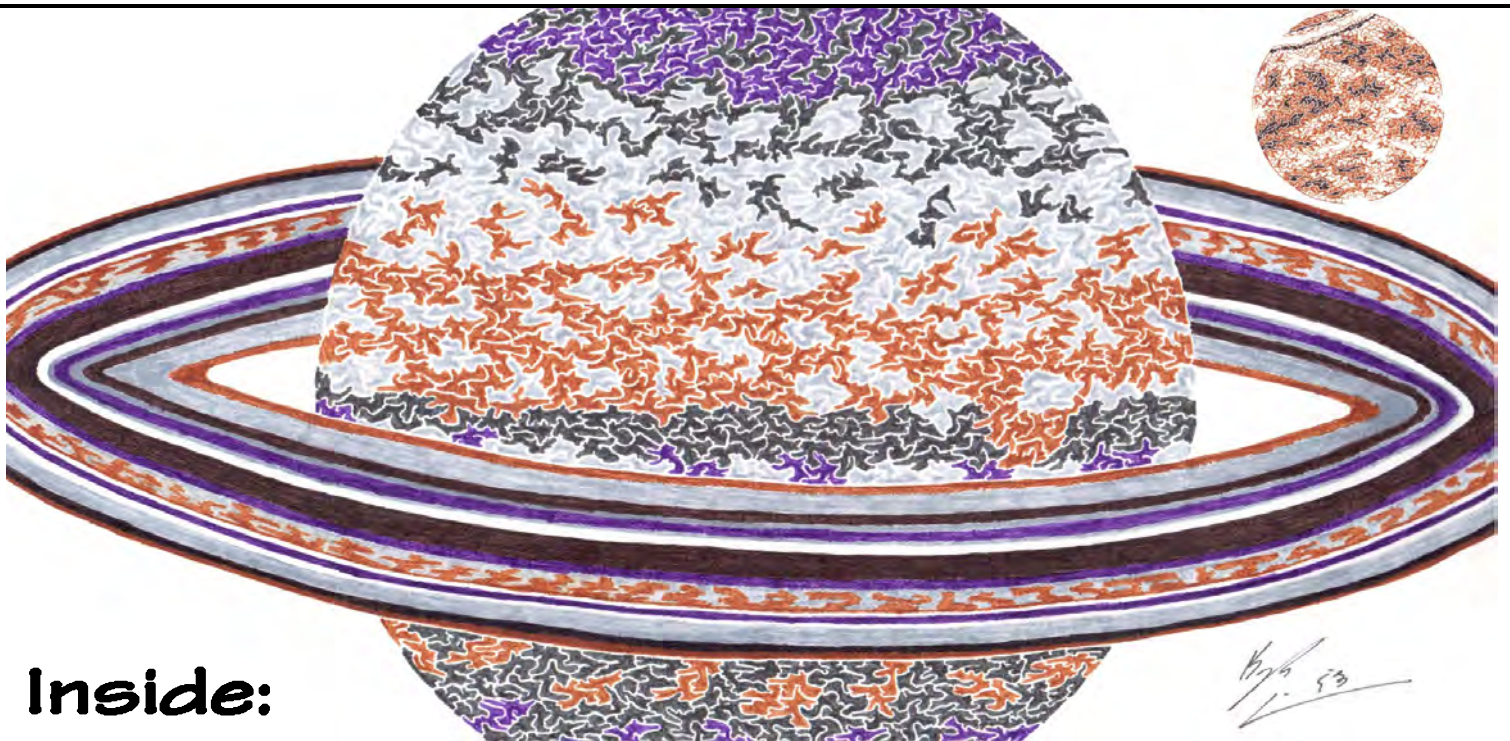


in medias res

A Liberal Arts Journal
Winter Issue 2008-2009



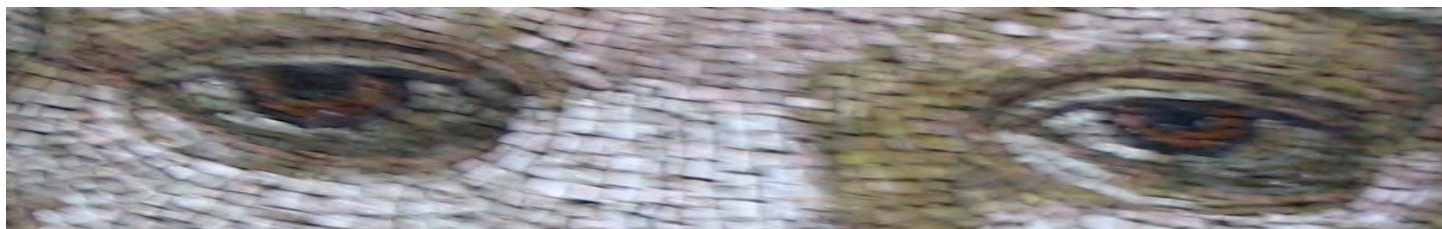
Inside:

- Obama and Saskatchewan
- You Can't Eat Gold
- Should Government Fund the Arts
- Socratic Pestilence
- And much more . . .

Editorial Policy

This journal is devoted to understanding the human condition which is to be *In medias res*, latin, “in the middle of things”. We intend to print a wide range of articles, essays, travelogues, reviews, poetry and fiction which highlight the interests, expertise and manners of thought cultivated in the various disciplines studied at this university. Indeed, the university must, in some sense, have portions of all things in order to be an *universitas*, a whole which has sufficient diversity and depth to merit its name. Situated as we are between many things, ideas, experiences and events, both at the university and in the wider world we might benefit by recognizing and discussing the possibilities inherent in or constitutive of this reality. The purpose of this paper is to create a space where the life of learning and the life of everyday can be brought together. Both students and faculty are encouraged to contribute to this publication.

Submissions can be made in electronic versions to inmediasres@stmcollege.ca or to STM 223.



CONTENTS

What will Obama Mean for Saskatchewan?.....	page 3
Socratic Pestilence.....	page 4
Nature and Nurture: A Friendly Chat.....	page 6
You Can't Eat Gold.....	page 7
Poetry: Translating a Child.....	page 8
Introduction to the Pipa.....	page 9
An Idolatrous Proposal.....	page 10
Stereotypos and other Mistakes.....	page 11
2008 Keenan Lecture.....	page 12
To Educate.....	page 13
Beethoven's Piano Sonata No. 32 Op. 111.....	page 14
Pro et Contra	page 16
F-files.....	page 17
Roman Catholic Saints.....	page 18
Book Reviews.....	page 19
Postcard Stories	page 20

EDITORIAL BOARD:

STEPHEN BAGWELL
TORRIE BULMER
CANDY HUI
WHITNEY LILLY
MICHELLE McDONALD
JACQUELINE RENWICK
KYLE SIM

DANIEL REGNIER
(FACULTY)

The views expressed in this publication do not necessarily represent those of the editorial board or of St. Thomas More College.

What will an Obama Presidency Mean for Saskatchewan?

Dave McGrane

The world is fast becoming a global village. Therefore, when something as transformational as Barack Obama becoming president happens, it affects all countries in some way and Saskatchewan is no different.

The point that I would like to argue is that the effects of the Obama presidency on our lives in Saskatchewan will be economic, political, and cultural. A corollary of this argument is that who won the American presidential election on November 4th mattered. The economic, political, and cultural effects on our lives would have been different if John McCain had won.

First, the economic effects of an Obama presidency for Saskatchewan. I don't need to tell you that United States is Saskatchewan's largest trading partner. Obviously, a large share of the oil, potash, uranium, meat, and wheat that Saskatchewan produces goes straight to the United States. It is not an overstatement to say that the health of Saskatchewan's economy depends on secure access to the American market for our goods and services.

In the United States, it is the President, along with Congress, that sets trade policy. Obama and the Democrats are considerably more protectionist than the Republicans. Obama is on record saying that he would meet with the Canadian Prime Minister and Mexican president to try to amend NAFTA to include tougher environmental and labour standards. At one time, he even talked about repealing NAFTA if he didn't get his way. But he later went back on the statement saying that repealing NAFTA would not be realistic.

It is now clear that Obama was talking tough on NAFTA in order to win critical rust-belt states like Ohio, Indiana and Pennsylvania. It must be remembered that Bill Clinton ran against NAFTA in 1992 only to push it through a hostile Congress once he got in office. Now that Obama is elected, all he may do is tweak NAFTA to include some stronger language on the environment and labour standards. At the most, he may alter or eliminate the controversial Chapter 11 of NAFTA that allows private companies to sue Canadian governments who pass regulation which hurts their profitability. In my estimation, Obama will do nothing to jeopardize Saskatchewan's access to the American market.

