"SINE DOCTRINA VITA EST QUASI MORTIS IMAGO"

VOLUME XXI NUMBER I

CLASSIS

THE QUARTERLY JOURNAL OF THE
ASSOCIATION OF CLASSICAL & CHRISTIAN SCHOOLS

FEBRUARY, 2014

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NEW SERIES: ESSENTIAL WORKS IN MEDIEVAL HISTORY & LITERATURE

This issue of *Classis* includes the third article (Life Is *The Comedy*) in a series that introduces 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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A New "Old-Way"

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CONTACT
Association of Classical & Christian Schools
PO Box 9741
Moscow, ID 83843

Phone: (208) 882-6101
Fax: (208) 882-8097
Email: EXECDIRECTOR@ACCSEDU.ORG
Web: WWW.ACCSEDU.ORG

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SLAYING THE ZEITGEIST: *THE PILGRIM'S REGRESS* AND THE AIMS OF CLASSICAL EDUCATION

by Devin O'Donnell, Dominion Classical Christian Academy

Christians love C. S. Lewis. Indeed, some have said he is the "patron saint of Evangelicalism."[1] Whatever truth this statement holds, however, only makes more palpable the dramatic irony of how little those same evangelicals actually hold in common with him, beyond the mere fact of being a Christian. In other words, many Christians today are happy to accept Lewis's spiritual wisdom for the care of their souls, yet they remain ignorant of or wholly unwilling to accept his admonishments in regard to the imagination; or, at the very least, they fail to assent to his criticisms of modern education, a subject on which he was not in the least bit silent. For Owen Barfield once remarked, "Somehow what [Lewis] thought about everything was secretly present in what he said about anything."[2] One finds that more careful and scrupulous readings of Lewis's works prove this. So we should not be surprised, for instance, to find his criticism of modern education even in his "children's stories" *The Chronicles of Narnia*, especially in that dear fool Eustace Scrubb. A more perceptive and sympathetic reader will also see that the overwhelming majority of us living today are all like Scrubb, having read the wrong books and are now repenting and making up for our miseducation in the "experiment houses" of the modern school system.

However veiled it may be in some works, what Lewis has to say about education is a brightly threaded theme woven throughout the fabric of his writing.[3] He, like Augustine before him, received the benefits of a classical education. But, like Augustine before him, those benefits lay dormant until the trumpet blast of his conversion to Christianity recalled those benefits to new life. One work that makes this most clear is the first book Lewis wrote after his conversion to Christianity. Though it has been criticized for its "needless obscurity" (even by Lewis himself),[4] *The Pilgrim's Regress* is his first sincere polemic against modernity; and though it is often overlooked and perhaps underrated, we find in it the fecund seeds from which the themes of his greatest works grow. The title of this work is an obvious pun on John Bunyan's spiritual allegory *The Pilgrim's Progress*, but Lewis doesn't reveal true meaning of the title until the very end; here his pilgrim "John" (another nod of the head to Bunyan) realizes that after his conversion what he thought was the end of his journey was only the beginning.[5] Lewis's semi-autobiographical allegory shows a man who follows his "dialectic of desire"[6] through all the valleys and moors, caves and mountains, pastures and pits of the modern wasteland of ideas. This narrative is important not merely because it sheds more light on the character of C. S. Lewis himself, but also because it teaches us about the pitfalls in our own lives. We inhabit that same

Devin O'Donnell is the upper school head at Dominion Classical Christian Academy. He teaches Latin and has been teaching the humanities for 10 years. He has a perfect wife and four sinless children whom he loves. He has published essays, fiction, and poems. He has a blog called credulitas.wordpress.com.

"wasteland" that John traverses.[7] And a foundational lesson we as educators and parents can draw from this work takes place in a most dynamic scene.

On his journey, John passes "Through Darkest Zeitgeistheim" and attempts to leave the country of Mammon, which is owned by a giant named Zeitgeist.[8] Before he can escape this land and the foolish and ridiculous people who dwell there, he is caught by the authorities. They explain to him that although he is free to enter this land, he may not leave it. "All this country," they tell him, "belongs to the Spirit of the Age."[9] And so John is thrown into the dark and dank dungeon of Giant Zeitgeist.

But he is not alone. In the dungeon he meets other prisoners who have been taught—or are in the process of learning—to parrot the "right" beliefs and politics.[10] It is irrelevant whether such assumptions are true or good or beautiful. What matters is that the prisoners confess and agree with the Spirit of the Age. John begins to go mad, but just as he gives himself up for lost, a "flash of steel smote light into John's eyes," and a knight rides to his rescue.[11] The knight's concealed identity surprises even John, and it proves important for the reader. It is "Reason." Reason asks the Giant Zeitgeist three riddles as a wager for his head. Upon the third riddle, "The giant muttered and mumbled and could not answer, and Reason set spurs in her stallion and . . . galloped up his foreleg, till she plunged her sword into his heart."[12] Following a great noise and landslide, "the Spirit of the Age became what he had seemed to be at first, a sprawling hummock of rock." After John is rescued, Reason tries to compel the other prisoners with him to leave the dungeon as well. She breaks open the door and proclaims, "You can all come out."[13] But no one moves. They are committed that to keep imitating the Spirit of the Age is the only way to live. To John, Reason comments on their condition: "This psittacosis is a very obstinate disorder." Lewis is having fun here, for *psittacosis*, is commonly known as "parrot disease."[14]

What can we learn from this? Aside from being a story, allegory begs to be unpacked. Lewis translates *Zeitgeist*, literally German for "time spirit," as the "Spirit of the Age." His point here is that every age has a "Spirit of the Age." Every generation has its sins and every age has its prophets and priests who are its mouthpieces to parrot the conventional wisdom of the world. The giant and those who dwell in his dark land represent those popular (and often unexamined) ideologies dominating the time, which frequently prove at odds with Christian orthodoxy. This is nothing new; the gospel can be countercultural in every epoch. In Lewis's day it was philosophical naturalism or Freudianism or communism or feminism, etc. But whatever "spirit" is dominant at a given time, a mature Christian must come to see that there is always some antithesis between what the Spirit of the Age says and what Christian wisdom says. This might be obvious to classical educators, but it is not always clear to parents, especially to those parents who might not understand the vision of the classical Christian school, or who, like the prisoners with John, might suffer from the "psittacosis" of parroting the culture. They go along with the crowd. Whatever is hip and cool, whatever is new and flashy, these are the dungeons and pitfalls for many, even Christians. And even in Bunyan's day, when Christendom was not yet in ruins, the temptation was still present, which is why Bunyan puts his own warning against the zeitgeist in the character of Mr. Worldly Wiseman. So it was in Paul's day as well. Or why else does he admonish Christians to "take every thought captive to the obedience of Christ," if not to warn Christians of the dangers of the zeitgeist?[15] This is the cultural battle all Christians must fight. In his epistle to the Corinthians, Paul explains this: "We destroy arguments and every lofty opinion raised against the knowledge of God." But notice that Paul's language is inherently violent, for the violence of judging the Spirit of the Age does not change; it is only the weapons.[16] Addressing the believers in Ephesus, Paul gives the

