who is right (the one who is not limited to vegetables) does not change this principle. Third, the traffic in this goes both ways. The one who eats may not despise (hold in contempt), and the one who refrains may not *judge* (condemn). Fourth, if you are right about your brother, God is able to correct the problem. If you are wrong, *as you quite possibly are*, He is able to correct *your* problem.

THE NATURE OF CONTROVERSY

There are certain things which are necessary to remember in the middle of all such debates. First, methods are not bad; they are necessary. And "my" methods are not in view here. This particular discussion is prior to any debate over methods. Second, what is settled in history, and what is settled in principle, are two different things. Cultivate humility of mind. Third, in any controversy, if you guess at the motives of others, assume that you are almost certainly wrong. Fourth, God requires you to be a steward of all He gives. This includes how you avoid controversy, and how you conduct yourself in it. And last, it is frequently wrong to give offence, but it is always wrong to take offence.

PRINCIPLES & METHODS

The reason people have trouble with this has nothing to do with chance (Matt. 23:16–24). The teaching of Scripture is plain, and the problems which come from ignoring this important distinction are *the result of sin*. This spiritual problem is perpetuated by a certain kind of individual—the kind our Lord calls *fools and blind*. When we are tempted to strain out a gnat and swallow a camel, we must remember that what was obvious to Christ was not obvious to the Pharisees. Our temptation is to reason from left to right in an improper fashion. *If they were really committed to this principle, then they would . . .*

Here is another tangible example. The principle is that you want to provide a godly, safe, and wise teaching environment for all your students in the third grade. That is the principle. The method would involve whether or not to hire Miss Brown, or Mrs. Henry. If another board member does not vote for the candidate you think the best, this does not mean that they have rejected the principle. They have simply disagreed about Miss Brown or Mrs. Henry.

GUARDING THE TONGUE

Are you fully convinced on whatever the issues are? That, in itself, is good (Romans 14:5). But if there is any occasion for troubling others for whom Christ died, then you should keep your convictions to yourself. At the same time, know your own heart—there are many ways to steer a conversation into trouble without overt comments. "I don't know why she got so defensive. All I did was . . ." We must pray for a love of peace, and strive for humility of mind.

PLATO ON RHETORIC: *THE GORGIAS* AND *THE PHAEDRUS*

by Joshua Butcher, Trinitas Christian School

> "The safest general characterization of the European philosophical tradition is that it consists of a series of footnotes to Plato. I do not mean the systematic scheme of thought which scholars have doubtfully extracted from his writings. I allude to the wealth of general ideas scattered through them. His personal endowments, his wide opportunities for experience at a great period of civilization, his inheritance of an intellectual tradition not yet stiffened by excessive systematization, have made his writing an inexhaustible mine of suggestion."

So said twentieth century philosopher and mathematician Alfred North Whitehead about Plato's influence upon Western philosophy. The same general characterization of the European rhetorical tradition could be made, with one slight alteration. Instead of a series of footnotes to Plato, the rhetorical tradition has expended much of its effort answering (or incorporating) Plato and his criticisms of the art and practice of rhetoric.[1] Every student of rhetoric ought to digest Plato's thoughts on rhetoric if only to grapple with the problems Plato puts forward for the practitioner and/or teacher of rhetoric.

In the *Gorgias*, Plato's major concern is with the definition of rhetoric as it was popularly practiced among the sophists of his day. Is rhetoric an art in and of itself, or is it the habits of speech that are generally persuasive amongst the non-specialist crowds? The theme of justice arises early in the dialogue as Socrates guides Gorgias to narrow the scope of rhetoric to law courts and matters of justice. From here the dialogue shifts away from rhetoric as the ability to persuade, to rhetoric as the ability to accomplish justice for those who would benefit from its use. Polus is quickly outmatched, but Callicles maintains his *realpolitik* approach to speech and justice. In the *Phaedrus*, Plato is less concerned with the legal and political realms, and seems more interested in the existential use and methodological basis of rhetoric. What kind of rhetoric is useful to the individual soul in relation to other individuals and on what basis can such rhetoric be mastered? Plato provides an object lesson using Socrates and Phaedrus in the dialogue. Phaedrus' adoration of Lysias' praise for the non-lover is critiqued, outdone, and then redirected by Socrates. First, Socrates shows the disorderliness of Lysias' speech, demonstrating that even rhetoric that is unconcerned with the virtue of the argument itself requires some methodological consideration in order to be beautiful or, perhaps, successful. Socrates first speech shows the superiority of properly defining,

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dividing, and elaborating on the theme of the non-lover. However, Socrates second speech repents of the false theme (praise for the non-lover) and advances a "true" encomium of the lover, whose benefit to the beloved is marked by inspiring philosophical ascent to knowledge. Socrates then elaborates on the dialectical method and the philosophical requirements foundational to the proper use of rhetoric, which might best be understood as myth-making. The use of rhetoric, whether spoken or written, is heuristic—it provides impetus for the philosophical life of dialectical ascent to knowledge through definition, division, and elaboration.

Plato's basic position on rhetoric is, therefore, mixed. He excoriates the sophistic pragmatism embodied in figures like Polus and Callicles (though not necessarily Gorgias) and recommends a philosophically grounded approach to rhetoric that, he hopes, is insured against the dangers of demagoguery inherent in democratic government. Rhetoricians are rewarded for paying attention to Plato's criticisms of rhetoric, for they represent the primary ethical challenges to the fundamental tenets of rhetorical engagement, which are rhetoric's audience-centeredness and rhetoric's primary attention upon the immediate and momentary exigencies of assembly, court, and culture.

In what follows I offer a prolegomena for teaching Plato's thoughts on rhetoric as expressed in two of his dialogues, *Gorgias* and *Phaedrus*. The first task involves choosing a translation. The second task involves placing Plato in his historical and theoretical context. The third task involves indicating the major themes for Plato's contribution to rhetoric.

TRANSLATION IS INTERPRETATION

Translations of Plato's works are numerous, and because Plato's philosophy is of interest to so many different kinds of scholars, choosing a translation that is well suited to the teacher of rhetoric is no simple task. In addition, the necessities of a budget influence which translation is best if one desires a class set of texts for students to use. For the teacher's copy of a text, finding a good translation may be overshadowed by concern for an adequate scholarly introduction to the text. If the teacher has some facility with Greek, the Loeb Classical Library editions[2] provide the Greek text side-by-side with an English translation. Generally speaking, the Loeb introductions are comprehensive, though they do not always focus upon the topics of interest to the rhetoric instructor. I have also found helpful introductions in Joe Sachs' introduction to the Focus Philosophical Library edition, *Plato's Gorgias and Aristotle's Rhetoric,*[3] and James H. Nichols' introduction to the Agora editions of *Gorgias* and *Phaedrus*.[4] Focus also has a translation of *Phaedrus* by Stephen Scully,[5] which has an interesting interpretive essay as well as an adequate introduction. Some schools may already use the standard anthology of rhetoric, *The Rhetorical Tradition*, by Bizzell and Herzberg,[6] which contains a short but helpful introduction to *Gorgias* and *Phaedrus* from a rhetorical standpoint.[7] On a tight budget, recourse to public domain editions is ideal for class use. For example, Benjamin Jowett's translations of *Gorgias* and *Phaedrus* are available online.[8] At Trinitas, we've elected to use public domain texts for students, which I've found to be adequate, though I do recommend a teacher text for each dialogue (preferably the Focus Philosophical Library editions) that contains helpful footnotes, which the teacher can provide to the students where necessary.