Certainly, an Obama win would mean little progress on the FTAA and this may be bad for Saskatchewan businesses who export to Central and South America. But there are two caveats here. First, I haven't noticed that we are having trouble accessing markets in Central and South America. Brazil seems very happy to buy our potash. Second, Bush and the Republicans were not moving FTAA forward anyway.

All American politicians, including Obama, talk about reducing dependency on foreign oil but by foreign oil they mean "Venezuela" and the "Middle East" and not "Saskatchewan." So there are no worries here. A touchier subject is Saskatchewan's oil sands. A senior adviser to Obama's campaign told reporters it is an "open question" whether oil produced from Canadian oil sands fits with Obama's plans for reducing American consumption of carbon-intensive fossil fuels. If Saskatchewan is going to develop the oil-sands in the northwest part of our province, this is not good news. However, according to the Saskatchewan government, the way Saskatchewan will exploit the oilsands will be more environmentally friendly than the way they do it in Alberta. But whether Obama will make the differentiation between Alberta and Saskatchewan oilsands remains to be seen.

Another economic issue of importance for Saskatchewan is

nuclear power. While some in the Democratic Party are overtly anti-nuclear, Obama is not against nuclear per-se. He sees it as one of many energy options that the United States could pursue. So an Obama victory is not terrible news for Saskatchewan's uranium industry.

One area where an Obama presidency could possibly undermine Saskatchewan's economy is the area of agriculture. Obama and the Democrats supported the passage of the 2008 Farm Bill which increased subsidies to US farmers and imposed mandatory country of origin labelling rules on meat sold in the United States. Bush, with McCain's support, unsuccessfully tried to veto the bill. What this means is that when a live cow is sold from Saskatchewan to the United States for slaughter it cannot be labelled as USA meat. The extra record keeping and segregation costs have discouraged American slaughterhouses from buying live Saskatchewan cattle. Also, the huge subsidies in the Farm Bill make it hard for Saskatchewan farmers to compete with American farmers. Definitely, Obama and Democrats are more likely to keep up big subsidies to American farmers and be tougher on border restrictions on Saskatchewan agricultural products than McCain and the Republicans.

Evidently, Obama and the Democrats are more protectionist than the McCain and the Republicans on a number of issues. The Democrats' protectionism could pose some minor challenges for the Saskatchewan economy. However, what is most important for Saskatchewan's prosperity is the overall health of the American economy.

Ultimately, the best thing that Obama could do for Saskatchewan is to get the American economy back on track so that Americans will have money to buy the goods and services that Saskatchewan exports.

In terms of Canadian politics, the 'personalization' of politics in the United States has seemed to seep over the border into Canada. Obama ran on his own personal background which included being a 'post-racial' politician. A January 2007 *Time* article noted "Much of Obama's overall appeal stems from his image as practically a post-racial politician. Not only does he have a mixed-race background, with a white mother from Kansas and a black father from Kenya, but his rhetoric, most notably his 2004 Democratic National Convention speech, emphasizes the importance of Americans moving beyond political, religious and racial differences." We saw some of this personalization in the recent Canadian federal election. All of the sudden, Stephen Harper's skills as a parent was primary reason to elect him. The Liberals fought back with their 'This is Dion' website. What about policy?

Further, Obama's campaign has seen the internet used to greater extent than other political campaigns. Obama was able to connect with the technologically savvy youth generation like nobody before and they came out in droves to support him. Will the internet come to play a greater role in Saskatchewan politics?

The hardest effect of the American presidential election to judge is on Saskatchewan political culture. Will Obama change the way that Canadians see politicians? Will voters in Saskatchewan elect a First Nations Premier or a Premier who is a recent immigrant? Will Saskatchewan voters start to look for politicians who inspire us? Will Saskatchewan voters demand that politicians present them with a grand and hopeful vision? The 'Obama effect' may be the most long lasting effect of this recent American presidential election.

SOCRATIC PESTILENCE: THE CAMPUS GADFLIES ASK ABOUT IMAGINATION

In an attempt to delve deeper into the student psyche our team here at In Medias Res engineered a short Q&A section aimed at just that. Jokes and foolery aside, we wanted to find out the details of, well everything, from you, the students. The Gad Flies are not afraid to ask the hard questions; and as it turns out our readers are not afraid to answer them. With a great response to our questions about emotion in our last issue, we thought we would keep it personal and ask some students about their imagination. We wanted to know why you were imagining your Professor dressed in a turkey costume in class today. That's right we caught you, but we are not going to judge, we just want to know what your thoughts were, since you have such a fine imagination. We were wondering if you saw yourself as the victim or the creator of this and other forms of your imagination, and if your control, or lack there of, has changed since your days as a child... Here's what you had to say:

Question One: Do you actively and consciously use your imagination, or does your imagination control you?

Of course, I consciously and actively use my imagination; I don't think it controls me. But I do think it does affects and influences me.

Lief -1000005th (sic) year English

Although it feels like I'm actively and consciously using my imagination, I'm not sure how much that's actually true because I think that all thoughts and behaviours are caused by neural activity in the brain. And so in the end I think that it's my imagination that's actually controlling me. I don't choose what I think about; that's decided by my brain, in essence.

Axil – 3rd year Psychology

I would say that I consciously and actively use my imagination ... anytime you value anything or you project goals for the future. You're obviously imagining future possibilities. Does it control me or do I control it? I think it's neither nor. I think that your imagination to some extent is governed by our experiences already. It's not like you're completely in charge of your imagination, but it's not like you do not have any agency.

Frank - Philosophy Professor

I try to use my imagination to figure out how to solve what's bothering me. I try to imagine different outcomes. More of a practical use, though still somewhat creative.

Also you could try to meditate, or just calm your mind, or imagine different things like clouds passing by. This would be a conscious use of imagination as well.

Karen -Grad Student

No, I actively control my imagination, without me looking at something or interpreting something my imagination would not be able to process in the way it does. Therefore I'm still in a little bit of control of my imagination.

Now after a couple brews on the weekend my imagination might start changing.

Bruce Wayne -3rd year Finance



Most days I actively use it, it doesn't usually control me, unless I'm in the middle of the street at night and I am tired and I know there might be someone out there.

Danni -1st year Paleobiology

I think it's a precarious balance, actually... If I want a sandwich I use my imagination to think of what kind of sandwich I want and then I go and get it. But mind you, in some ways my imagination does control me because all I know about sandwiches are based off previous experiences and what my imagination brings up is what I already know, and it's controlling my choices. Which sandwich choices, actually.

Simon – 3rd year Political Studies and Philosophy

Heck, yes! I actively use my imagination, but sometimes I find I start it and then it carries me away.

Monique -2nd year Psychology

I definitely actively and consciously use imagination. I didn't used to, and then I got into reading lots of fantasy, and then started growing my imagination. And then I got into, like, Buddha studies and I like, started paying attention to my mind and what it does and I started imagining all these different things impossible or incapable of doing, and I create theories on how I can make all that better. I use it all the time. I love imagination. Imagination is great. Everything around me I believe I'm imagining and it's just perceptions in my mind that can be changed and everything so, yeah, I think it used to control me, but it doesn't control me anymore.

Andrew – 4th year Geology

I have no control over it. Not gonna lie.

Phil - Archeology

When talking about my imagination, I do actively use it. But it depends on my state of mind. When I'm focused I don't use it as much, but when I'm unfocused I let my imagination run wild. But when I'm unconscious, like, sleeping, it controls me completely.

Andrew – 4th year Political Studies

QUESTION 2: HAS YOUR EXPERIENCE OF IMAGINATION CHANGED SINCE

My imagination has changed since childhood. I think it changes for everyone. The more contacts you make and the more life experiences you have, it will change your perception of things. Example: Right now, my imagination is slightly more R-rated than when I was a youngster.

Andrew – 4th year Political Studies

I have a hard time remembering, but I am sure it came more naturally.

Karen -Graduate Student

My experience of imagination had changed since I was a kid. What I have seen and learned about culture and stuff definitely has an influence on my imagination, compared with the more narrow scope of my childhood. As you grow up and come to university, there is more stuff and you can imagine whatever.

Kyle -2nd year

I think our imagination becomes more specific or particular then in childhood. In childhood you have general goals but in adult life you have more specific things your working out cause your life is more complex. But I don't know.

Frank - Philosophy Professor

Absolutely, in my childhood I wanted to be Batman... I thought I was Batman... That hasn't changed too much... I like to think I'm already gold even though I am not, that being said. The expectations of imagination have changed just what I expect of life and where I see myself.