same exhortation: "For we do not wrestle against flesh and blood, but against the rulers, against the authorities, against the cosmic powers over this present darkness, against the spiritual forces of evil in the heavenly places" (Eph. 6:12). Such cultural warfare—though less "carnal" and more spiritual (and rhetorical) in nature—is no less violent in force. The pagan culture of Paul's own day bears no small likeness to the nihilistic zeitgeists of our age, and perhaps Lewis best captured the essence of what Paul meant here in the scene where Reason plunges her sword into the Zeitgeist and reduces it to rubble. Thus, the question to ask is not, "Is there a Spirit of the Age in our time?" but, "What is the Spirit of the Age in our time, and how can we slay it?"

Identifying and slaying the zeitgeist is ultimately the business of education, which is ultimately the responsibility of Christian *parents*. But educators (administrators and teachers alike) help by giving parents, not merely the students, the vision to see and discern the giant for what it really is, just a "hummock of rock." Note that Lewis has the Zeitgeist appear in the form of a giant, which often seems to surround us on every side. We hear that truth is relative, that goodness is an irrelevant concern, that beauty is in the eye of the beholder, that children are a burden, that a woman's body should bear no signs of children, that marriage and the family are subordinate to the state, that homosexuality is a legitimate lifestyle, that choice itself is the highest good, that education is measured by the job or salary one receives, that public school is civic responsibility, that public education is good for culture. I could go on (and on). Whence comes all these lies? Where are people today being taught to parrot the Spirit of the Age? Mass entertainment. The media. The public school itself.[17] Although we want Christian parents to avoid the potential psittacosis in public schools, private schools should be wary too. And to those parents who *do* understand the work of classical Christian education, believing anything contrary to what the Spirit of the Age says often seems like facing off with a giant. That's because it is.

The good news—the news told us by the mouths of prophets from ages past, the news borne in the wicker carriage of fairy tales, the news sung by the hoary poets on ancient hills—is that giants can be slain. Notice the character who rescues John. If it were Bunyan, he would have had "Faith" or "Doctrine" ride in to save the day.[18] Instead it is Reason who slays the Spirit of the Age. This does not mean that faith and doctrine are less important: faith is how we know things. Reason, though, is how we *think* about things. "Reason is the natural organ of truth," says Lewis, "but imagination is the organ of meaning."[19] Reason affords us the ability to judge rightly. If Christ says with a little faith we can move mountains, how much more leverage might we have if that faith were accompanied by reason? As truth slays falsehood, so Reason slays the giant. Reason emancipates. Plato told us no differently in his "Allegory of the Cave," and Lewis makes the same point: those who, like bestial parrots, ignorantly repeat the wisdom of the Zeitgeist are not free, but prisoners. And, like Plato's prisoners, the prisoners of the giant need Reason to free them. That Reason is described by Lewis here as a "virgin"[20] suggests that her strength lies in her purity. There is a correlation between one's *moralitas* and *ratio*. The fear of the Lord is the beginning of knowledge.

In the end, this is a fitting argument coming from Lewis, whose eventual conversion finally summoned the full power of his own reason. Lewis did not convert from atheism to Christianity overnight; one might say it was a long "journey" through the intellectual and spiritual wilderness of modern life. And if it was a journey, then what was his compass? If Lewis was in bondage to the Zeitgeist before his conversion, then who was his rescuer? Judging from his semi-autobiographical *The Pilgrim's Regress*, we can conclude that it was his reason. Alan Jacob's recent biography *The Narnian* gives special attention to Lewis's education, and it is no secret that

from his boyhood Lewis was classically educated.[21] And however much of a sinner C.S. Lewis was, he received an education that, if it did not save his soul, it certainly saved his imagination, for it still allowed Reason to ride through the landscape of his mind and rescue him from the dungeon of merely parroting the unexamined assumptions of popular culture. His classical education gave him the freedom to judge rightly the Spirit of the Age, find it wanting, and slay the giant.[22] As classical educators, if students leave our schools parroting the Spirit of the Age, then we have failed. Our end is to equip students and parents with the ability to call upon Reason and slay the Zeitgeists before them.

NOTES

1. Phillip Ryken, "Inerrancy and the Patron Saint of Evangelicalism: C.S. Lewis on Holy Scripture," Desiring God National Conference, October 29, 2013, http://www.desiringgod.org/resource-library/conference-messages/national-conference-rebroadcast.

2. Alan Jacobs, *The Narnian: The Life and Imagination of C. S. Lewis* (New York: HarperCollins, 2006), 162.

3. Lewis' criticism of modern education is more direct in such works as the final novel of the Space Trilogy, *That Hideous Strength*; his lectures at Dartmouth, *The Abolition of Man*; selected sermons, *The Weight of Glory*; and the newly released *Image and Imagination*, just to name a few.

4. C.S. Lewis, "Preface to the Third Edition," *The Pilgrim's Regress* (Grand Rapids, Michigan: Eerdmans, 1971), 5.

5. We see a similar plot device in G. K. Chesterton's *Orthodoxy*, whose own quest for giants leads him inexorably back home to the giant he was living on the entire time.

6. Ibid., 10.

7. The pilgrim John is not alone here. He is, by allegorical extension, Lewis himself. But many others besides Lewis have traversed that wasteland of modernity, not least of which was T. S. Eliot who wrote about it.

8. Ibid., 49–64.

9. Ibid., 57.

10. We might call these the "politically correct" views. Lamentably, this is often what passes as "critical thinking" in many of the learning institutions in our land, especially the state-funded ones.