CONTEXT, CONTEXT, CONTEXT

The further removed from a time, place, and people we are, the more necessary the task of delineating the historical context of a text becomes. Plato's thoughts, Socrates' thoughts, are not experiments in the same way that proving Boyle's Law is an experiment—thought experiments aren't evaluated in a vacuum under ideal

conditions. Rather, Plato is at once responding to his contemporaries' thought and practice as well as carving out his own vision for the future, philosophically (as a proponent of a particular *epistemic* and *moral* viewpoint), pedagogically (for those students he would receive into his Academy), and politically (as part of his larger aims for the *polis,* more fully expressed in *Republic* and *Laws*). In order to grasp what Plato pitches in terms of rhetoric, one must prepare by understanding the sophists of Plato's time (who are his primary targets) as well as other alternative schools of thought (who also attacked sophistry, yet from a different presupposition from Plato).

There are a number of ways to improve one's understanding of Plato's context. First, one can consult one of the several excellent histories of classical rhetoric. Included in the endotes are several major histories of classical rhetoric, including Kennedy, Herrick, Conley, Murphy, and Pernot.[9] Kennedy is the leading American classics scholar on the subject, while Herrick (communication), Conley (English), and Murphy (English) are well-recognized scholars from within their disciplines. Pernot is the leading European classics scholar, and of the group I find his work to be the most balanced, helpful, and interesting.

Second, one may read the original sources themselves in edited editions, which provide helpful introductions to the individuals in their times. The edition of *The Older Sophists,* edited by Rosamond Kent Sprague,[10] has translations and brief introductions to the fragments we still possess of the Sophists, and serves as a handy handbook on the Sophists. The Sophists' efforts can be summarized in terms of two basic tenets: 1) man's measurements shape reality, 2) language possesses ultimate power. The first tenet implies the second, since whatever may be known by human measurement will be promulgated through language. The limitations upon human perception entail an ongoing contest for persuasion, or the power to shape reality toward some advantage. The Sophists were masters of linguistic strategy for the momentary victory over human perception, as Gorgias' *Encomium of Helen* demonstrates in its captivating exculpation of Helen and her blame for the Trojan War.[11] Xenophon, Aristophanes, and Plato all give accounts of Socrates,[12] which agree and differ in certain important respects.[13]

PLATONIC RHETORIC

In the classroom, I regularly use Plato between readings of the Sophists (Gorgias' *Encomium of Helen* and the anonymous *Dissoi Logoi*, sometimes attributed to Protagoras) and of Aristotle (*On Rhetoric*). In the historical development of the theories of rhetoric, Plato serves as a bridge between the skeptical pragmatism of sophistry and the natural law approach of Aristotle. Plato's idealist rhetoric posed difficult problems of knowledge (*epistemology*) and morality (*ethics*) for the popular sophistic rhetoric, and in doing so influenced Aristotle to combine the pragmatic approach of the sophists with the philosophical grounding he gained as a student of Plato. The students, therefore, need to have some idea of what sophistic rhetoric attempts (independently of Plato's depictions) in order to contrast it to the version Plato presents as well as understand Aristotle's (and later, Cicero's) synthesis.

Once the sophists are in hand, one can proceed through the *Gorgias* and *Phaedrus*, attending to several key themes. First, there is the theme of knowledge, or epistemology, and morality, or ethics. Can one truly teach or be rationally trained in an "art" when the "art" cannot provide a rational justification for accomplishing what it proposes to accomplish? When Plato has Gorgias claim that rhetoric concerns matters of justice in law courts and assemblies, and that the one who is ignorant of justice can learn it from the teacher of oratory, the upshot is either that rhetoric attempts far more than what is achieves, or it is something other than what it claims to be. For Plato, unless a rational method

leading to determinate conclusions can be given, the teacher of oratory cannot ensure that justice is what the student will know or speak on behalf of. The key question to pose for the students here is, "To what extent is philosophical knowledge necessary for speaking well?" This question will be revisited in Aristotle and Cicero. A corollary of justice is virtue, or what might be considered the individual's and corporate body's relation to justice. In the *Gorgias*, virtue is primarily about the negative cultivation of justice in the soul—to suffer punishment unjustly is less devastating to the soul's virtue than to avoid just punishment. In the *Phaedrus*, virtue is positively construed as speech that leads away from sensual indulgence and toward intellectual advancement—the philosopher's paradoxical erotic-ascetic ideal, which combines rigorous self-control with the ineffable ecstasy of divine illumination. The relationship between individual and corporate virtue, self-control, and knowledge is a central question students should continually consider and revisit during their readings of Plato: "How does one cultivate virtue, to what extent does language play a part, and what sort of language will lead to the proper cultivation of virtue?"

Second, there is the theme of pedagogy, or proper method. Since, for Plato, sophistic rhetoric is disorderly, Plato offers his own alternative in *dialectic*, which is both on display in Gorgias and Phaedrus, as well as giving some methodological description. In class I spend some time allowing the students to familiarize themselves with the philosophical method of dialectic in contrast to the sophistic method of double-arguments (*dissoi logoi*).[14] The *Phaedrus* presents both a fabulous (in the literal sense of the word) account of dialectical assent, as well as a description of how the method operates. The complicated nature of both recommending dialectical speech while also employing rhetorical speech is on display, and students should attempt to reconcile the apparent contradiction of at once abusing rhetoric while employing rhetoric.[15]

Third, there is the theme of politics,[16] which requires the students to acknowledge and examine the possibilities of rhetoric in different forms of government. For democratic Athens, the ever-shifting desires and opinions make sophistic pragmatism especially tempting, where Plato's aristocratic oligarchy (or philosophical meritocracy) is more restrictive. In conjunction with the political theme, one can also bring in the personal theme, which is Plato's connection to Socrates and the impact of Socrates' death upon Plato's criticisms of rhetoric.[17] Students should be asked to consider the extent to which a political ideal constrains (or ought to constrain) an oratorical ideal: Should one shape one's speech to fit a political model, or should one shape one's political model to fit an oratorical ideal, or something of both?

Fourth, there is the theme of teleology, or the ends of rhetoric. This theme is really intertwined with the others, but serves as a good opportunity to summarize Plato's contributions in preparation for those who follow him, and will be interacting directly or indirectly with the problems Plato raises. Is the purpose of rhetoric to serve justice in the sense of making one just, or is the purpose of rhetoric more procedural, that is, does it only enable one to possess the skills of speech that could be used to accomplish justice, but also injustice? Is rhetoric integrally tied to the philosophical ideal, or is it a tool available to any who would seek it out?