Bruce Wayne -3rd year Finance

It has change a little bit since childhood. Like going to the museum and seeing the moving mannequins. As a child I thought they were real, now I do not.

Danni -1st year Paleobiology

I think my experience of imagination has changed since childhood in the way that it's not fun anymore [laughs]. My imagination is mostly used to escape the drudgery of modern day living.

Alex -4th Chemistry

When I was a child I would use it more often. It seems to be a control thing. I could go a whole day imagining and now I just can not. I've lost that ability, which is kinda too bad.

Anne – 3rd year Arts and Science

I think that my experience of imagination has definitely changed since childhood. When I was a child my imagination would be of some things that were unrealistic and could never really happen and now when I imagine/use my imagination it focuses more on realistic things that could happen to me in my day to day life.

Axil – 3rd year Psychology

I think that, if anything, it has gotten more complex.

Phil -Archeology



A Canadian Amen

in nomine Patrons
et Freshness
et Sales and Service

ten thousand souls converge for daily prayer,
 looking for Grace
 from a glazed doughnut in a truly Canadian Cathedral.

thumbing "the rim"
 like a rosary, the working faithful
 partake of the holy meal (white or brown
 with mayo)

they are led by Deacons of the Double-Double
 and Magistrates of the Mocha,
 brown-clad reverends in drive-through confessionals,
 dispensing joyous liquid for the absolution of sins.

a collection plate near the alter/till asks the congregation to offer
 pennies
 and blessed nickels, this so the share-holding papacy
 can improve its worldly image.

The Gospel According to Horton:
before the oracle of the TSX
many nations shall be one;
each man shall be repaid according
to his profits (not prophets)

amen.

Charles Peters

Nature and Nurture : A Friendly Chat

Herb Collier

Nature: Talent is natural because even when babies are born some babies are more talented. For example, one baby learns to walk much earlier than another. The only possible explanation for this phenomenon is due to their natural talent of quick learning.

Nurture: The time difference in learning can be due to many different factors. For example, if one baby was just not as motivated by his or her parents to walk as compared to another.

Nature: But then the time difference is the key to your argument. If the time difference was short, your argument may be sufficient. But if the time difference was long such as a year, there must a more important factor than parents' motivation or teaching. This factor is due to the baby's innate talent to learn such movements.

Nurture: But someone with talent but no one to nurture it, will result in the talent inhibited because it is not discovered, that is nurtured.

Nature: Let's say that two people were exposed, that is nurtured, in the same way but one person learns the skills much faster than the other, can we attribute this quick learning all to nurture when only one individual quickly learned it? No, we cannot attribute it all to nurture, because both individuals had the same nurturing. Nevertheless, the person with more talent adapted to the skills much faster, not due to nurture but due to nature.

Nurture: But many individuals in reality do come in contact with things differently. For example, returning to the topic of babies, if a baby's parents were comparatively more effective in their communication and motivation to the child, than the child will likely put more interest in the subject. Hence, the child will likely learn the subject much faster than another individual. This type of learning talent is definitely nurtured. Many times the hobbies of a parent is similar to their child's due to the child's nurturing under the parent. We could use a metaphor to explain how the nurtured talent is obtained. Some bacteria have the ability to pick up pieces of DNA and acquire the traits that the DNA has. The ability to pick up pieces of DNA and integrate them into its own is similar to a person's ability to pick up new talent during his or her lifetime.

Nature: But these bacteria mentioned, do not naturally have the DNA would. Hence, they are inferior compared to bacteria that already have the DNA when they were synthesized, which makes the DNA natural to the bacteria similarly to the talent that is natural to an individual. As a result, talent that is natural will always be greater and better than that talent that is nurtured.

In Conclusion, talent that is natural and nurtured is far greater than talent that is only nurtured. But if a natural talent is not nurtured, than the natural talent is useless. Furthermore, nurtured talent is based on hard working. Hard work also plays an important role in natural talent. Even though an individual has natural talent, if he or she does not work hard at it, they will still not succeed.

You Can't Eat Gold: Joining the Struggle for Food Sovereignty

Richard Medernach

"Mines run out, but the earth can sustain us forever—if we treat it with care. But young people are leaving agriculture, lured by promise of fast profits in the mining sector. Today I eat frozen chicken imported from Brazil or Argentina. But if the supply of imported food and aid dries up ... we are finished! There will be famine."

Fidel Mutombo Banza, (Consultant for Development and Peace in the Democratic Republic of the Congo)

Development and Peace (D&P) is organizing popular support across Canada to pressure the federal government to make Canadian mining companies accountable for their actions in the Global South. Development and Peace delivered 190,000 postcards to Ottawa in May, calling on the Government to appoint an ombudsperson to verify social responsibility by Canadian mining, oil and gas companies in their overseas operations. No significant progress has been made by the government on this issue so D&P is continuing to call for action on mining.

Development and Peace believes that people who live off the land should have privileged access to it. This is especially important for subsistence farmers in poor countries. There is a clear connection between access to land and mining operations in these countries. It is sadly true that Canadian mining companies have been acting unjustly in the Global South, harming the environment and displacing indigenous peoples from their lands.

In Valle de Siria (Honduras) a Canadian company owned open pit gold mine uses cyanide to leach gold out of the ore. This mine is causing skin problems for local residents, deformation of livestock, and the contamination of the local water supply. A water shortage is now a serious threat to local farmers and residents. This is not an isolated case, not merely one poorly managed mine. This style of corporate irresponsibility is also happening in Peru, the Philippines, and the Democratic Republic of the Congo; it is Canadian owned mines causing the problems in these cases. These mines wouldn't be allowed to operate like this in Canada. Why do we allow it in foreign countries?

The connection between irresponsible mining and access to land in poor countries is a threat to food sovereignty. Food independence for people in the global South has long been a concern of Development and Peace. At the U.N. World Food Summit in Rome in 1996, a fairly strong statement about 'food security' was put forth but NGO's responded tepidly to that idea, preferring instead the concept of food sovereignty. A declaration from the World Forum on Food Sovereignty in Mali in 2007 states, "Food sovereignty is the right of peoples to healthy and culturally appropriate food produced through ecologically sound and sustainable methods, and their right to define their own agriculture systems. It puts the aspirations and needs of those who produce, distribute, and consume food at the heart of food policies rather than markets and corporations."

Food sovereignty is based on several core principles:

Sustainable farming methods that consider the next generation—The right to define one's own food and agricultural methods—Priority to local producers, especially small family farms—Paying a fair income to producers—Ensuring rights to land, water, seeds, livestock, and biodiversity remain in the hands of those who produce the food—Right of consumers to control food and food consumption.

Food sovereignty is threatened on many fronts. People's ability to produce their own food is put at risk by environmental pollution, expropriations of land from local and indigenous populations, seed patenting, loss of water, reallocation of fertile lands for bio-fuel crops, and certain international agri-food policies.

If you are like me, and you support people's right to food sovereignty and you believe that Canadian companies should act responsibly in foreign countries, there is something you can do. By supporting the Development and Peace Fall Action campaign, you can make your voice heard on this issue. Sign the D&P petition cards—one for the Prime Minister and one for your local MP and let them know you want Canadian mining companies called to account.

There is nothing wrong with Canadian companies operating mines in the Global South so long as their mines don't threaten people's health, access to land, the environment, and their food sovereignty. It doesn't make sense to value gold more than food. You can't eat gold. www.devp.org



<http://www.devp.org/devpme/eng/pressroom/2008/comm2008-05-13-eng.html>

http://www.devp.org/devpme/eng/education/Doc/action_brochure_08.pdf

<http://www.converge.org.nz/pirm/food-sum.htm>

<http://www.nyeleni2007.org/spip.php?article290>

<http://www.devp.org/devpme/eng/education/Doc/ThemSAang.pdf>

<http://www.devp.org/devpme/eng/education/Doc/ThemSAang.pdf>

Poetry: Translating a Child

Whitney Lilly

Das Kind

Wär' ich ein Kind, ein Knäblein klein,
Ein armes, schwaches, geliebtes,
Daß die Mutter mich wiegte ein
und süße Lieder mir sänge!
Blumen brächten die Sklavinnen auch,
Mit dem Wedel wehrten die Fliegen;
Aber Zillah, mich küssend, sprach:
„Gesegnet, mein süßes Knabchen!“

The Child

Would I were a child, a little boy,
a poor, delicate, darling one,
so mother would rock me to sleep,
singing me sweet songs.
Slave women would bring flowers too,
ward the flies off with a fan;
but Zillah, kissing me, would say:
“Bless you, my sweet boy!”