11. Ibid., 63.

12. Ibid., 64.

13. Lewis, 66.

14. "Psittacosis" is contracted by exposure to bacteria found in the fecal matter of macaws and the like. Obviously, Lewis is having a go at those who buy into the contemporary foolishness of the times.

15. II Cor. 10:4. Aristotle makes a similar argument. In a recent essay on classical education and the "eudemonia" of the good life, Trenton D. Leach notes Aristotle's emphasis on the ability to judge the Zeitgeists of the world: "Now each man judges well the things he knows, and of these he is a good judge. And so the man who has been educated in a subject is a good judge of that subject, and the man who has received an all-round education is a good judge in general." Trenton D. Leach, "Classical Education and Human Happiness," *Classis*, XX:3 (2013): 14.

16. II Cor. 10: 3–6. "For the weapons of our warfare are not carnal."

17. Eph. 6:12

18. One need only drive by the public school buildings to see how closely they resemble the hideous dungeons in Lewis' allegory. And yet the public school is not only the dungeon but also the giant.

19. As it is, Bunyan's pilgrim Christian finds the key called "Promise" in his bosom, which allows him to escape out of Doubting Castle.

20. C. S. Lewis, *Selected Literary Essays*, ed. Walter Hooper (Cambridge University Press, 1980), 265.

21. Lewis, 66.

22. Jacobs discusses Lewis's education in detail in chapters 2 and 3 of *The Narnian* (Jacobs, 19–52). Before becoming a pupil of "the Great Knock" [Ed. note: William

T. Kirkpatrick] for what we might justly call the "logic" and "rhetoric" phase of his classical education, Lewis's father sent "a sample of Jack's translation from Latin poetry." The Great Knock was more than impressed: "The verse translation which you send takes away my breath. It is an amazing performance for a boy of his age—indeed for a boy of any age. The literary skill is one which practiced masters of the craft might envy" (Jacobs, 36). Though it was not Christian, Lewis's education was indisputably classical.

23. In the chapters that immediately follow the scene of Reason slaying the giant, we see Lewis's skill for dialectic. The pilgrim John asks the meaning of the riddles that Reason put to the Zeitgeist, and as she unpacks each hard saying we find revealed the strength of Lewis's training in logic. Such a mind only comes of the rigors of classical education.

MENTORING FACULTY NEW TO CLASSICAL CHRISTIAN SCHOOLS

by Katherine G. Schultz, Schaeffer Academy

Mentoring is not a new concept. Jesus mentored his disciples throughout his years of ministry. Paul mentored Timothy, and probably Silas and Barnabas. Mentoring has been a part of many professions throughout history. In fact, teaching is unusual in that it demands a novice to be independently successful from almost the first day of the job.

Many new teachers are recent college graduates in their early twenties. Their friends are in entry-level positions surrounded by many more experienced professionals to watch, train, and correct them. They can go home from work and forget about their day, perhaps reliving their enjoyment of youthful activities and behaving immaturely with friends. Teachers, however, are typically the lone adults in their classrooms on the first day of school. They carry work home with them daily, and their responsibilities are little different from those of a 30-year veteran. In addition to the demands of any teaching job, the distinctive nature of classical Christian education is often unfamiliar to novice teachers, adding a layer of complexity to their professional expectations. Even the best prepared can be overwhelmed.

We all want our students to learn well every day of every school year. We want our schools to be known for academic excellence and a Christian worldview. We want to encourage our teachers to grow and develop professionally to continue building our school programs to be as effective as possible. John Milton Gregory reminds us that

> unreflecting superintendents and school boards often prefer enthusiastic teachers to those who are simply well educated or experienced. They count, not untruly, that enthusiasm will accomplish more with poor learning and little skill than the best trained and most erudite teacher who has no heart in his work, and who goes through his task without zeal for progress and without care for results. But why choose either the ignorant enthusiast or the educated sluggard? Enthusiasm is not confined to the unskilled and the ignorant, nor are all calm, cool men idlers . . . There is an enthusiasm born of skill—a joy in doing what one can do well—that is far more effective, where art is involved, than the enthusiasm born of vivid feeling.[1]

In light of this, ACCS schools should have a formal program for helping new faculty become effective teachers in a distinctly classical and Christian setting. Such a program should help the faculty member adjust to the school culture and classical Christian education. It should be practical, addressing the realities

Katherine G. Schultz, EdD, has spent over 25 years in K–12 Christian school classrooms and administration and has been the associate headmaster at Schaeffer Academy in Rochester, Minnesota, since 2006. She also teaches courses in rhetoric and literature at Schaeffer. Her other professional interests include student worldview, teacher mentoring, and curriculum development in classical Christian schools.

of a demanding job. It should have a provision for remediation when a teacher first begins to struggle with any aspect of the job. Even teachers with previous teaching experience benefit from a mentoring program that helps them transition into a classical Christian school.

GETTING OFF TO A GOOD START: SCHOOL CULTURE

Any mentoring program starts with helping the new staff member become familiar with the culture of the organization. In a school, that includes formal policies and procedures, of course. But it also includes the intangible aspects of school culture that help a person align with the overall program. Every school has a unique culture derived from its geography, community, history, personnel, clientele, and more.

It is not only the individual school culture that new faculty need help to understand. In light of how unfamiliar many novice teachers are with classical Christian education, one important goal of mentoring should be to educate the new teacher on its distinctives. This includes the fundamental idea of grammar, logic, and rhetoric. It should include discussions on Christian worldview—both as a part of content, and also as it has implications for pedagogical methods. And of course, it should incorporate John Milton Gregory's seven laws of teaching.

A PRACTICAL PROGRAM FOR MENTORING

John Milton Gregory has articulated the key factors for a teacher to understand to be successful and effective, and they can be an excellent structure within which to design a formal mentoring program. Using his book *The Seven Laws of Teaching* as a foundation for reflection and improvement helps the mentor and the protégé target the most important skills early on, and address concerns before they become larger than life.