CONCLUSION

Despite the complex nature of Plato's writings, and the students' unfamiliarity with reading dialogues, the teacher and student of rhetoric will find much to stimulate conversation and contemplation of the nature and task of speech-making and writing. The *Gorgias* and the *Phaedrus* are two of Plato's dialogues that provide a sound introduction to Plato's thoughts on rhetoric, and, if taught well, will aim the classical student toward more thoughtful and careful rhetorical engagement.

NOTES

1. Edward Schiappa, *Protagoras* and *Logos* (Columbia: University of South Carolina Press, 1991), 40ff. Schiappa provides considerable evidence for the claim that Plato was the first to coin the term "rhetoric" for the art and practice of oratory.

2. No. 36, which is available in the public domain, contains *Phaedrus*; no. 166 contains *Gorgias*.

3. Joe Sachs, *Plato's Gorgias and Aristotle's Rhetoric* (Newburyport, MA: Focus Publishing, 2009).

4. Plato, *Gorgias* and *Phaedrus*, trans. James H. Nichols Jr., Agora Series (Ithaca: Cornell University Press, 1998). Though the Nichols' translations are published separately, the introductions are identical in each book.

5. Stephen Scully, *Plato's Phaedrus* (Newburyport, MA: Focus, 2003).

6. Patricia Bizzell and Bruce Herzberg, *The Rhetorical Tradition: Readings from Classical Times to the Present*, 2nd ed. (Boston: Bedford/St. Martins, 2001).

7. The translations of *Gorgias* and *Phaedrus* in *The Rhetorical Tradition* are by W.R.M. Lamb and H.N. Fowler, respectively. Lamb and Fowler were also the translators of the Loeb editions.

8. Plato, *Lysis*; *Symposium; Gorgias*, trans. W. R. M. Lamb, (Cambridge, MA: Harvard UP, 1983). Gorgias alone is available in the public domain from Project Gutenberg, translated by Benjamin Jowett: http://www.gutenberg.org/files/1672/1672-h/1672-h.htm. Plato, *Euthyphro, Apology, Crito*, *Phaedo, Phaedrus*, trans. Harold North Fowler (Cambridge, MA: Harvard UP, 1990). Available in the public domain: http://books.google.com/books?id=qFIMAAAAIAAJ&source=gbs_navlinks_s. *Phaedrus* is also available alone in Benjamin Jowett's translation in the public domain from Project Gutenberg: http://www.gutenberg.org/files/1636/1636-h/1636-h.htm. Stanford provides helpful information for copyright and fair use laws for the reproduction of public domain texts: http://fairuse.stanford.edu/.

9. Major histories of classical rhetoric:

- Thomas M. Conley, *Rhetoric in the European Tradition* (Chicago: University of Chicago Press, 1990).
- James Herrick, *The History and Theory of Rhetoric*, 3rd ed. (Upper Saddle River, NJ: Pearson, 2012).
- George A. Kennedy, *Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times* (Chapel Hill: University of North Carolina Press, 1980). There is also an updated edition, published in 1999.
- George A. Kennedy, *A New History of Classical Rhetoric* (Princeton, NJ: Princeton University Press, 1991).
- James J. Murphy, Richard A. Katula, and Michael Hoppmann, *A Synoptic History of Classical Rhetoric*, 4th ed. (New York: Routledge, 2013)
- Laurent Pernot, *Rhetoric in Antiquity*, trans. W. E. Higgins (Washington, DC: Catholic University of America Press, 2005).

10. *The Older Sophists: A Complete Translation*, ed. Rosamond Kent Sprague (Indianapolis: Hackett Publishing Co., 2001).

11. Isocrates represents an alternative to the Sophists on one end of the spectrum, as well as Aristotle and Plato toward the other end. Isocrates disdains the ethics of the sophists, but does not require the philosophical rigor of Plato and Aristotle. Rather, Isocrates represents the virtuous statesman—one who seeks to stand apart from the demagogic impulses of democracy, yet is willing to rely upon *doxa*, or common opinion, as suited to the immediate needs of the *polis*. In several ways Isocrates prefigures the later Roman oratorical ideals of Cicero and Quintilian.

12. Accounts of Socrates:

- Xenophon, *Memorabilia, Recollections of Socrates*. Available in the public domain, translated by H. G. Dakyns: http://www.gutenberg.org/files/1177/1177-h/1177-h.htm
- Aristophanes, *Clouds*. Available in the public domain from Project Gutenberg, translated by William James Hickie: http://www.gutenberg.org/files/2562/2562-h/2562-h.htm
- Plato's "account" of Socrates is, of course, dispersed throughout his dialogues, but several dialogues in particular consider his last days and can be found in the public domain from Project Gutenberg, all translated by Benjamin Jowett:

  1. *Euthyphro*: http://www.gutenberg.org/files/1642/1642-h/1642-h.htm.

  2. *Apology*: http://www.gutenberg.org/files/1656/1656-h/1656-h.htm.

  3. *Crito*: http://www.gutenberg.org/dirs/etext99/crito10h.htm.

  4. *Phaedo*: http://www.gutenberg.org/files/1658/1658-h/1658-h.htm.

13. Søren Kierkegaard, *The Concept of Irony with Continual Reference to Socrates and Notes of Schelling's Berlin Lectures*, ed. and trans. Howard V. Hong and Edna H. Hong (Princeton, NJ: Princeton University Press, 1989). Kierkegaard's early work, *The Concept of Irony with Continual Reference to Socrates*, provides an interesting interpretation of Socrates on the basis of Kierkegaard's analysis of the historical sources.

14. I've found it very helpful to use Aristotle's square of opposition to discuss the sophistic method of double-arguments and Socrates' method of undermining his opponents' claims. Double-arguments play upon the differences between universal and particular claims.

15. Richard Weaver's article, "Phaedrus and the Nature of Rhetoric," on Plato's view of rhetoric in the *Phaedrus* has become a classic favorable interpretation of Plato's viewpoint. The article opens Weaver's *The Ethics of Rhetoric* (Davis, CA: Hermagoras Press, 1985).

16. Extremely helpful on the topic of Plato's political theory is the transcript of Leo Strauss' 1963 seminar on Plato's *Gorgias*, which is available in the public domain: https://archive.org/details/LeoStraussSeminarOnPlatosGorgiaschicago1963.

17. Pernot gives an excellent summary of the progression of Plato's thoughts on rhetoric beginning with *Gorgias* and Plato's challenge to sophistry, through *Menexenus, Symposium, Apology of Socrates*, and *Phaedrus*.