The use of translated poetry is very common. Singers use translation to understand foreign music and English classes analyze poems originally written in other languages. Reading translation seems to be a perfectly legitimate way to enjoy literature originally written in a language one doesn't understand because one rarely reduces literature to the specific words making it up. Rather, the idea behind and meaning of the text is considered significant. That is why paraphrasing without citation is still plagiarism. Another example of the importance of meaning is apparent when one reads a piece of literature that one is familiar with in a different language. One can still recognize the piece of literature even though the words are different. If someone reads me a bible verse in German and I say that I recognize that verse, it seems silly for them to say “no, you know the English Matthew 10:3. This is the German one”. What I've recognized is something apart from the text; the idea being expressed by the text. So it seems that translation is a legitimate enterprise in which an equivalent text can be produced.

However, the process of translation is more complicated in poetry because it is a more ambiguous art than other forms of writing. When a philosopher tries to express her idea as clearly and explicitly in the text as possible, a poet can express his idea likewise or he can make use of the more ambiguous parts of speech. Cultural and otherwise contextual references, rhythm, rhyme, the sounds of words and syllables, the shape of the paragraph, or the specific letters used can be utilized, and play an important role in his art. There is also poetry that is written with no strategic message in mind, presumably unlike most other texts. It seems, then, that poetry is untranslatable. Changing even the slightest part runs the risk of compromising the whole because the full meaning of the poem could rely on that one small part, or that no particular idea was being expressed and the poem really is reduced to the words it is written in. This is unfortunate news for the English scholar and the singer.

We translate because it seems, even in poetry, that there is something to translate, something that is not lost and that is worth translating. But it seems that this is impossible in some poems, especially those in which the word sounds are important or there is no specific meaning. But I see some hope; even if translation is a process through which an original poem cannot survive, there can still be virtue in the translation. As I asserted earlier, poetry is an ambiguous art. Even in a poem through which the poet intends a very specific meaning and experience for the reader, many readers claim different meanings and experiences. It is rare that any reader grasps exactly the meaning that the poet intended, or thinks that he or she has. If a reader really wants to know the exact meaning of the poem, it is helpful to read the interpretations of others.

And, an interpretation is what the translator's version ought to be regarded as. The poem is not really being translated, but a new poem is being written, inspired by the old. It is not the original poem any more than a rewritten version in the same language is the original poem, but it is just as useful in understanding the original through the interpretation of others. Translations can be read and enjoyed without understanding the language of the original, but it ought to be kept in mind that what one is reading is an interpretation rather than an equivalent version of the poem.

Introduction to the Pipa

Candy Hui

The pipa is named for the forward (pi) and backwards (pa) plucking of the strands. Pipa is a traditional Chinese musical instrument that can be dated back to Chinese written texts of the Eastern Han Dynasty (25-220 AD). The pipa has a very particular sound, which many say is similar to another Chinese musical instrument – the gugin. But, people that have learned either one of these instruments or have a musical background in Chinese musicals can easily distinguish the clear, characteristic sound of its four strings. The pipa is a four-stringed lute that has a half pear shape structure.

When being played, the pipa lies vertically on the player's lap. The instrument is played with both hands. Most commonly, the right hand will have a little plectrum (or faked nail) to pluck the string near the lower part of the instrument (i.e. closer to the player's lap). While the right hand plucks the strings, the left hand runs and presses along the 30 frets which extend down the neck and onto the soundboard, giving a wide range and a complete chromatic scale.

The pipa can be tuned to different sound intervals, but the most common is: A- E - D - A – each corresponds to a string. Each of the strings have a different thickness, and the thickness of the strings goes from thickest to the thinnest from right to left. The thickest of the strings makes the lowest of the sounds.

The pipa can be played with numerous different techniques, such as: two fingers – thumb and index, or with all five fingers forming a “roll”. Other techniques include slaps, which give off different sound effects and project different images and emotions such as sorrow, calmness or power and speed.

The musical notation for the pipa involves numbers and dots. The dots are placed on the top of the number or the bottom of the number. The dot on the top indicates a higher pitch for the note and the bottom indicates a lower pitch of the note. The numbers indicate the note, but today there is an increasing usage of standard western music scores.

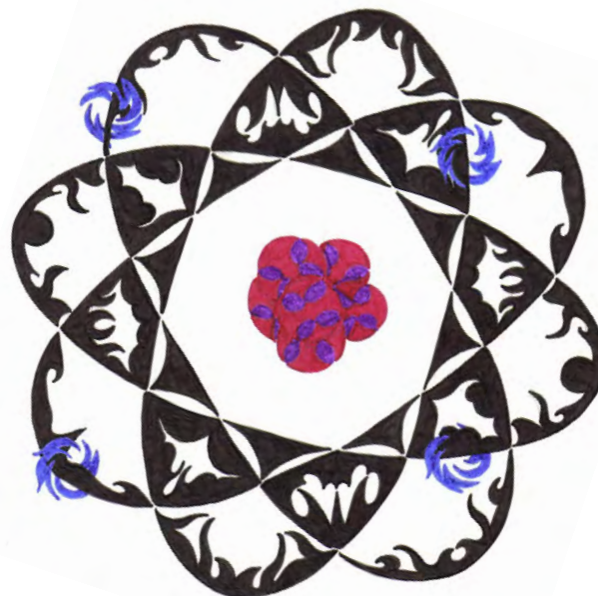
The pipa is as a beautiful and popular instrument in today's Chinese society as it was in ancient China.



Work Cited:

Baker, Caroline. *The Chinese Pipa*. 2008. <<http://www.bellaonline.com/articles/art50821.asp>>

Philmultic Management & Productions. *Inc.Chinese Pipa - a four-stringed lute*, 2000 <<http://www.philmultic.com/pipa.html>>



AN IDOLATROUS PROPOSAL

Clara T.

Raised within the western religious worldview, I once found myself neatly defined in relation to both divinity and the everyday world. I understood that I was God's creation, lesser than him, though loved by him. God was clearly above humanity, itself above the rest of creation. God, or the divine, was eternal and infinite, while the mundane earthly world was temporal and limited. This separation manifested in humanity itself, the only creature containing both earth and heaven, as our mortal bodies temporarily housed our eternal souls. This is what I once believed.

However, I have since questioned my own identity and have sought after some definition of my own humanness, only to find that it is constantly shifting. As the relationships and identities between human beings, divine being, and the mundane world are interconnected, close inspection of any piece of this hierarchy shifts the whole structure into ambiguity. This is where idolatry comes in. Within the western religions, idolatry is a clear evil, rightfully feared and stigmatized, as it pollutes right practice and pure worship, which hold humanity in its designated place. However, perhaps this breakdown of the pure hierarchical relationships between Gods, humans, and human-made objects that belong to the mundane world, can provide insight to an outsider.

Significantly, idolatry confuses the hierarchical dichotomy between the mundane and divine, directing divine love—ultimate and infinite—, which should be otherworldly, at objects of this world—mundane, temporal, and imperfect. The *Oxford English Dictionary* defines idolatry, in part, as “the paying or offering of divine honours to any created object.” It is the misdirection of “divine honours” to the mundane world, to the world of human kind, or to the world below human kind, created by human hands. Therefore, to worship a god is to worship a being higher than humanity, but to worship a human-made object is to go against this hierarchy, and worship something traditionally below us, the physical world.

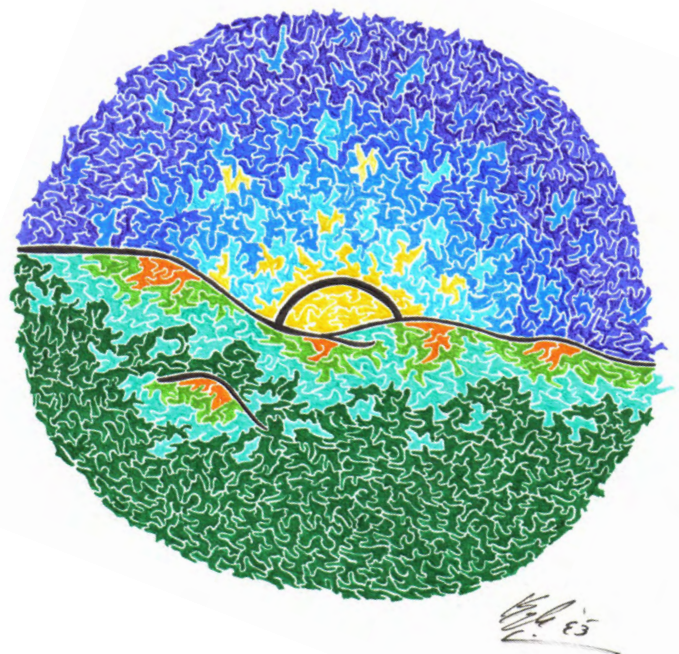
Similarly, idolatry confuses the hierarchical creator-creation relationship which separates divinity from humanity, and humanity from its own mundanely created objects. Whether the creator is divine and their creation human, or the creator human and their creation mundane, the creator is superior to the creation as he or she pre-exists the creation and is in control. The creation enhances the artist's own portfolio, but is itself only a small demonstration of the creator's powers. Therefore, idolatry worships a human creation, and traditional western worship worships humanity's creator. In this idolatrous structure humanity is both above and below their object of worship.