Gregory's book has eight chapters. We use each chapter as the basis for discussion in one-on-one mentoring sessions with teachers new to classical Christian education, whether they have previous teaching experience or not. Following are a few examples of questions based on Gregory's text:

- Overview: Gregory says he is stating the obvious about teaching,[2] but many novice teachers have not yet had enough experience to realize what is obvious to master teachers. What do you see as some benefits of articulating these laws even if they are obvious?
- Overview: Gregory says that order is a prerequisite to using the seven laws.[3] How are you establishing order in yourself and in your students?
- Overview: Do you think you are more of a "natural" teacher or an "artisan" teacher?[4] What difference does this make in your practices?
- Overview: Of the violations listed for each law, which are your "most likely to commit," and what is the best way for you to guard against those violations?[5]
- The Law of the Teacher: What are the topics that have made your soul "catch fire"?[6]
- The Law of the Teacher: How do you record what you are learning?[7]
- The Law of the Teacher: What will you study this week?
- The Law of the Learner: How are you assuring your students are attending mentally, rather than merely outwardly?[8]
- The Law of the Language: What are the most important terms of your classes/subjects?[9]
- The Law of the Lesson: How are you verifying the students know the essential information in order to assure they are ready for the new information?[10]
- The Law of the Teaching Process: What is an example of something students can learn for themselves, and how can you direct them toward that learning?[11]
- The Law of the Learning Process: Describe how

a student might pass through the five stages of learning[12] on something you are teaching them this week.

- The Law of Review: How are you reviewing before assessing to assure learning?
- The Law of Review: What new discoveries have you made as a teacher in reviewing the lesson this week, and how are you invigorating your instruction through your own review?[13]

SETTING SAIL: THE TEACHER'S FIRST YEAR

Most likely, there will be more to address with a novice teacher than the seven laws of teaching. Many practical questions come up, not only at the beginning of the year, but at various times such as grading periods, special events, or conferences. For this reason, we have found it beneficial to meet with each teacher individually on a weekly basis throughout the entire first year.

This ongoing interaction allows the novice to ask questions that are important to him or her individually. In addition, it also allows us to tailor the program to that individual teacher's developing needs. Though not all at the same pace, and with individual variations, most teachers still experience common stages as they settle into the new job.

Let's think of those stages in terms of sailing a boat.

First, the novice teacher is eagerly rigging the boat. He anticipates the journey, gathers supplies, studies the instructions, talks to experts and friends with excitement, and looks forward to the start of the journey on the first day of school. Next, he weighs anchor. The first few days or weeks are filled with all the energy of a new adventure. Students are generally cooperative, the preparations are paying off with creative lessons, and everyone seems happy. Then come the doldrums: the teacher is still positive about being on this journey, but the winds have died down, and he has to get out the oars and do more of the work for himself. He has used the ready supply of lesson material he prepared before the start of school, the papers to grade are piling up, and he is getting tired. Most likely, he will experience some disillusionment in this stage as he encounters parent conflict, a student disappoints or disobeys him, or his teaching responsibilities occupy so much of his time that he gets pressure from family or friends. He may be surprised that his experience in a classical Christian school is not perfect, and may not know how to overcome that without help from someone who has experienced and overcome similar realizations. But this gives him a chance to come about, and to get his "second wind." Though there is still work to do, still daily lessons and grading, he can now see the shore again. He has developed some routines that allow him to be more efficient and effective in planning and grading. He has had opportunity to put some creative ideas into practice and see the students respond positively. He can reach port and spend time celebrating and reflecting on the journey. And he can begin to plan for the next one—the next school year. It may not be easy yet, but it will certainly be easier for the year of experience behind him. And he can continue on the journey of a lifetime of continuous growth and improvement as a teacher if he has viewed his first year as a part of the larger whole.

MENTORING EXPERIENCED TEACHERS NEW TO CLASSICAL CHRISTIAN EDUCATION

It is not only novice teachers who need mentoring. Many teachers at ACCS schools arrive there with previous teaching experience in schools with different philosophical and pedagogical commitments. It is important to assist these teachers with as much attention to their professional development as for the novice teachers. They are sometimes even more likely to experience disillusionment because they have seen the inadequacies and failures of those other educational systems first hand, and they have an idealistic view of what a classical and Christian school should be. Regular

mentoring and dialogue assists those teachers in making the transition smoothly. It increases the likelihood of their success as they bring their previous experiences into the new school, and allow their practices to be redeemed by submitting them to the light of God's Word. And it can be a terrific blessing to the school as the experienced teacher catches the mission and vision and helps move the whole organization forward.

CONCLUSION

ACCS schools can help their new teachers become a positive and significant part of serving families if they invest time in educating and training them in classical Christian education throughout their first year. Regular meetings for questions, discussion, support, and mentoring allow a smoother transition, and help the school maintain a strong program that is distinctly classical and Christian.

NOTES

1. John Milton Gregory, *The Seven Laws of Teaching* (Veritas Press, 2004), 27–28. Gregory's book was originally published in 1886.

2. Gregory, 22–23.

3. Gregory, 25. This can be a helpful opening to address issues of classroom management that many novice teachers face.

4. Gregory, 27–28.

5. There is a danger in asking this question because the teacher may be fearful of bringing up areas of failure. It requires that the mentor has established trust. It is also helpful if it can be done in the context of continuous improvement for every teacher, rather than a way to focus on problems negatively. However, the benefits of addressing problem areas early is that so many of them can be corrected before they become a major issue to parents and students that requires more public action, or even non-renewal of a teacher's contract.

6. Gregory, 39.

7. Gregory, 44

8. Gregory, 60.

9. It may also be helpful to read Mortimer Adler's *How to Read a Book* in thinking about the importance of specialized terms in a given subject.

10. Many students of education may recognize the work of Vygotsky and understand the zone of proximal development. Challenging students to reach for something just beyond their current abilities is likely most successful when done through the familiar avenues of their previous learning.

11. Gregory, 101.

12. Memorize, understand, translate, know why, apply. Gregory, 125-128.

13. Gregory, 139.

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THE YOUNG CARTHAGINIAN

A book review by Karen Moore, Grace Academy of Georgetown

Few ancient wars have captured the fascination of modern generations as have those that marked the struggle between Carthage and Rome. In these wars, two world powers struggled for domination over the Mediterranean World. First, there was Carthage—proud descendant of Phoenicia and a Tyrian queen who ruled the seas. Then came Rome, a *novus ordo seclorum*[1] seemingly poised ready for a destined empire. The heroes of each were found in two noble houses, those of Barca and of Scipio. It seems each generation had its role to play in this monumental contest, and unarguably the greatest match was played out in the Second Punic War. Indeed, no pair of dueling generals has been studied to the extent of Hannibal and the younger Scipio. To this day, those who would pursue the military might study well the lessons these great generals would teach. Posterity has been left with wonderful descriptions of the battles waged and the tactical prowess behind them. The best known accounts are found in the writings of the historians Polybius and Livy.[2] We even catch glimpses of both Roman glory and Punic tension in Vergil's *Aeneid*. The historians, however, tell the tale through a distant third person account—and the account of the victor. How wonderful would it be to find the journals of those men who marched under the standards of one of these empires? How much more intriguing if we could even follow the story of a member of the clan Scipio or clan Barca? Where history has left us bereft, author G.A. Henty has sought to bring illumination.