AUGUSTINE'S *CITY OF GOD* AND THE BREAKING OF THE PAGAN MIND

by G. Tyler Fischer, Veritas Academy • Medieval History and Literature Series

Do you have a basketball hoop out in your driveway? If you are like me (not a great player, but wishing that you were), every once in a while everything clicks into place. The basket is a mile wide. You can't miss. During those times, your mind probably slips off into fantasies of hitting a last-second fade away three-pointer to beat Michael Jordan and the Chicago Bulls.[1] But what if, while you were knee-deep in fantasy, you turned around to find Michael Jordan standing in your driveway waiting to correct your fantasy with a little one-on-one? You might be able to guard Michael Jordan in your make-believe world, but in real life? Really? You might hit your fade-away jumper over his Airness in your dreams, but in real life he would smack your shot so hard that the word "Wilson" would probably be imprinted on your forehead! Such is the situation faced by some crafty pagan apologists in the early part of the fifth century. (We could call these fellows the "Old Atheists.") They saw an opportunity. Life had not been going well since Constantine converted. Europe was becoming a Christian continent. Now, they had their chance. Rome had fallen to the barbarians. Christ could not protect the city. They decided to aim their criticism at the Christian faith. They probably hoped that their learned arguments against Christianity could turn back the tide of history. They turned around and found St. Augustine standing in their driveway. Game on. Augustine answered these pagan critics in his masterpiece *The City of God*. This book not only ended their little hoop dream, it broke the pagan mind. As teachers in classical Christian schools, the *City of God* can help us to prepare our students to confidently approach the battle with unbelief in our day.

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Augustine's *City of God* breaks the pagan mind in five powerful ways. When he is done, paganism's objections have been answered, its gods are shown to be silly, its historical chest thumping is reduced to airbrushed nostalgia, its philosophical weakness is unmasked, and the Christian narrative of history has salted the fields of any pagan renewal. The battle is over. Serious paganism would not rear its head in the West for about 1400 years.

Augustine's pagan opponents claimed two things: that Rome fell because the Christian God could not protect the city; also, they added, He could not protect His people who were raped, tortured, and murdered during the barbarian overthrow of the city. Augustine quickly moves

to the most disturbing point: the rape, torture, murder, and (sometimes) preemptive suicide of young Christian women during the fall of Rome. It is a disturbing topic. It is hard to discuss. Why didn't Jesus save them from this horror? Augustine moves the argument to the most difficult point—if he can beat this pagan objection then it is all downhill from there. His handling of the topic is mature and thoughtful. He makes no excuses and, in the end, takes no prisoners. He recognizes the horror of what happened, but he does not dismiss the pagan objection immediately. They claimed that these young women killed themselves to avoid being raped. They killed themselves to avoid being sinned against. Augustine points out that killing yourself to avoid someone else's sin is wrong. Some killed themselves to avoid shame, but if you are a victim and are sinned against then you should not be ashamed because you are not guilty. After working through some hard questions about Christian ethical decisions, he turns his guns on his pagan critics. He asks them, "How did you survive the invasion?" It turns out that many pagans escaped death by pretending to be Christians and hiding in church buildings. The barbarians feared the Christian God, so they left His churches intact while sacking the city. Pagans survived by hiding in churches. The pagan claim that Christ could not protect people is shown to be utter hypocrisy. The pagan critics survived because of Jesus and the fear of Christ that had fallen on the superstitious barbarians.

Next, Augustine turns on the pagan gods. He points out that pagan theology is a massive silly rouse. He gets down to the details of Roman mythology. He points out that these pagans have thousands of gods that rule over different parts of life. They have numerous gods that rule over different parts of child rearing. They even have numerous gods devoted to the different parts of corn (the god of the ears of corn, the god of the stalk, etc.). In the end he shows that pagan mythology is ridiculous.

He then blasts pagan views of history showing them to be nostalgic fairy tales. If pagans are angry because the Christian God did not protect the city, then one should also examine the history of Rome while it was under the care of the pagan gods. He recounts the disasters, invasions, mistakes, and catastrophes that occurred under the "oversight" of the pagan gods. Asserting that the pagan gods protected the city is sheer folly.

Augustine then turns his attention to pagan philosophy. He shows that Christianity is superior to pagan philosophy in every way. Pagan philosophy does not offer the hope of eternal life. In the final analysis, it is a futile attempt of sinful man to find God. Christianity is God's revelation of Himself to men.

He smashes all of the pagan arguments, but instead of celebrating, Augustine unveils his final and most devastating argument. It is a narrative argument. He tells the story of all of history from creation to the end of the world. He tells of the creation and fall of angels and men. He works through Old Testament history. Again, he gets down into the details.[2] By the end of this massive (500 page) argument, Augustine has thrown down the gauntlet. If paganism wants to be taken seriously, it has to produce a story that fits the world as well as the Christian story. Unfortunately for the pagans, Augustine has already wrecked their mythology and philosophy. To make sense of the world, they have to borrow from the Christian story. He shows that, in reality, the pagan cupboard is bare.

But how should you use a book like *City of God* in the classroom? Here are a few ideas:

First, make sure that your students understand the nature of Augustine's argument. Make sure that they understand his masterful use of the *reductio ad absurdum*. He reduces pagan assertions about the gods, history, and their own philosophy to a pile of infantile

silliness. The *reductio* is an argument that ends by saying or implying "Really?" Pagans are saying that their gods protected Rome and brought her prosperity. Augustine counters, "Really? Let's look at the facts!"

Also, make sure that your students understand the power of narrative in apologetics. The story of the history of the two cities (the City of God and the City of Man) is the most powerful part of Augustine's argument. It reveals the devastating difference between Christianity and paganism. Christianity has a consistent and interesting story about the world from start to finish. Paganism has nothing like this. It cannot account for things like good and evil consistently; it cannot account for the origin of the universe or of man except by bringing in a lot of contradictory ideas.[3] This is his closing argument. His story, the story of the two cities, explains the history of the world. What story does paganism have to counter it? He shows that his opponents' objections to Christianity are infantile. They criticize Christianity, but they have no reasonable alternative. They have no story. They are just smart-alecky little children with cap guns picking a fight with a skilled general armed with howitzers.

Two profitable assignments for students during *City of God* are presentations and apologetic essays. Augustine's story is so detailed that I ask my students to prepare a brief oral presentation on a specific chapter of Augustine's story (his chapters are usually between a few paragraphs and a few pages). The students have three minutes to tell me what Augustine said, whether he is right, and how they know he is right. These presentations are a lot of fun because Augustine talks about all sorts of interesting things.

Finally, do not miss the opportunity to give your students some apologetic work of their own. Augustine's critique devastated ancient paganism. Today, however, we have a new breed of pagans. Take some time to examine brief arguments from modern pagans like Christopher Hitchens or Richard Dawkins.[4] See if the students can discern the weaknesses in the modern pagan arguments and use some of Augustine's methods to attack modern pagan arguments. This sort of activity gives students confidence that they can crush modern atheistic thinking as they head off to college.

Nothing is new under the sun. The snide criticisms of the New Atheists are as weak as the infantile ramblings of the Old Atheists in the fifth century. We need to prepare our students to run into the battle and to be prepared to (like Augustine) tear down strongholds.

NOTES

1. If you are younger than 30, insert Kevin Durant, Steph Curry, or Kobe Bryant for Michael Jordan in this part of the story.