Perhaps idols and gods are both human creations. Although we acknowledge that material objects are human-made, we actually often project the act of creation—creating human beings—to gods or God. Creativity, as well as the ability to manipulate our environment, is a significant human characteristic. Therefore, it makes sense that infinite creativity is one of the

most defining characteristics of our collective creation—the mental projection of an all-perfect being, made in the image of humanity (God). We spend so much time creating our gods, that it only makes sense that we emphasize the significance of the moment they created us, and their infinite power to do so.

But why deny our creation of gods? Maybe we reinforce the belief in our mortal limitations (by creating distinctions between humanity and divinity), because we are, in fact, afraid of our so-called earthly limitations (our other, apparently mundane aspects) in the first place and feel the need to have hope in an immortal other. For, if we were to knowingly create our gods, then we would also know that, like our physical creations, these mental projections belong to this temporal world and will die with us; if the spiritual is indeed part of this world, then it too is temporary. Without some being higher than we are and beyond this world, we are left only here, now, and alone. If divinity is a worldly creation, then we, being both mundane and divine, exist only in this world where all things live and then fall away.

Idolatry may seem a primitive attachment to reality, loving an object that clearly has both a beginning and an end. Yet, at least an idol is part of the same time and space as us; at least it can be known and felt. Another insight from idolatry, then, may be that reality, perhaps, is not a window to elsewhere, but that everything exists only here. Why do we need to look beyond or through instead of *at* the world? Perhaps if we redirected our gaze onto the world as a place where spirit and body are innately intertwined, and where all things before thought heavenly live and change as we do, we could really experience the here and now while it lives, while we live.



Lost One

Everything I want to give to you
 I cannot give to you
 Embrace that doesn't embrace
 Lost one never found

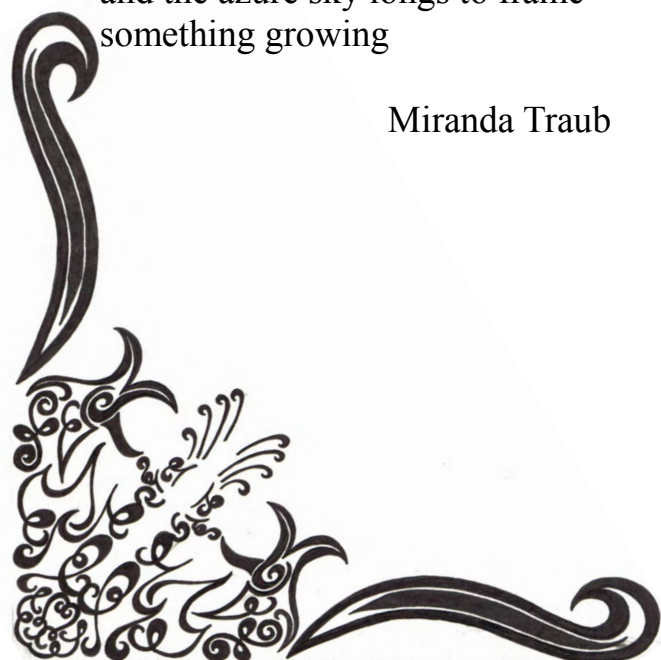
Where are you, lost one?
 The fields sway as if with your passing
 Are you passing by?

Will you think of me sometime?
 The skies have turned to silver
 The air doesn't welcome,
 just endures

But I must plant
 even in the rough earth
 even if the indifferent ground
 refuses me

I must plant you, lost one
 My fingers itch to dig
 The gold has left this place
 and the azure sky longs to frame
 something growing

Miranda Traub



Stereotypes ... and other mistakes

Jeremy Li

First impressions are very important. People base their first impression on looks and more importantly what they have heard or learned about the person's appearance or ethnic group. We call these "stereotypes".

Every ethnic group, every individual has some stereotype associated with the way they look. Stereotypes are learned but usually not explicitly taught. There are no courses in stereotypes but there are in fact many teachers. One of the many teachers is the media. Media don't state that they are teaching us stereotypes, but they constantly present them to us through television shows, dramas, or magazines.

People deny their use of stereotypes because the actions of using stereotypes are similar to being racist. Regardless of what the actions implies, people still use stereotypes, perhaps unconsciously. For example, when asked, "What do you think of when I say the word Chinese?" Many people think of hard working and naturally smart. Although this could be true, it is not a complete truth and it is not the only truth. In actuality, the stereotype of being hard working is the reason for Chinese's "natural smartness". In school, someone is smart if they get high marks. People seem to think that Chinese people are smart because they seemingly always get the high marks. People assume that these high marks come naturally to Chinese, but this is untrue. Behind the high marks is a lot of hard work. I do not rule out that there are naturally smart people that are Chinese, but many are not naturally smart – including myself. As a Chinese, I often feel pressured to do well and work hard. This stress comes from wanting to be a stereotypical "Chinese".

Another example is when one's response when asked about blondes. A common saying is "brunettes are smart, blondes are dumb" but my roommate is blonde and is very smart. People that are classified into stereotypes sometimes feel the need to rebel against them. Some Chinese try to act stupid, and party hard so that they can break the spell of being "hard working and naturally smart" or Blondes work harder to prove to others that they are just as smart if not smarter than a Brunette.

Stereotypes do not always have negative connotation; sometimes they act as motivation. For example, I have developed into a hard working individual because I want to be a stereotypical "Chinese" which is suppose to be hard-working. But, stereotypes place a horrible amount of pressure on everyone, especially individuals who lack self-esteem and think that it is important to convert into his or her specific stereotype. The pressure of stereotypes is harmful because it forces individuals to subconsciously change who they really are. The pressure of stereotypes like any other pressure is most abundant during adolescent years, when individuals are most easily influenced. People often feel judged by criteria, and often this criterion is based on stereotypes.

The purpose of my article is to show that stereotypes hurt people, and has to do with how many of us act. We unconsciously judge others with stereotypes and self-consciously try to fit into our own stereotypes. If this continues, will we all become too alike? Will anyone be unique?

"Love the Life you Live and Live the Life you Love"
 - J. Sebastian Ystrom

THE 2008 KEENAN LECTURE: “No Faith in Education”, A review . . .

Stephen Bagwell & Jacqueline Renwick



St. Thomas More College hosted the 21st Michael Keenan Memorial Lecture on October 30th, 2008. Michael Keenan was St. Thomas More College's first Dean; he was appointed in 1975, thirty-nine years after the college was founded. This lecture, in memory of Michael Keenan, is the college's most important annual event, and has hosted many speakers on a variety of academic topics over the years. Professor Emeritus, C. John Sommerville, of the University of Florida was this year's guest speaker. His topic “No Faith in Education: The Decline of the Secular University” was based on his recent book *The Decline of the Secular University*. Sommerville's experiences have been with American universities, but he suggested that the issues he discussed are relevant in Canadian institutions as well.

The basic research that he used as groundwork for his arguments and conclusions was a comparison of the visions and hopes for secular universities held by their founders in the 1950's, to universities today. Sommerville observed that they had hoped secular universities would ground their values in rationalism rather than religion. They envisioned rational but humane cultural institutions. However, he believes that modern universities have forgotten the importance of humanistic values; they are no longer measured by their cultural importance or intellectual milieu, but by their profit.

The first problem with the secular university is its focus on tuition, research, and starting salaries, he argued, calling it “the marketplace of ideas.” Although

he believes that professional majors are important to society, they do not belong in the university, adding that universities should be about knowledge for its own sake and for the benefit of humanity. The “core idea of human” and what it means to be human, needs to be closely examined and put first in the institution. As it is, university graduates may find good jobs but they do not become the leaders that university founders had envisioned: “Universities serve, but they do not lead.” They are not producing leaders outside of the narrow sphere of academics.