As a boy of the mid-nineteenth century, Henty was fascinated by the tales of the Second Punic War. Like many of our students, he was afforded the opportunity to study classical history. In these lessons, it was Carthage who captured his sympathies. After the Third Punic War, however, Carthage was razed to the ground and her soil, as legend would have it, was strewn with salt. Carthage was gone. But not for Henty. In *The Young Carthaginian*, Henty has brought Carthage with all her glory, pride, and scandal back to life. After years of studying the ancient records of Polybius and Livy as well as the works of scholars such as Law and Hennebert,[3] Henty has provided young readers with the opportunity to walk the streets of Carthage and follow Hannibal on his campaign across Hispania, through the Alps and into

Karen Moore serves as the director of curriculum and instruction at Grace Academy of Georgetown, a classical Christian school located in the heart of Texas. Karen is the coauthor of the Libellus de Historia History Reader *series and the* Latin Alive! Textbook *series, both published by Classical Academic Press. Karen also maintains a blog site on the study and teaching of Latin at www.latinaliveonline.*

the very heart of Italy. This book is not the third person account of a historian, but the first person account of Malchus, a young Carthaginian noble and a young cousin to the great general Hannibal Barca.

The Young Carthaginian is an excellent work of historical fiction, written for readers young in age or young in heart. Henty has masterfully woven historical persons and events together with fictitious counterparts so well that at times the reader forgets which characters have lived and which merely seem to have done so. The story allows the reader to become immersed in the life of a young Carthaginian, understanding the struggle that Carthage faces in the threat of Rome on the outside, but even more the brutal politics which seem only too certain to destroy her from within. As the story begins we meet Malchus and his father, a general of Carthage and brother to the great Hamilcar Barca, as they prepare for a lion hunt. This hunt is a short diversion at the end of the campaign which they are waging to calm the restless African tribes. They soon return to Carthage successful, but readers will quickly learn that success can be only a momentary illusion. The city is boiling with conspiracies just after the assassination of Hasdrubal, son-in-law of the late Hamilcar Barca and suffette of Carthage. The Barcine party quickly puts forth Hannibal as a candidate for his replacement. Hannibal wins the election, but true lasting success for the Barcine clan and for Carthage rests on Hannibal's campaign against Rome. Hamilcar and Malchus set forth across the Mediterranean to meet Hannibal in Cartagena, and thereby begin a truly epic journey. Along with Malchus, readers witness the battles they have read about in the accounts of Livy's *Ab Urbe Condita*, Books XXI–XXX. Before the march can begin, the local Iberian tribes must be brought into firm submission and there is the little matter of Saguntum, the impetus for war. Along with Malchus, readers climb through the treacherous Pyrenees and the Alps. They will stand above the transalpine landscape

as they listen to Hannibal deliver his moving speech for conquest and vengeance that Livy records. The battles of Trebia, Lake Trasimenus, and the devastation wrought at Cannae are all seen through the eyes of Hannibal's cousin and protégé. And it is through the eyes of this young Carthaginian that we readers learn something more of these Punic Wars than the annals of Livy or Polybius have told us.

Through the beauty and power of a well-wrought narrative, we the readers feel the passions and the tensions that caused two great powers to contend with one another over so many years and through so many wars. This tension is one that readers must truly understand if they would see and feel the passion that Vergil wrought in the *Aeneid*. For many of our students, the *Aeneid* is a work read during an earlier classical humanities study in the school of logic. The reasons this work is set before students at this time may vary, but typically the reading of the *Aeneid* comes before a proper introduction to the relationship of Carthage and Rome. If students do not understand the antagonistic relationship of Carthage and Rome, how can they understand the star-crossed love affair of Dido and Aeneas? How can they appreciate the cruel irony of Juno's deal with Venus? How can they feel the pathos of Dido as she cries, "*Exoriare ex nostris ossibus ultor!*" (Aeneid IV.625)?[4] And yet, it is unimaginable to ask students of this age to wade through Livy's record of the war with Hannibal. Those who guide young readers through the *Aeneid* would do well to consider first a journey with Henty through the Second Punic War. Those who look to have students read Livy in later years would do well to warm their minds with an engaging introduction in earlier years, for Henty's inviting story will invoke a sense of wonder and empathy for the noble city that once was Carthage. At the same time a sense of despair and disgust at what the noble city hides will affirm her end. Henty's treatment of heroes and battles will leave students desiring to read for themselves ancient historical accounts. And perhaps, though Carthage is now but salty dust, something of the spirit of a once mighty and noble Carthage will have survived also in a certain young Carthaginian.

NOTES

1. *Novus ordo seclorum* [a new order of the ages] is a reference made by Vergil in his Fourth Eclogue to the new order, a golden age that the empire of Rome will bring to the world.

2. *The Histories* by Polybius and *Ab Urbe Condita* by Titus Livius Patavinus (Livy).

3. *On the Passage of Hannibal over the Alps* by W.J. Law and *Histoire d'Annibal* by Colonel M. Hennebert.

4. *Exoriare ex nostris ossibus ultor!* [an avenger shall arise from our bones] is Dido's chilling prophecy that Hannibal will avenge her ill-treatment at the hands of Rome's ancestor.

A REVIEW OF FRANK E. GAEBELEIN'S *PATTERN OF GOD'S TRUTH*

by Sam Koenen, Petra Academy

Frank E. Gaebelein, *The Pattern of God's Truth: The Integration of Faith and Learning* (Winona Lake, IN: BMH Books, 2009), 118 pages, $9.99.

Anyone who has spent more than half a minute around an ACCS school has heard of Dorothy Sayers and her Oxford lecture, "The Lost Tools of Learning" (1947). The fame of this lecture is well deserved, since forty years later it launched an international renaissance of classical, Christian schools.