2. Some of his story is speculative and other parts are hilarious. He wonders about how animals got from the ark to far-flung islands and wonders if angels carried the animals there or if God might have simply recreated them from nothing. He wonders if the giants mentioned in Genesis are the result of unions between fallen angels and women.

3. The most hilarious example of this in modern paganism is the assertion that life arises from non-life by accident (and luck). So life results from a mud puddle and lightning . . . really? Really?

4. They have plenty of books, but there are also shorter interviews online. My favorite is a brief portion of an interview with Richard Dawkins on YouTube. It is sort of amazing how much borrowing he has to do from a Christian worldview in five minutes, trying to make an argument that religion is wicked. At the time of the publication of this article the interview could be found online at: http://www.youtube.com/watch?v=MWJM-mOGQ5E. If you as a teacher are trying to get in the right mood, I would also recommend watching the debates between Douglas Wilson and Christopher Hitchens that turned into the documentary "Collision."

A QUICK INTRODUCTION TO *THE SONG OF ROLAND*

by George Grant, Parish Presbyterian Church • Medieval History and Literature Series

All werthy men that luffes to hear
Of chevallry that byfore us were
That doughty weren of dede
Of Charlles Magne de Fraunce, the heghe Kynge of alle
That oft sythes made hethyn men for-to falle,
That styffely satte one stede;
This geste es soothe; witnes the buke,
The ryghte lele trouthe, whoso will luke,
In cronekill for-to rede.[1]

That strange mixture of action and adventure, intrigue and suspense, mystery and treachery, betrayal and heroism that we'd expect from a Hollywood blockbuster was the stock and trade of the medieval *chansons de geste*—or "songs of deeds." Some literary historians assert that the very idea of the modern novel emerged from these songs of chivalry, of knights in shining armor, and of the legends of the crusaders. One of the very earliest—and one of the best—of these is *The Song of Roland*. It is one of those great, classic works of literature that is almost entirely fictional but which nevertheless is more truthful than most history books filled with carefully verified facts. Indeed, its "true lies" tell us much about ourselves, our world, and the shaping of Western civilization that we might not otherwise know.

Traditional folk musicians, troubadours, minstrels, and jongleurs, would often travel from town to town, market to market, and castle to castle singing about the epic adventures of great heroes from the distant past. The best stories were, over long periods of time, standardized into a single form. About a hundred of these popular epic poems survive, dating from around the eleventh to the fifteenth century.

Thus, we do not actually know who the various composers of *The Song of Roland* were or even when the poem took its present form. All indications are that there was a single, very gifted, final editor who took various strands of the popular oral tradition and wove them together into a creative masterpiece sometime between 1098–1100. This would mean that the poem was written during the time of the First Crusade—indeed, most scholars believe that the story was intended to encourage Christians to fully comprehend the danger of Islam posed to Christian civilization.

The poem actually describes events that had occurred several centuries earlier, during the reign of the Frankish warrior-king Charlemagne. Though almost none of the

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details of the poem are historically accurate, they became an essential part of what Europeans remembered about the past. History is, after all, not so much what actually happened, as it is what we think happened. As a result, fictionalized legends like this one can often have more influence than careful historiography can.

The composer got nearly all the facts terribly wrong: Charlemagne was not yet the emperor; the bandits who slaughtered the rear-guard of the army were Basques not Saracens; the invasion of the Spanish Moors was but a brief expedition not a seven-year-long campaign; revenge for the ambush was never undertaken; and the rivalry between Roland and Ganelon never happened, so far as we know—in fact, there is good reason to suspect that the two men were not even alive at the same time.

Here is what we do know with some certainty: during the afternoon of August 15, 778, the rearguard of Charlemagne's Frankish army was ambushed and slaughtered in the Roncesvalles of the Pyrenees Mountains while returning from a raid on Moorish garrisons in northern Navarre and Leon. Accounts from this distant age are usually very sketchy, but the most reliable account of the event comes from Einhard, who was Charlemagne's court historian and biographer. From his slight and fragmentary account, romantic balladeers began to piece together a tale of courage, honor, passion, betrayal, adventure, enmity, and revenge that eventually became not only a great work of literature but also the essential historical reference point for the whole system of noble Christian chivalry.

Chivalry is a rather romantic notion that brings to mind Arthur and his Round Table, Ivanhoe and his lost honor, Guenevere and her threatened virtue, and Rapunsel and her dire straits. It evokes sentimental images of the long ago and the far away. But chivalry is actually a code of honorable conduct that need not necessarily be tied to any particular time or place or cultural context. Instead, it is a standard of virtuous behavior that has inspired great men and women through all the ages—causing them to long for a kinder, gentler society that abides by the conditions of genuine civilization. Drawn equally from biblical standards of virtue and from the examples of godly heroes of the faith, chivalry was a kind of moral philosophy for society, manners, and justice.

The Song of Roland both established and illustrated the notion that chivalry is a humane ideal—ultimately based on Scripture—that defines the limits of proper action toward friend and foe alike. For several generations of European Christians, it was one of the most powerful means by which such cultural standards were woven into the hearts and lives of the people. At first glance, that might be a little difficult for us to understand since we only have the written version of the poem with which to interact—in fact, we probably ought to admit right from the start that as it appears on the page, the poem is a little dry, repetitive, and overbearing. Actually, the *chansons de geste* were not intended to be read. They were written to be performed.

So today, we're at something of a disadvantage: *The Song of Roland* was meant to be seen and heard, accompanied by music, perhaps actors, and certainly in the context of feasting and celebration. In addition, the poem probably would not have been performed at a single sitting. Instead, the *jongleur* might only perform a few scenes from the poem, merely summarizing the essential preceding parts and for the sake of context. Several features of the poem made such performances easier: it consists of roughly 4,000 lines of verse, divided into 298 poetic units called *laisses*; these *laisses* are irregular in length, averaging just under fourteen lines; the lines are mostly decasyllabic, and are connected by either assonance which is something like a very weak rhyming scheme; the *laisses* are regularly punctuated with a kind of echo effect so that slightly different versions of the same event recur consecutively in order to slow the pace of the story—kind of like slow motion

in a movie; the *laisses* are filled with formulaic phrases which helped the performer remember the tale and provided easy "visual" clues for the listener—a technique commonly employed in epics since the time of Homer. All in all, the style, structure, and literary composition of the poem would have made it a kind of operatic drama.

There is never a doubt about who the good guys and the bad guys are. Good and evil are easy to pick out. There is no moral ambivalence about war and its hazards here as in the *Iliad* or the *Aeneid*. Virtue and vice are set in plain opposition to one another. God's good providence and the machinations of greedy, foolish, and unscrupulous men are exposed for what they actually are. So, the message of the poem is never in question. But, that is not to say that it is either simple or simplistic. Like virtually all the *chansons de geste*, the poem has a veritable cast of thousands. And there are battle scenes galore. You'll really have to pay attention to follow all the details, the twists and turns of the plot, and the symbolic details in the names, the places, and the peculiar providences evidenced in the tale.