It is increasingly important to change the goals of universities as “religious populism” rises in the states, and the secular universities become even more defensive. He makes a distinction between secular, meaning neutral and not favouring religion, and secularist, which actually disfavours religion. He discussed the limitations of secular universities as they stay away from issues of human freedom, purpose, and action, which are questions he associates with religious discourse. Sommerville argued that so many important issues, especially in the United States, could be clarified by discussing the human and its value: “the human needs to be what the university is about.” An obstinate secular worldview can be limiting if it refuses to address issues of “Ultimacy.”

Sommerville suggested that “secular universities could use some help from religious sources” to regain their goals and values. Still, religious statements need to be intuitively used and not necessarily accepted over secular ones, as he suggested that we “argue to religion rather than from religion.” Therefore, we should not examine humanity from any one religious perspective but use religious questions in general, and not necessarily religious answers. Although Sommerville did not exactly clarify how to go about doing this, he suggested that St. Thomas More College was on the right track. In fact, he did not suggest a change in curriculum, or any specific steps to be taken, and is content to leave the door open for others to conduct more exact research and initiate practical applications.

To Educate

each brick of the schoolhouse,
 ordered mathematically by architects and masons,
stands in rigid praise of rationality.

within its well-kept,
well-swept
and student-rep'd classrooms, all hell breaks loose (as ever):

text messages fired across the room and the din of youthfully slurred
voices
are monuments to passion; emotions and hormones
bubble (like fillets of a fenny snake)
even as the prim nature of iambic pentameter
is commented upon

verbs are memorized as decorum dictates:
 ego sum tabula rasa
 vos es tabula rasa
 (followed naturally by the negative:
je ne suis rien
tu n'es rien)

tweed coats extrapolate the periodic known
as headphones drone against the monotone
(raping up
the lecture with ironic melody).

the churning of the place
is arbitrated
by windows, the only
compromise
to the utopian
impenetrability
of education's magnificent structure.

Charles Peters



BEETHOVEN'S PIANO SONATA NO. 32 OP. 111

Some members of IMR editorial staff were sitting around surfing *youtube* together and decided to check out some of the best interpretations of Beethoven's last piano sonata, the good old opus 111 in c minor. We listened to the clear and precise account of the work by the Italian pianist Maurizio Pollini and the poetic, even metaphysical rendering of the sonata by the great Chilean pianist Claudio Arrau. The Russian pianism of Sviatoslav Richter brought out some surprising contrasts in the work. The listening sparked a discussion.

D - is Beethoven at all relevant to today's reality? Who listens to this stuff, anyway? If it's just entertainment then we might as well listen to something a little more amusing ...

L - You don't seem to get it. It's relevant because it is so unlike most of the music created today. Like a historical document is helpful in understanding present-day politics and philosophy, Beethoven's music is helpful in understanding present-day music. To listen to something composed so long ago gives one perspective on what is being composed today.

T - Hey, D, you have completely lost touch with reality. Classical music is one of the few genres of music left in today's world that can articulate the deep down interpretations of our surroundings. Classical music, and Beethoven more specifically has an intensity and an understanding that is rare other forms of music. I believe this is why the people that do value it, do so highly. Who listens to this stuff??? I Do!!! Not only for pure enjoyment and entertainment but also because I feel a release of sorts...

J- Ya, I also think it can be very relevant. If a person listens to classical music like this it is a very conscious choice, as it is not the most accessible or ubiquitous genre. And people's music shapes more than just atmosphere, it also shapes their reality. Reality is subjective and multiple, so an individual can choose to make their reality one in which it is relevant. Maybe people listen to it because it can be emotionally or mentally stimulating. A person can also appreciate the *complexity* of the music. It may attract those who are interested in the concepts or even mathematics of music. It has no lyrics and does not distract from reading or writing. So it is easy to connect to emotionally or



mentally in various moods, since it is free of the confinement of words, which limit a song to a specific experience or mood.

D- Okay, but does it take musical training to appreciate this kind of music?

T- Of course not. Beethoven has an amazing ability to express emotion and feeling through his music. As long as you can relate to one of the moods projected, you can enjoy Beethoven.

J- Perhaps musical training will shape the way a person understands and hears or visualizes the music, but it is not necessary to be emotionally moved by it.

L- Someone with musical training may be able to better appreciate the skill and time it takes to play this kind of music and that may add to the experience of listening to it. However, I don't think training is necessary in appreciating this sort of music. What I love about absolute music is that there is no set story that the music is taking one through, so the listener is free to imagine whatever he or she wants to. It can change from one hearing of the piece to the next depending on one's mood, and that's alright. This sort of music is more like a piece of nature than a story – its beauty is in itself and reducible to the sounds of the piece, rather than based on what it is expressing. And to appreciate that one doesn't require any training.

D- I wonder ... is there a difference between hearing this music in a live concert and just hearing recordings?

J- I think with a recording it is easier to imagine the music as disembodied and abstract, while in a live concert it is easier to appreciate the human effort

and intellect involved in creating and/or performing it. The youtube visual would be similar to the concert, but less dramatic because you are not engaged as part of the live audience.

L- I think there is a difference. The energy from the performer and the crown can intensify whatever the music is making you feel. Although I don't think that it's necessarily better to hear a live concert; sometimes I just want to listen to music in the bathtub. It would detract from my enjoyment of that experience significantly if the performer and audience showed up.

T- Is there a difference between watching the Indy 500 on TV, and actually being there at the Track???

D- I don't know. Can one really better appreciate this music when seeing the performer, say, on youtube video rather than just listening to a recording?

L- I think it depends on what you're getting out of the performance. To see the performer might help you understand what he or she is trying to express, but if you're listening to the music for nostalgic value or otherwise fantasizing, you may prefer not to see him or her.

T- Definitely. The facial expressions and body movements give hints as to what the performer is feeling and putting into or getting from his or her performance.

D - Hey that reminds me of a question that's always intrigued me. Do you see images in your mind's eye when you listen to this music?

T- Yes. Often several at once, and sometime a single image.

L- Images? ... definitely. Especially in absolute music. In program music I feel committed to whatever story I know accompanies the piece, but with this kind of music it's as if I get more imaginative license.

J- Well, I guess it depends what you mean, I imagine steps, on which the different notes ascend or descend as the pianist moves up and down on the piano. It's not exactly a mental picture, but more of an abstract intuitive acknowledgment of the relationship between the sounds.

D- Very interesting!

T- Anyway, I thought Richter was the best. It seemed as though he put his own emotion into the performance rather than interpreting the emotion already there... If that makes any sense!

J- It does. You know, Pollini seems very skilled playing with varying speeds and depth, and I can appreciate his music in a kind of detached way. Richter was indeed very impressive and bold and I could also appreciate his take as well. However, I connected more with Arrau; he played, it seemed to me, more emotionally. Perhaps it was because it was softer and slower, more meditated and reflective.



Original Manuscript of Beethoven's
Sonata for Piano in c minor no. 32 opus 111

PRO ET CONTRA:

SHOULD GOVERNMENT FUND THE ARTS?

PRO:

Government should definitely fund the arts. First of all, the arts represent an essential part of our culture and benefits humans in numerous ways. Therefore the arts represent an important good for people. But the Government is responsible for assuring that its citizens have equal access to such important things. Therefore, the government is responsible for funding the arts.

The arts are important because they allow humans to reach their full potential. Part of human nature is to creatively express ideas and emotions, but also to try to understand and enjoy the creative expressions of others. A well-rounded person should have at least some appreciation of the arts. Life is not simply a matter of material survival but also a matter the creation of culture as part of the goal of a full life.

In fact, it has been proven that the arts contribute to the development of the mind. The so-called Mozart effect is well known. Great scientists such as Heisenberg and Einstein were avid amateur musicians. Visual arts contribute to the development of the perceptive abilities. Dance contributes to physical health and mind-body coordination. The literary arts develop the imagination and capacity to communicate in language.

Indeed, many real social and political issues can be reflected on and in part be worked out in artistic forms, particularly in novels and poetry. The arts are therefore a key moment in the functioning of democracy. And governments should, of course, by nourishing the practice of democracy.

The arts are part of our history. Maintaining some flexible connection with our past is essential to self-understanding. If we lose our capacity to understand the art of the past we will in part forget who we are.

There are economic reasons to support the arts. It has been shown that money spent on the arts stimulates the economy in a more immediate way than money spent in other areas. Artists are very often relatively poor so that any money they receive is immediately reinjected into the local economy. Patrons of the arts become clients in services located near to arts centers. Witness the way that the new Persephone Theatre has attracted clients to downtown businesses.