But few in ACCS circles have heard of Frank E. Gaebelein and the part he played in Christian education. One year after graduating from Harvard in 1922, Gaebelein founded Stony Brook School, a Christian school in New York. He then served as Stony Brook's headmaster for the next four decades. By the time Sayers gave her lecture in Oxford, Gaebelein had been wrestling with the implications of Christian education for twenty-five years.

In 1952, Dallas Theological Seminary invited Gaebelein to lecture on the problem of integrating Christian faith and education. Gaebelein eventually published these lectures in a small book, *The Pattern of God's Truth*, which came to press seven years after Dorothy Sayers doubted whether the educational reforms she proposed would ever be implemented.

Though Gaebelein's book never mentions the Trivium, its central topic is Christ's lordship over every area of human knowledge, or, as Gaebelein phrases it, the "integration of faith and learning." Integration is something every ACCS school strives to attain, but realizing this ideal is much harder than affirming it. Gaebelein's book lays out a roadmap for making this ideal a reality in our schools.

INTEGRATING THE TEACHER

For Gaebelein, integration begins with the individual teacher. He stresses that the worldview of the teacher inevitably conditions the worldview of the student, and so there can be no Christian education without Christian teachers. Unfortunately, Christian teachers are not immune from secularism: "Though they themselves have received newness of life through faith in Christ, the categories of thought in which they have for years been nurtured are not so readily sloughed off" (40). Even teachers educated at the best Christian colleges often fail to see how their subject area relates to God. They have no idea how the gospel changes the way a Christian reads literature, studies history, or does math.

There is only one thing for such a teacher to do—he must have his mind reformed by Scripture: "It can be built up through that personal study of the Word of God to which every believer is obligated; through the study of great Christian thinkers; and . . . through faculty discussion of the Christian frame

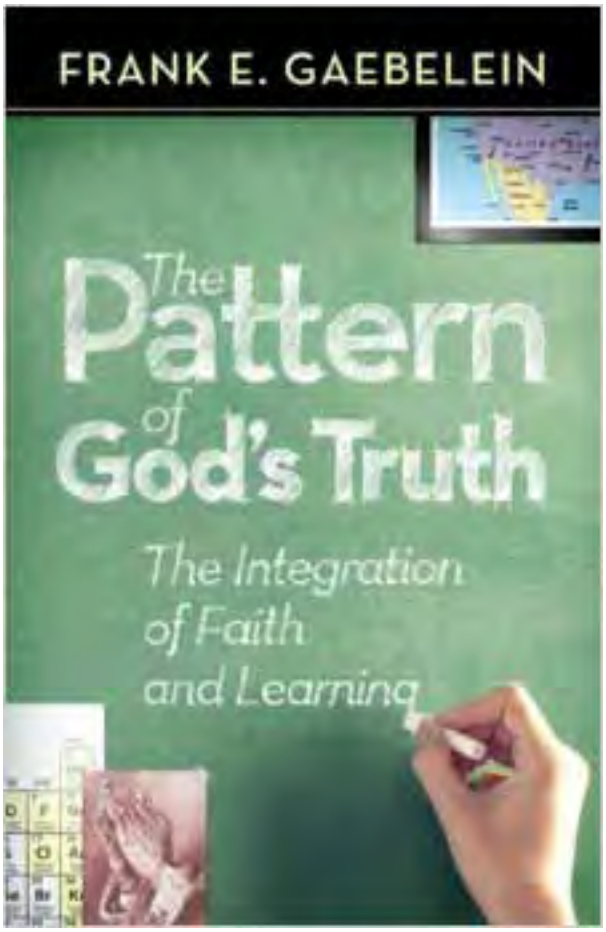
Sam Koenen is the academic dean at Petra Academy in Bozeman, MT. He writes about teaching and literature at samkoenen.com.

of reference" (44). So the teacher begins studying Scripture regularly and thoroughly, making it "his true intellectual and spiritual home" (47). As his intimacy with God's Word grows, he considers what the Bible and Christian theology have to say about his particular subject. He meditates on the place that his subject material has in God's creation and what it says about the world and the One who made it.

As a result of such study, he "indulges in no forced 'reconciliations' between [his subject] and Christianity; instead there is in his teaching a natural communication of Christian allusions and attitudes, flowing from a mind and personality steeped in the Bible" (47). His teaching then "shows the student the unity of truth and that brings alive in his heart and mind the grand concept of a Christ . . . who 'is before all things,' and by whom 'all things consist,' or hold together" (23). Such a teacher has integrated faith and learning in his own being, and is ready to share this integration with his students.

INTEGRATING THE SUBJECT

Gaebelein then illustrates what integration would look like in three common subjects: math, literature, and music. Each of these illustrations is only a sketch, but gives a clear direction to follow.



Mathematics

Math is the hardest subject to integrate, according to Gaebelein. But turning to Pascal, he finds a point of integration on the epistemological level. Pascal argues that the fundamental elements of math, especially of geometry, are "essentially unprovable" (59). The mathematician comes to know them not through deductive logic but through intuition and faith. Once we accept (by faith) certain axioms as true, then we can use deductive reasoning to build the rest of our mathematical knowledge.

Gaebelein argues that the same is true in Christianity: "Its basic postulates are likewise unprovable in human logic, though not in the experience of the heart. Once we submit to them through faith, they too can be defined and used, so as to bear fruit in the illimitable field of Christian life and character" (59). There are further connections to be found between mathematics and Christianity in the "presence of number and order throughout nature and art, and the perfect congruity of the stars" (63).

Literature

Integration is much easier to find in the study of literature because the Bible itself is literature (though divinely inspired), and both the Bible and literature are concerned with "the springs of human character" (64). Because of these similarities, the Bible serves as a model for understanding all other works of literature. It is the "book that measures everything, the yardstick of all literature, the touchstone of the ages" (66).

Furthermore, the Bible is a book that reads us and rewrites us: "Here

is the book the truth of which judges us. Here is the literature of power in a far loftier sense than Matthew Arnold realized. For this book contains the only dynamic that can change a bad man into a good man, a sinner into a saint" (66). The Christian literature teacher who has deep familiarity with Scripture will find points of integration everywhere.

Music

Gaebelein draws on Aristotle, Augustine, and Boethius to begin his discussion of the integration of music. These three ancients agree that music shapes the soul, either for good or for bad. Boethius asserts, "Music is part of our human nature, it has the power either to improve or debase our character" (quoted on 73).