A few tips for the modern reader are therefore in order:

First, read *The Song of Roland* aloud. Accentuate the drama. Listen for the musical refrains. Allow the architecture of the plotting to dictate your pacing.

Second, read the poem in a group. Divide up the parts, the characters, and the scenes. Read with the full emphasis of voices, accents, and sound effects.

Third, read the poem in a setting of revelry. Have a meal or a party or a time of fellowship as a backdrop. Decorate for the occasion. Use firelight or candlelight for dramatic effect.

In other words, treat the poem as if it were a script or a screenplay. In that way, you will begin to see and hear and experience just why the poem became so immensely popular and influential.

The storyline of *The Song of Roland* is full of blood and thunder, valor and betrayal, faithfulness and vain-glorying, romance and adventure—in other words, it is full of all the things that make for a great yarn. There is something very attractive about the bravery, loyalty, and noble bearing of Roland's lost cause that continues to attract our attentions and affections. It is a great classic tale—and it sheds as bright a light on our own time as on the days of Charlemagne it portrays so beautifully.

FOR FURTHER READING

Maurice Keen, *Chivalry*, (New Haven, CT: Yale University Press, 1984).

Stephen A. Shepherd, *Middle English Romances*, (New York: W.W. Norton, 1995).

Byron York and William Nolan, *Chansons de Geste*, (London: Belvedere Press, 2001).

NOTES

1. From the Middle English romance, *The Siege of Melayne*: "All worthy men who love to hear/of past chivalry/of those valiant deeds/of Charlemagne of France, the exalted king of all/that oft times made the heathen fall/that proudly sat upon war-steed/this song is true; here is the sourcebook/whoever will investigate will discover the truth/herein is the chronicle for all to read."

NARRATIVE IN MATHEMATICS AND NATURAL SCIENCE

by Ravi Jain, The Geneva School

Many of us that teach mathematics and natural science have at times considered whether to include a narrative element in our classes, because we know that there is a great story to tell within these subjects. Blaise Pascal was an eminent scientist, mathematician, and writer who sewed a famous prayer into his jacket with the word "FIRE" emblazoned at the top. Gottfried Leibniz, primarily employed as a diplomat, found time to discover calculus, construct the first mulitiplying calculator, write philosophy, and defend God's justice to a skeptical world. Did not Aristotle, that eminent ancient scientist, tutor the towering conqueror Alexander whom we now call "the Great"? Why should history and literature teachers have all the fun? Science can tell stories too.

But soon after we consider including a narrative element to our math and science classes a realization occurs, and we must face the reality. During this sobering stage most teachers go through three phases. First, the teacher recognizes that he does not know that much about the history of mathematics and science because he was never taught it in school or college. Of course he may know it in broad strokes, but researching the history of each individual concept that he teaches and learning how these fit together is a daunting task. Second, he wonders whether the narrative is really all that important. The stories are fun, but how will understanding Pascal, Leibniz, and Aristotle contribute to the real work of math and science? Will it improve the students' SAT, ACT, or AP scores or better prepare them for college classes? Hmmm . . . And third, the teacher hesitantly acknowledges that he just does not have spare time to include additional material in his already crowded class. After all, is he really going to put this on the test when his students can barely graph a parabola correctly?

Let me acknowledge that these are all real concerns. The time and effort involved in solving these problems can be substantial. But before these worries frighten our poor teacher into merely showing historical movies to check off the narrative box, let me offer a word of encouragement. You can do this. Start with baby steps, and over time progress can be made. Now is the best time to start. But consider that while one is beginning, it is important to attend to the blueprint. What should we as teachers be building towards? While science can be thought of as a narrative, the style differs from a literary narrative. The narrative of science is technical and full of important and complex details. Also, much physical science is mathematical, and as a professor of

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mine has recently said, "Mathematics is perpendicular to language." Moreover, all the little stories are fun and interesting, but how will these reinforce the students' understanding of the main topics in class—graphing parabolas for instance? And how do these little stories play into the grand story of the rise of natural science and modern mathematics? Do these narratives align with the history, literature, and theology classes at our schools? Answering these questions is not an easy task, but it can be much assisted by focusing our attention on the *technical narrative of discovery* in mathematics and natural science.

Western history and literature classes often cover elements of the story of math and science. The Copernican Revolution, the Galileo controversy, and Isaac Newton's groundbreaking *Principia* are clearly important general elements of Western civilization. Consider the cultural phenomenon that is Einstein. A history teacher can scarcely avoid discussions of these events or the men and women behind them. But it falls particularly to the science and math teachers to clarify the *technical narrative of discovery* for the students. What was discovered, when was it discovered, how was it discovered, and why is it important? This involves detailed conceptual analysis and can at times take students far deeper than an ordinary treatment of the material. For example, many scientists at the time of Isaac Newton recognized that if an inverse square law described gravity, then the law would be compatible with planets exhibiting circular orbits. The problem that won Isaac Newton fame was a different one. How could an inverse square law result in orbits resembling any conic section? Since Johannes Kepler had recently proven the planets to orbit the sun in elliptical paths, it was clear that if gravity were an inverse square law it must account for planets' elliptical orbits. Even the AP Physics C: Mechanics curriculum only calls for students to understand the link to circular orbits. To show the harder case, that all of Kepler's laws are compatible with an inverse square law, takes either reading Newton's account or waiting for the methods of polar integrals developed in Calculus II. The technical narrative is at times more detailed than the standard treatment.

An interesting thing occurs though when this approach becomes the ordering principle of one's curriculum. The students start to connect the dots. This nine weeks, I had the students memorize over 100 formulas. Let's just say that I also believe in the value of imitation (though I did keep some pearls from them that they will later have to discover themselves). As the students learned these equations, I recounted to them the basic narratives of how the formulas came about, how they fit together, and to what phenomena they pertained—springs, pendula, falling stones, etc. It is fascinating to note, first, that the students could memorize such a trove, and second, that they actually understood more than one might expect. In mechanics, Galileo's kinematics equations give rise to most of the other formulas. All of Newton's laws, as well as the basic principles of kinetic and potential energy, can be derived rather quickly from Galileo's analysis of constant acceleration. Amazingly, I did not realize this until my seventh year of teaching physics. I did not fully commit to this approach until I later recognized hints of it in Leibniz' own seventeenth century work. Now, I always introduce these concepts through this integrated history. After the formula test, on which the average grade was a 99.5% for a class of 20 kids, I asked one of the students how the test went. She recounted that she actually found it quite easy once she realized how all of the formulas fit together and how so many can simply be derived from Galileo's equations. Thus even in this highly mathematical subject, there is a story to be told—a technical one to be sure—but a story nonetheless.