On the other hand, effective arts funding involves collecting relatively large sums of money to be focused on a single project, such as the construction of a gallery or the funding of an orchestra. In the past, monarchs provided such funding. Nowadays, democratic governments have taken the place of such monarchs and should take over the role of collecting and directing funds to important artistic ventures.

One might think that all of these benefits could be had by way of private funding. However, where the arts are funded privately, access is not guaranteed for all. Ticket prices are higher, which may not be a problem for the wealthier classes, but will exclude the less privileged. Since such benefits as the development of the mind and the creation of democracy cannot simply be optional goods, such as might be, say, the purchase of an expensive car rather than a more modest means of transport, the government cannot allow the funding of arts to create a system of exclusion. The arts are not a luxury. They are essential.

Kadi Vlast

CONTRA:

Governments shouldn't fund the arts. The arts represent a luxury which is not part of the governments responsibility. The government gets its funds from taxes and many Canadians are simply not interested in the arts. Tax payers should be left to spend their money as they see fit.

Much contemporary art simply does not speak to the average Canadian. Why should average Canadians have to spend money on things which do not interest them at all? Does the government fund sports teams? Does it buy video-game consoles for young Canadians? This is what many people like to have occupy their free-time, which is perfectly fine. Let Canadians finance their own hobbies.

It is not clear that the arts actually have benefits that are greater or more important than that which people get from all kinds of activities which are not funded by the government.

Governments should have priorities that include all Canadians, like health and infrastructure. If tax payers money is going to the arts it may be taking money away from issues which are truly essential. If the government should happen to have extra money and it does not want to cut taxes, then it could at least put our money in development and technology which at least might be able to benefit all Canadians.

If the government funds the arts, then private citizens will not feel that it is necessary to finance the arts by voluntary donations. They are in fact often being asked to pay twice, once through their taxes and once by private donation. In order to create a culture of private patronage of the arts, we have to illuminate all government subsidies.

Competition creates quality, as economic market models have shown. Good art will get funding without the government having to prop it up. If artists are receiving money from the government, they will not feel a need to be innovative and improve their work. If it can't survive without the government, then it probably doesn't need to survive.

Moreover, government intervention in the market creates imbalances. The economy needs more skilled labour, not more artists, in order to create wealth and prosperity in this country.

To conclude, government should stay out of the business of arts funding, since arts, as any other pastime, is a private matter. We live in a free society, in which one of the greatest liberties is the freedom to spend our hard-earned dollars as we see fit.

S. Prehra



Faculty Files:

Fr. Ron Griffin
Department of Sociology

Why did you choose Sociology? Was there something particular that interested you in the area?

My route into sociology was very indirect. When I began my university career, it was in a program entitled Social and Philosophical Studies or "Soc and Phil" as we knew it. The intention was that I would become either a political scientist or an economist. I ended up with a degree in neither of these, but one in Honours History instead.

When I entered university, I hadn't even heard of sociology. It was not until the end of my second year that I "discovered" sociology and became very interested in pursuing a course or two -- nothing too serious at all, just a 'taste.' As it turned out, even that was too much for the people who oversaw the programs at the University of Toronto at the time. When I inquired about the possibility of taking an Intro Soc course in my third year, I was told that it would require repeating second year, possibly even first year. Programs were a little more rigidly defined in those days. I abandoned the idea forever, or so I thought.

It was only after three years of teaching high school and two years of studying theology that the idea surfaced again. It started to gnaw away at me. There were three major forces at work. First, the era itself: in the late 1960s the world as I knew it was being dismantled. I found myself desperately wanting to understand what it all meant. The knowledge of history that I had acquired was of little consolation.

Secondly, through a series of twists and turns, I found myself a field placement for the practicum requirement in my theology program, as a member of the organizing committee of the United Steel Workers of America. This entailed going out with one other union member two nights a week to visit the homes of workers from non-union plants whose employees had requested unionization. Our task was to determine if the request was in fact serious, and, if so, to sign on the workers. In effect, what this really represented for me was exposure to a world I hardly knew existed--one of extreme exploitation and suffering. Meeting so many people who were being exploited, sometimes quite illegally, introduced me to what I came to think of as the "underbelly" of Toronto.

Thirdly, throughout my undergraduate years and again in my years of theology, I worked at a summer camp on Lake Simcoe, that the non-ordained Basilian Fathers operated for underprivileged children from the inner city of Toronto. Each summer, approximately 1200 kids, many of whom came from circumstances of which I had until then little if any knowledge: in a word, poverty.

When I returned at the end of the summer to the city to begin third-year theology, I was exploding with questions. Then, a series of events decided my fate. Some of the things I was doing and some of the questions I was asking caught the attention of two of my instructors who began to take a serious interest in my future. One was a professor of moral theology and the other was the Dean of the faculty of theology. The latter entertained the idea that I might some day return to that faculty to direct the field work program. At any rate, they began to "talk sociology" with

me. While I hadn't lost interest in sociology, I certainly had not thought seriously of pursuing it. My two mentors began to chip away at any resistance I might have.

Then there was a kind of watershed event. At the end of my third year of theology, I went to visit a professor from whom I was taking a graduate course in history. It was his practice to have each graduate student come individually to retrieve their term papers for his course. (Because I had taken so many history courses during my undergraduate years, I was exempt from the church history courses taught as part of the theology program, so I enrolled in one graduate course at the U. of T. each year so that by the time I completed theology I would have met most, if not all, of the course requirements for an MA in history. I warned you that this is complicated!)

After dealing with my paper, he asked me what intentions I had for the future. I told him that I intended to finish both my theology and my MA in history. "That would be a mistake," he said. I was perplexed and told him so. To clarify, he stated that I didn't belong in history, and the reason that I had found his class as interesting as I had, was because he was actually a social scientist-- an economic historian--and I was clearly drawn to the social scientific content of the course and that that was the field in which my interests and aptitudes lay. When I explained that others were telling me something similar, he just stared at me.

The next fall, I found myself doing theology in the daytime and sociology at night, fulfilling all my undergraduate requirements so that I could enter the MA program in sociology at York University the next year. The rest . . . Well, here I am!

Do you think a Liberal Arts Education is still valuable?

Definitely! And the best way to obtain one is to take a lot of sociology classes. I am a strong advocate for the liberal arts. I believe that people who go on to professional colleges should first complete a degree in Arts. We live in an information society, one in which we are bombarded with increasing amounts of data. It is estimated that the annual amount of published materials alone has more than tripled since the 1990's. The problem is that despite the volume of information we receive, there is a dearth of interpretation. Increasingly, more and more decision-making responsibility is being downloaded onto the individual. What I believe a liberal arts education provides, among other things, is a set of priorities or principles with which to sort through the flood of information and a foundation upon which address the big questions that face us in today's world.

What are your current Research Projects and Interests?

Over the past five years or so, I have become interested in the issue of spirituality, more specifically, spirituality and mental health. This has become something of a hot issue, but there has been relatively little sociological contribution made to the topic. Since the 1950s, western society has taken a decidedly sharp turn "inward." Matters that previously were more commonly assessed using more structural or external criteria are now assessed using inner criteria. One expression of that can be found, I believe, in the current mode of spirituality and I hope to explore that topic more thoroughly in the near future.

What do you do in your free time?

It has changed over the years. I still enjoy canoeing in the quiet lakes and rivers of Northern Ontario each summer when I get back into the territory where I grew up. I especially like observing the return of the loons with their new batch of young ones to one of my favourite hideaways. I am also quite an avid reader, reading all kinds of books, including David Baldacci and Lee Child thrillers

ROMAN CATHOLIC SAINTS

IMRE BORDE



A saint is a person who has been called into holiness having lived an exemplary life of virtuous behaviour. The English word *saint* derives from the Latin *sanctus* (French *saint*, Spanish *santo*, and so on). The Latin term first appears in a Christian context in the Latin translation of the Old Testament, where it is used to translate two distinct Hebrew words: /קדוש/*kadesh*/ "holy" (as in Deuteronomy 33:3, Job 5:1, and Psalms 16:3) and /חסיד/*hasid*/ "loyal, faithful; pious" (as in 1 Samuel 2:9, 2 Chronicles 6:41, and Psalms 30:4; for related Jewish terms, see Kaddish and Hasi-dim). *Saint* is also used to translate the word *hagios* (Greek ἅγιος "holy" or "holy one") in early Greek Christian literature and in the New Testament, meaning "pure or blameless" (in contexts such as "presented blameless before Christ") or "set apart", and describes all those in the Church, *i.e.* the followers of Jesus of Nazareth.