Gaebelein then gives an even-handed analysis of Christian worship music, calling it "third-rate" for its quality, but still acknowledging its impact in the revivals and camp meetings of his day. Gaebelein stresses how important it is for Christian schools to include music in their curriculum: "The Bible schools and institutes must rethink their aesthetics in the light of the plain fact that God should have the best . . . They should look to it that all students hear as much great music as possible, and that an increasing number enjoy the creative experience of making good music" (78–79).

CONCLUSION

In the last section of the book, Gaebelein discusses integration at the institutional level: discipline, advertising, sports, and extracurriculars. He concludes his argument with a call for more Christian schools and "a renaissance of evangelical scholarship" (106).

Gaebelein's brief book is an excellent resource for new teachers who are just beginning to think through what the integration of faith and learning looks like. Board members and administrators of new schools can use Gaebelein to train staff and communicate the vision of classical, Christian education to parents. For experienced teachers and schools, Gaebelein offer several important reminders as well as an opportunity to understand the tradition of Christian education in America.

For everyone involved in classical, Christian education, Gaebelein ends his book with this hopeful encouragement: "Study the great turning points of Christian history, and in every case you will find behind them solid learning used to the glory of God" (105). May God continue to bless our work and bring about another great turning point for His Kingdom.

LIFE IS *THE COMEDY*

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

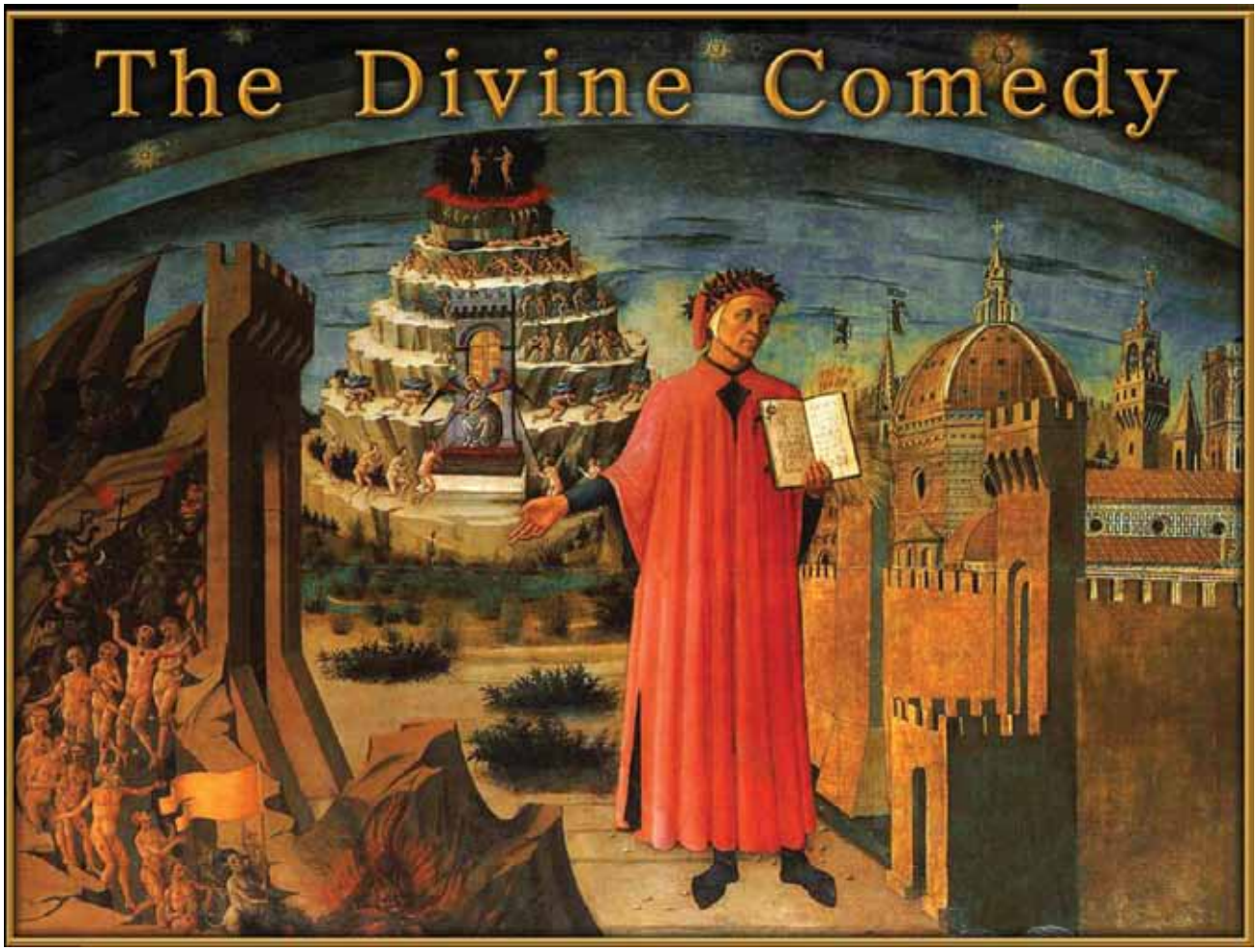
On a visit to Florence, I saw something that shocked me. Florence is a city full of art and architecture. In the early 1500s, Michelangelo, Da Vinci, Donatello, Raphael, and Botticelli were all working in Florence simultaneously. Still, the city belongs to one man. It is a city full of glorious churches. In the Church of Santa Croce, many famous Florentines are buried. Michelangelo, Galileo, Ghiberti, and many others are all buried together. The man with the largest tomb, however, is only present when he throws his shadow (or at least the shadow of his giant statue) over part of the church. Michelangelo's beautiful tomb looks like a coffee kiosk in the mall next to the tomb of Dante Alighieri (this was the shocking part!) and Dante's body has never been in that tomb. Florence had exiled its greatest poet, and he had never returned.

As classical and Christian educators, we have a lot to do. There are many subjects to teach, papers to write, and students to disciple. Dante's *Comedy* is a challenging book and it could be tempting to neglect it. It makes demands on its readers. Having admitted all this, *The Divine Comedy* is an immensely useful book to explore with your students and diving into it should be part of their (and your) classical education.