While we have read about ten pages of Galileo as we developed those formulas and repeated his experiments, we have not yet read much this year from the other scientists nor recapitulated their experiments. We will

do more of this over the course of the year. As one develops the narrative for the students, it is often helpful to include some readings from the primary sources, writings of the scientists themselves. When students read Plato's account of the elements in his *Timaeus*, for example, his vision of reality strikes them as surprisingly accessible. Some aspects are quite similar to those of contemporary mathematical science. He also forecasts the basic insight of high end computer graphics: it is all about polygon count. His vision of triangles composing polyhedra which constitute elements is actually not that different from the recognition in contemporary organic chemistry that geometry matters for molecules. Different isomers behave differently. There, in fact, can be no doubt that Plato was the one who planted the seed of this basic question, inherited from Pythagoras, deep within the fabric of Western thought: is there number at the heart of reality? So even the rise of natural science as a mathematical discipline has a story to be told that begins with the ancients. Moreover, this story does not culminate until the Platonic questions are answered by Christian faith. Yes, this story is more technical than the treatment would be in a history class, but it is still a narrative with many twists, turns, and fantastic climaxes.

I recommend keeping in sight three categories when retracing the *technical narrative of discovery* of one's discipline. Consider whether the major advances in the discipline resulted from a new physical discovery, a new development in rational thought, or a new way of looking at a known fact. These categories may be termed as the empirical, rational, and poetic. Science and mathematics advance on account of the interplay among all three of these perspectives and they often work in concert. But nonetheless, it helps to recognize that once a black swan was discovered in Australia—a new empirical discovery—zoology would have to change. This happened, for example, when in 1819 Hans Christian Oersted discovered that an electrical current deflected the needle of a compass. Within two years all of Europe was abuzz with further new discoveries about the relationship between electricity and magnetism.

On the other hand, when scientists apply or create new mathematics to solve problems, as was the case in Isaac Newton's development of calculus or James Clerk Maxwell's production of his laws, this can be called a rational advance. These advances represent new ways of organizing discoveries already made in a manner that is more simple, elegant, or offers greater intuition. The history of science is peppered with the interplay between the experimentalists and the theorists. This is another way of noting the interdependence between the empirical and rational perspectives previously mentioned.

Finally, there may be cases in which the fundamental assumptions of a discipline are misguided and must be realigned in order to make progress. For example, Kepler's belief that God would not let matter act chaotically led him to discover his three laws. A pagan Platonist would have disregarded the fact that the orbits of the planets were only imperfect circles—ellipses. Human observation of the world, for a Platonist, can never match mathematical perfection. But Kepler believed, on the contrary, that matter was completely subject to Almighty God and would have to obey his laws perfectly. And man, being made in God's image, could detect this order. Thus, through Kepler's convictions, astronomy became an exact science. All deviations from predicted orbits were then subject to scrutiny—a mind-boggling difficulty once the three-body problem was identified. This kind of advance may be termed poetic, a concept or conviction that arises from living in an embodied tradition of faith and practice. For Kepler his Christian convictions led him to this truth—a truth that has had profound implications for all subsequent science.

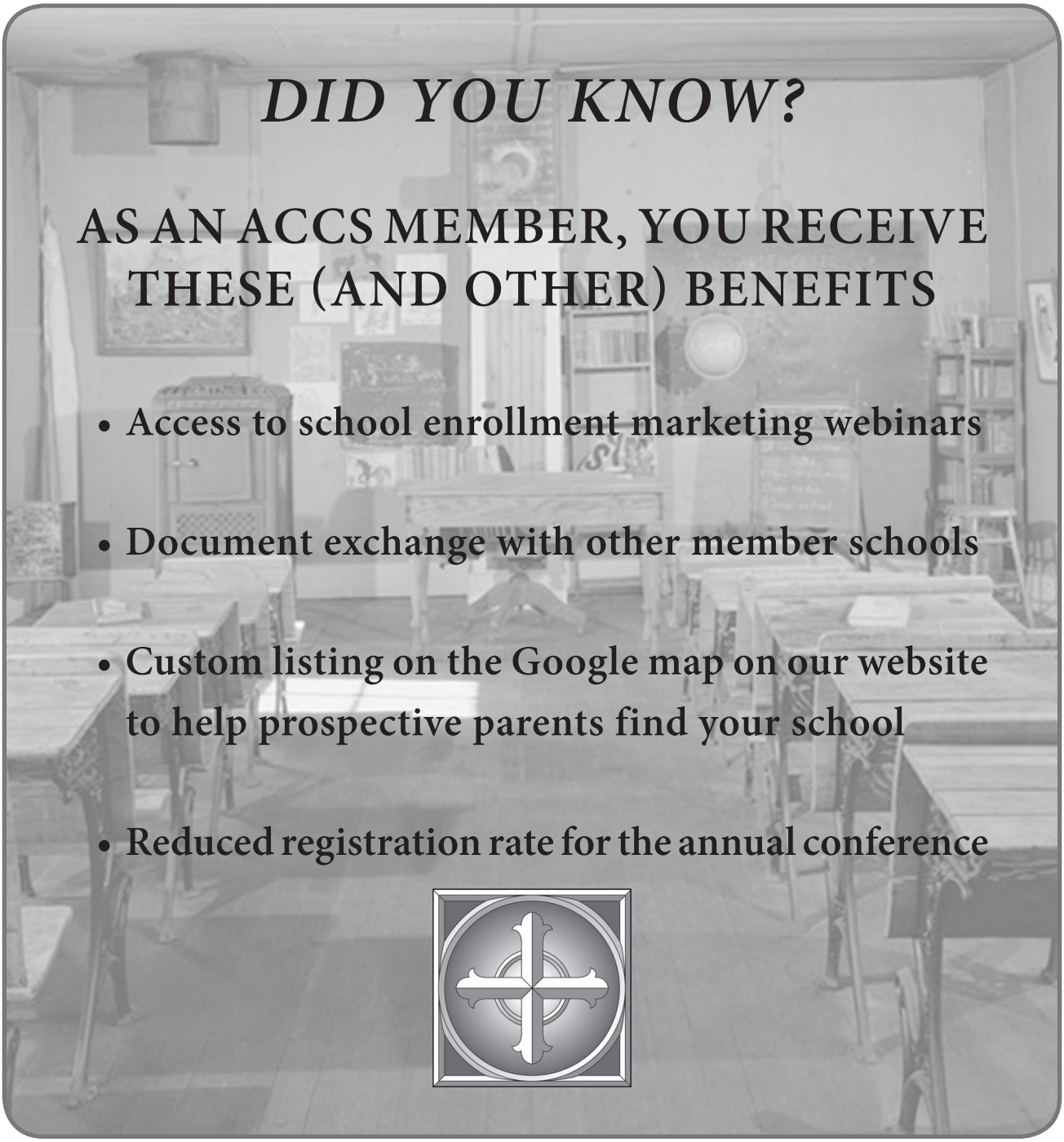
Keeping track of these three categories of advances—empirical, rational, and poetic—will help students to keep the narrative organized. Moreover, new

observations and discoveries need not be unlearned. Upon these significant advances mathematics and natural science classes should focus. Mistakes and false assumptions made by the great scientists may be noted for context, but lasting accomplishments, whether empirical, rational, or poetic, of each era should be celebrated and studied. Galileo's discovery of the moons of Jupiter is a great empirical advance. His new definitions of uniform and naturally accelerated motion were exciting rational advances. His conclusion that God created the universe through the language of mathematics is a poetic conviction that has shaped all subsequent physical science. I do not mean to suggest that these three categories are neatly separable, simply that a dominant perspective can usually be seen in each advance. This rubric offers a helpful way of organizing a technical narrative to be used in one's classroom that reinforces student understanding and does not waste time. All of these advances are ones that students ought to know for their general knowledge of the subject. I have even seen some of the topics from our detailed study of Kepler and Newton arise on an actual AP Physics C test.