The Catholic Church teaches that it does not, in fact, make anyone a saint. Rather, it recognizes a saint. In the Catholic tradition, a person that is seen as exceptionally holy can be declared a saint by a formal process called canonization. A minimum of two important miracles is required to be formally declared a saint. The Church places special weight on those miracles or instances of intercession that happen after the individual died and which are seen to demonstrate the saint's continued special relationship with God after death.

Saints are usually depicted in icons with a halo over their head. Did you know there are over 10000 saints and beatified people in the Roman Catholic tradition? A number of saints have a calendar day devoted to their celebration. Many of them are also associated with a certain province such as healing, wisdom, or other

aid, as well as some field in which they are regarded as having been masters. All saints, when prayed to, may provide guidance, and the following are but a few who could be found especially useful by students.

St. Anthony is known as the patron saint of finding lost articles ("Saint Anthony, Saint Anthony, please come around. Something is lost and cannot be found"). So should you lose your keys, your textbooks, or your mind, there is someone out there to turn to. On the same note, St. Dymphna is the patron saint of mental health.

St. Christopher is the patron saint of travelers, so anytime you're traveling between home and school, pray to him for safe passage.

St. Acacius is the patron saint of healing for headaches, so on those longer days, take a minute to think of this man before hitting the drugs.

St. Patrick is the patron saint of not only the Irish it turns out, but also that of engineers. This, at least, explains part of the similarities between the two.

St. Catherine is the patron saint, one might say, of nearly all things scholarly including philosophers, teachers and educators, students and schoolchildren, and St. Dominic is the patron saint of scientists.

St. Thomas More, after whom St. Thomas More College is named, is the patron saint of lawyers, politicians, statesmen, and civil servants.

Book Reviews



The Tao of Pooh by Benjamin Hoff Review by Karen Fuchsias

This book is the perfect read for anyone who has an interest in gaining an introduction to Taoist principles without getting too in-depth into the material. In that regard then, it is perhaps not a good plan to view it as an authoritative text on the religion. Hoffman's account of Taoism is fascinating in that he manages to make one appreciate it and actually present its principles through a fictional teddy bear character. The book is not only about Taoism, however, or some children's story character, but is full of humour that almost anyone can appreciate, as elicited in this excerpt:

"... some of us were discussing the Great Masters of Wisdom, and someone was saying how all of them came from the East, and I was saying that some of them didn't, but he was going on and on, just like this sentence, not paying any attention, when I decided to read a quotation of Wisdom from the West, to prove that there was more to the world than one half, and I read:

'When you wake up in the morning, Pooh,' said Piglet at last, 'what's the first thing you say to yourself?' 'What's for breakfast?' said Pooh. 'What do *you* say, Piglet?' 'I say, I wonder what's going to happen exciting *today*?' said Piglet. Pooh nodded thoughtfully. 'It's the same thing,' he said.

'What's that?' the Unbeliever asked.
'Wisdom from a Western Taoist,' I said
'It sounds like something from *Winnie-the-Pooh*,' he said.
'It is,' I said.
'That's not about Taoism,' he said.
'Oh, yes it is,' I said.
'No, it's not,' he said.
'What do you think it's about?' I said.
'It's about this dumpy little bear that wanders around asking silly questions, making up songs, and going through all kinds of adventures, without ever accumulating any amount of intellectual knowledge or losing his simpleminded sort of happiness. *That's* what it's about,' he said.
'Same thing,' I said.'" (Hoffman xi-xii)

This passage sums up the entire plan of the novel. There is a lot of playing with words, which at times can be confusing, but if



The Time Traveler's Wife by Audrey Niffenegger Review by Sean Renwick

Audrey Niffenegger's *The Time Traveler's Wife* is a love story exceeding the confines of time. This modern story is brought to life by its two protagonists who are both refreshing and realistic. An unorthodox story of pain and passion unfolds through the relationship of Henry DeTamble, a man who periodically finds himself displaced in time, and Clare Abshire, a woman who is bound by the laws of time.

Henry tries to live a normal life as a librarian, but he continually time travels without warning. He is often involuntarily and unpleasantly ripped out of the present, usually pulled to some emotionally significant even in his life. Henry finds that traveling to the past or the future in actuality is not exciting, contrary to most science fiction. Sometimes he has extraordinary experiences but many times he is pulled into unforeseeable dangers. It is impossible for Henry to time travel with anything but himself, including clothes, and it often makes him nauseous.

Henry finally encounters time's unselfish side, at age twenty eight, when he meets Clare, a young redheaded art student studying in Chicago. Paradoxically, Clare is six when she first meets Henry, naked in the meadow behind her house and he is thirty six years old. Strangely enough, Henry is only eight years older than Clare in the present. They become friends, and then he disappears in front of her, leaving her behind. Throughout the novel, Clare is left to wait for Henry, from this day that she first meets him, to the day he dies. She can't follow him; as time separates Henry from her, Clare can only wait: "Through each moment I can see infinite moments lined up, waiting. Why has he gone where I cannot follow?" (Niffenegger, 1). Audrey Niffenegger smoothes the philosophical paradoxes and ramifications of time travel, writing a seamless storyline combining motifs of time with the classic love story.

Niffenegger, Audrey. *The Time Traveler's Wife*. Toronto: Vintage Canada, 2004. ISBN: 0-676-97633-6

one is interested in following the banter it is pleasantly enjoyable. The notions that Hoffman explains make for an interesting life of simplicity and of getting back to the basics. It might be said that it is because of Pooh that this book grabs our attention. In a way, are we not all longing for somewhat of a return to a carefree childhood? Definitely, this is a recommended read for anyone with a couple of free hours.

Hoff, Benjamin. *The Tao of Pooh*. New York: Penguin, 1982. ISBN: 0 14 00.6747 7

She is stomach down on the wet rock, holding on like she has never held on before.

She knows she is in serious danger. She can barely hear the guide's voice above the rapids, but she can tell he is bellowing for her to hang on. She's drenched and the water is freezing. FREEZING.

Branches and leaves are carried past at a split second pace.

She knows there are worse rapids just down-stream, but does not dare look up.

"I'm throwing the rope, I need you to grab on!"

She watches the yellow line disappear beneath the white surface...too far away to grab. She panics. She begins to shake uncontrollably. She starts imagining her self in the water, being swept away as swiftly as the tree branches. She imagines being under the water, not being able to breathe.

"Stay calm Sam. Hold on."

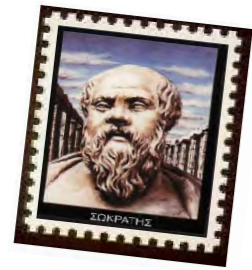
Again, the rope. Closer this time, coming quickly towards her in the water. She reaches. The rock is *so* slippery. The reaching movement slips her body sideways, off the rock, into the water. She is submerged and quickly forced beneath the rapids.

Her eyes open and she sees nothing but a whitewash. She can feel her body being hammered and pushed down-stream with the watercourse.

She feels a sharp pain in her arm and her body is jolted to a stop... The Rope! She's still holding it! She forces the line around herself, and is now moving towards shore. Shore is close.

The Guide is smiling.

Reina Reviere



In Medias Res

St. Thomas More College

1437 College Drive

University of Saskatchewan

S7N 0W6

STM ST. THOMAS MORE COLLEGE
UNIVERSITY OF SASKATCHEWAN

Postcard Stories

What's a postcard story? A postcard story is a condensed piece of storytelling in no more than 250 words. Use drama, poetry, humour, dialogue to write one. Anything goes, there are no restrictions except the word limit. Stretch yourself by writing short. -Guy Vanderhague

You didn't wait for me to finish this morning as I was trying to tell you this story. You seemed to be more interested in the falling snow, or the clouds, or your work or your coffee... but it doesn't matter. In fact, I remember better when you are distracted.

It happened many years ago and didn't happen again. This is how I try to live now. So read carefully, since I will only recount this once.

They called the village Apple Ground. There, when just a child, I slipped, fell from a fruit tree and hurt myself very badly. I stopped playing for many years then, because my body gave me nothing but pain. My father cut down the tree in anger and my mother vowed never to eat apples ever again. I too thought that apples were good for nothing but perhaps the most acidic vinegar. Yet my body did heal, not thanks to the ax nor to the change in diet, but, it seems, to time and a friendly doctor.

Please don't serve me apple juice for breakfast, dearly beloved, even if you are a medical professional. You see, I hope not to keep this doctor away.

Corey Watt



In Medias Res

St. Thomas More College

1437 College Drive

University of Saskatchewan

S7N 0W6

STM ST. THOMAS MORE COLLEGE
UNIVERSITY OF SASKATCHEWAN