When beginning your journey into *The Comedy*, there are a few important things to keep in mind. First, the reader must approach *The Comedy* with the right understanding. *The Comedy* measures you; initially, you are not prepared to measure it. You must work, read, reread, simmer on, muse on, and reread if you want to love *The Comedy*. We live in a world of 140-character tweets and books that melt on the tongue like cotton candy. No effort; all pleasure. This sort of world does not prepare us to read *The Comedy* (or the Bible). Reading *The Comedy* often leaves readers feeling something like

G. Tyler Fischer has been the headmaster at Veritas Academy since 1997. He serves on the board of the Association of Classical and Christian Schools. He presently serves as the managing editor of Veritas Press' Omnibus Project. You can follow Ty's thinking on his blog called "The Leaky Bucket" by clicking on the bucket icon at www.VeritasAcademy.com.

vertigo. Teachers need to help their students make it through this initial shock. Those early cups of coffee are improved by a little cream and sugar. Read with your students and give them previews of what is coming up



in their reading—especially help them with the obscure historical characters sprinkled throughout *The Comedy*.

Second, you need to see the immense value of *The Comedy* for your life today. Dante helps us to see the motives not just of the historical people but also of people today. The people in *The Comedy* are models of people that we meet at church, in class, and in the world today. It also teaches us to look through things and see God. It teaches us to see the world and the people in it "sacramentally" (they are signs of God's justice, love, and wondrous work).

Third, I want to place a caveat on my argument here. I am arguing for reading the entire *Comedy*: *Inferno, Purgatory*, and *Paradise*. Most people today never make it out of Hell and they tend to think of Dante as the Poet of Hell. (Jonathan Edwards suffers the same fate because all most people read of him is "Sinner's in the Hands of an Angry God.") Our culture is fascinated with sin and with the horrific. Dante shows us sin, but he shows it to us to reveal that it is a cold, dark, dead end. The end goal of our walk through Hell with the Poet is to get us to the place of repentance.

Finally, we have to get past some things that are challenging and odd about *The Comedy*. Chief amongst these "oddities" is Dante's relationship with Beatrice. Note well, Dante does not want to go on a date with Beatrice. When she arrives in the story (about two-thirds of the way through!), she does not give Dante a hug and

a peck on the cheek. Instead, she gives him a rap on the knuckles and a kick in the pants. For Dante, Beatrice is particularly a sign of God's grace. While we don't tend to view others this way, we should not let this relationship distract us as we approach *The Comedy*.

The Comedy is essential reading because it makes us sick when we should be. When Dante and Virgil make their descent into Hell, they are not there for a morbid reality TV vignette. They are there because Dante has lost his way. He is a believer who has wandered off course by life's hard knocks. He has fallen into despondency and sin. He has almost given up. Hell is exactly what he needs! He needs to see sin for what it is. In *The Comedy,* Hell shows us sin without illusion. Many throughout history have been both horrified by and drawn to Dante's *Inferno*. In the end, however, sin—for all of its shock value—ends up being boring, infantile, useless and cold. There is no change in Hell. Those in Hell are unchanged by their punishment. They hate God; they always will.

In class, this is a great time to help students see sins in the culture around them. One activity (for the brave of heart) is to invite in real advocates of particular sins and have them present their best argument for it. A couple of years ago, we had a local newspaper columnist come and argue for homosexual marriage. Our students listened (respectfully), asked questions, and then wrote responses to him. This sort of activity is much better than playing the "devil's advocate" for your students. Real battle and real debate engages the mind and the heart. I would add a few cautions. First, have time for the students to get to know the person with whom they will be arguing. The columnist that we debated with was a fellow named Gil Smart. He was gracious enough to come to school the day before the debate, have lunch with us, so we could get to know him. This time allows your students to understand and value the person they are arguing against. This helps to cut out the ranting that passionate students are prone to do (but that is the opposite of persuasive). During the interview, we found that Mr. Smart was a really likable guy and agreed with us on a number of issues. In the best-case scenario, you can be blest to find new friends even if minds are not changed in the process.

The Comedy is also useful because it shows us how God works in our lives through suffering. We see this mainly in Dante's *Purgatory.* Now don't get me wrong. I am a Protestant through and through and I do not believe that there is an invisible mountain somewhere in the Southern Hemisphere where souls are being purged of their sins. I do not believe that there is a Purgatory that offers people a second shot at Heaven. (Dante didn't believe this either.) I do believe, however, that Dante's Purgatory is the most helpful part of *The Comedy* for Christians today. It challenges us to see God's purpose in our suffering. The souls in *Hell* and in *Purgatory* are suffering very similar punishments. The ones in Hell curse God, curse others, and curse themselves. In *Purgatory*, the souls of those redeemed by Christ are being prepared to enter Heaven by being taught to love Christ and hate sin. They suffer and they praise God while they are suffering. They are learning contentment in God's plan. Suffering—even suffering we richly deserve—is used by God to grow us into the people He wants us to be. This is a lesson that we can apply today!

In class, *Purgatory* is a great time for projects—especially art projects. On each level, or cornice, of Purgatory, souls of believers are taught to hate a particular sin. One of the ways that they are encouraged is by art and music. These works of art are called "whips" and "bridles." The whips drive the souls on by showing them examples of particular corrective virtues. The bridles show negative examples of the destructive powers of particular sin. Put your students creativity to work here. Have them create or choose artwork that inspires virtue and dissuades from vice. If you have time have them present music or art that you should play or exhibit at your school to inspire holiness.

Finally, *The Comedy* is crucial because it makes us hungry for Heaven. As Dante and Beatrice make their way through planets (which serve as the levels of Dante's Paradise), they get to see the redemption of individuals, but also the restoration of relationships in the family, church, and community. My favorite example of this is the interaction between Thomas Aquinas and Bonaventure in the Heaven of the Sun. These great teachers represented two great groups of believers—the followers of St. Dominic and St. Francis. In the church of that day, these two groups were often at each other's throats. In Heaven, the representative of each group spends his time praising the founder of the other group. The early church father Irenaeus said, "The glory of God is a man fully alive." In Heaven, we see other people for what they really are: the glory of God being revealed as they are conformed to Christ's image. Reading *Paradise* should make us hungry for fellowship and it should make us yearn to bear glory.

In class, Dante's *Paradise* gives us ample opportunity to value people different than us. One of my favorite assignments is to have students (which are my older students) do presentations on someone who is in a different branch of the church from theirs. During these presentations I really challenge them to restrain their critical faculties and help us to see what is wonderful about someone very different than them.

So, dive into *The Comedy*. Your life will be made richer and deeper because of it. Your students will profit from it.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