The zealous teacher may ask one or two further excellent questions: "Is including a narrative element to our science and math classes classical? And moreover, is this approach Christian?" These questions may be the most important, because nearly all of the Christian classical school teachers that I have met have a strong idealistic streak. Once we have been convinced of the best way to teach, we strive to implement the insights however imperfectly. Let me suggest two things. First, this method is closely akin to the medieval approach to doing science, because it emphasizes the dialectic of science. This approach is somewhat different in that it incorporates a robust mathematical component often neglected by the medievals. But it is similar because it treats science as a legitimate dialogue to be reasoned through and does not pretend that natural science is a fully formed system sprung from the head of Zeus. There is a contemporary strand of natural scientists and philosophers of science with Christian leanings that are actually trying to recover the idea of science as dialectic. Dr. William Wallace is among the best of these. By treating science as dialectic, the narrative elements arise naturally, thus this perspective seems to be an obvious fit for Christian classical schools. Second, this approach depends on an Augustinian understanding of truth and reality. Yes, we can know things truly but our reason is limited. Moreover, Augustine appreciated the value of classical sources. The Scriptures are authoritative but we may plunder the Egyptians for their treasures of knowledge. Thus, not only is this approach classical, but it is biblical and Christian as well, especially when we evaluate the poetic convictions of each thinker from the position of orthodox Christianity. There are many more profound arguments to be made in defense of the classical and Christian nature of this approach, but I hope that these two will suffice for most readers. I have found that the more I have followed the narrative of science and mathematics back to the sources, the more deeply I have been impressed by the urgency of the cause of Christian classical education.

The great poets and statesmen of the past are not the only ones worth imitating. The great scientists and mathematicians deserve our attention as well. The profound intelligence of these men is so stunning that recounting their thoughts makes one want to discard all distractions and simply study nature. Education as leisure is recovered—school as *schole*. What kind of training does it take to make men and women who can think like these? Of one thing I am certain: we have to tell their stories *in detail*, read their works, and believe them, if we, or our children, are ever to become great like them. Moreover, we have to do this together, as a network of schools all engaged in a common cause. For only a community can produce another Aristotle, Augustine, Pascal, or Leibniz. Individual savants may

blossom, but they will not produce enough nectar to nourish an entire honeycomb. Only in community and over generations is this vision possible. Let us then join together and work in concert for the good of our children and unto the glory of God. May our mathematics and natural science indeed be a celebration of the love of wisdom and the love of God.



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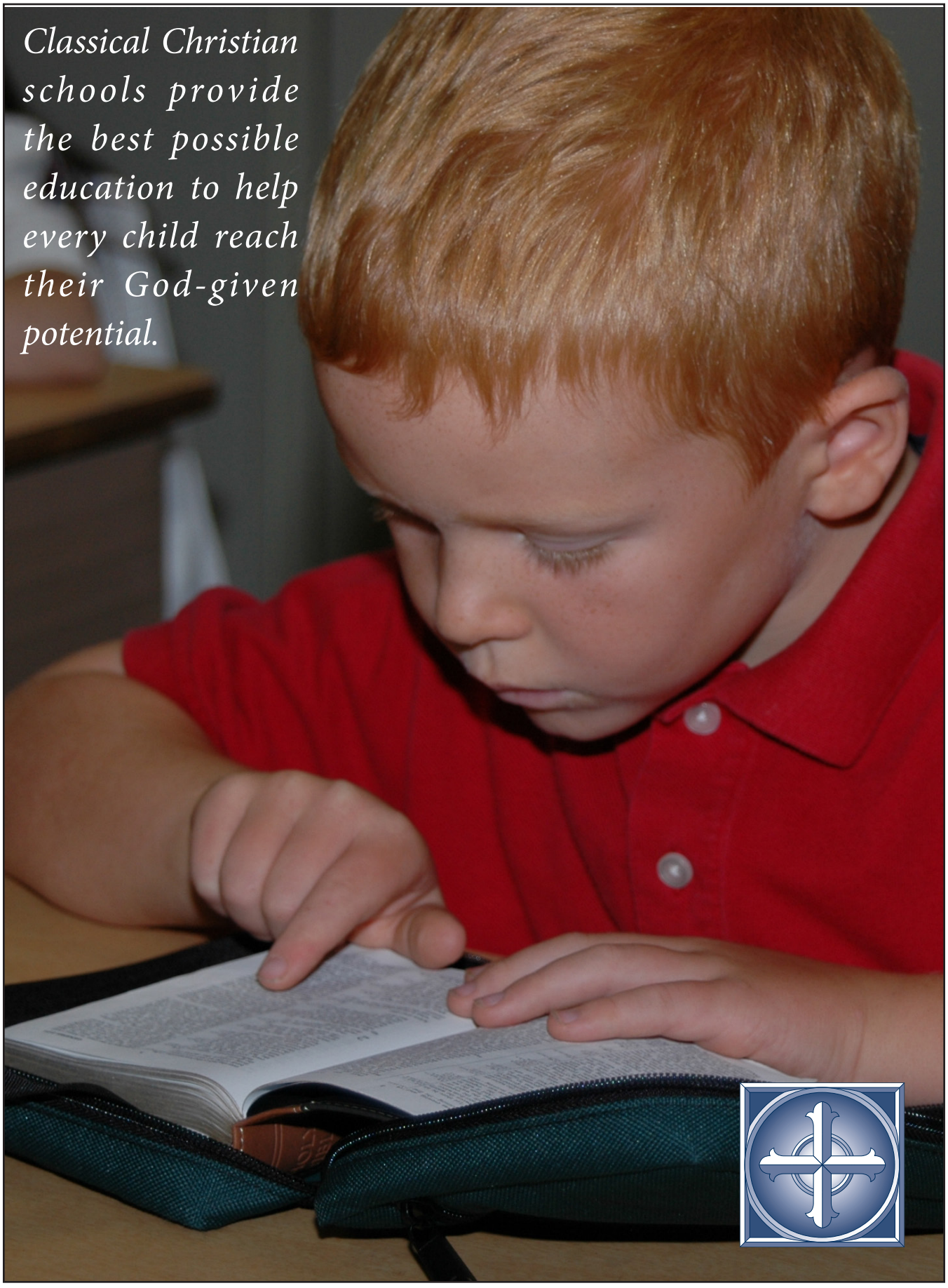
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