



# Λόγος LOGOS



VOLUME 6, NUMBER 1 • September 2011

## A MEDITATION: *Exit Stage Right*



Each May from my perch in the front row, I watch as more than a thousand pairs of them make their way across the stage. They walk, shuffle, and stride, teeter and trot,

sometimes slip and slide, and on occasion spring and bounce. They are encased in finely polished leather, spiked with heels that make for an unsteady gait, or are bared in flip-flops, festooned with polish and glitter or draped in thin gold chains. Peeking out from beneath long black robes they suggest a recent tan or reveal the tiniest of tattoos; a butterfly, perhaps, or a Chinese character. In the absence of socks they are either silky smooth and elegant, or all thick, wiry hair that mocks their owners' thinner, fainter whiskers.

But always they exit stage right and rarely are they ever seen again.

Historically Dominicans are itinerant, moving from place to place to preach the Gospel and to meet a given need. But here we generally stay, year

after year, in obedience to the peculiar demands of academic life. It is rather our students who are itinerant. But the ascetical pinch of their coming and going is no less than if we ourselves had been the ones to move. After all, it is not the movement that matters so much as the loss that follows in its wake.

Many years ago after track practice, my high school friends and I were lolling about catching our breath and cooling off. We fell to grouching about a particular Brother who had a reputation for being snappy and mean spirited. Overhearing us, one of our favorite Brothers sidled up and said, "Hold your horses. He wasn't always bitter. But he never got used to the fact that he had to pour everything he's got into you boys only to watch you walk away, never to be seen again. But that's the way it's supposed to be. You've got to love and then let those you love go."

There is a fair bit of wisdom in that. Priest or parent, teacher, coach or friend, even spouse, the choice is always the same: to love, knowing that that the pain of separation is inevitable, or to guard our hearts by refusing to love.



(continued on next page)

## A MEDITATION: *Exit Stage Right*

That is as true when the circumstances are mundane— sending a child off to college, for example—as is it when they are heart wrenching: letting a beloved spouse die peacefully when you would give anything for one more day, one more hour, one last kiss. It also is why such circumscribed loss as attends graduation, where sadness is mixed with pride and promise, yet hints at a greater loss to come. For if friends can keep in touch and reunions beckon, there is an exit we must all make from which none but one has returned.

Yet his return is sufficient assurance that love is worth the pain of separation. As the fourteenth century English mystic Julian of Norwich put it, he knows full well the “sorrow and darkness which we are in”, for he had made it his own. He asks only that we “cleave to him”, for he is the “ground of (y)our beseeching”; and if we would “learn thy Lord’s meaning in this thing”,

*Learn it well: Love was His meaning. Who shewed it thee? Love. What shewed He thee? Love. Wherefore shewed it He? For Love. Hold thee therein and thou shalt learn and know more in the same. But thou shalt never know nor learn therein other thing without end. Thus was I learned that Love was our Lord’s meaning.*

*I saw full surely that ere God made us He loved us; which love was never slacked, nor ever shall be. And in this love He hath done all His works; and in this love He hath made all things profitable to us; and in this love our life is everlasting. In our making we had beginning; but the love wherein He made us was in Him from without beginning; in which love we have our beginning. And all this shall we see in God, without end.*

~ Revelations of Divine Love (c. 1393)

No loss then is final, for none can withstand Love’s beckoning; and no separation is unbridgeable, not by Love’s span. Why then not love? Why not give, over and over, knowing that there is loss to come but knowing, too, that

in his returning, Love has put an end to loss? In this sense, the choice to love is an act of faith, in the one who rose from the dead, and an act of hope, that our loves, too, shall be redeemed from the exits we fear.

This is heady stuff, to be sure, wisps of heaven hard to grab hold of. But it is not without its earthly hints and intimations. For each September a thousand new pairs walk and stride across campus. They are sneakered, clomping down stairwells, or in sandals, tapping impatiently as they wait in line. They kick off flip-flops for a game of Frisbee, or dangle them from their biggest toe as they lie on Slavin lawn, taking in the sun. They carry young people eager to belong, to make this new place home, and perhaps without knowing it, eager for our love and lessons; everything we’ve got to give. And in their own unsuspecting way, they redeem May’s losses and remind us, “Love was His meaning.”

In a few short years they too will leave us, exiting stage right. That’s the way it’s supposed to be. But for now they enter, stage left.

Fr. Joseph J. Guido, O.P.  
*Vice President for Mission and Ministry*

## NEWS & UPDATES

### *Fr. Smith Fellows*

Our eight Fr. Smith Fellows returned safe and sound from their studies and service abroad this summer in England, Kenya, Australia and the Solomon Islands. By all accounts, they had a wonderful time and have much to share with the campus community. They will be speaking to alumni/ae and donors during St. Dominic Weekend, and to faculty, staff and students during noontime and evening programs throughout the fall. In addition, we hope to provide alumni/ae and friends of the College with ready access to streaming video of their talks through the College's new website, which is set to debut on September 1.

### *Summer Renovations*

As anyone who was on campus this summer knows, there was a buzz of activity in all quarters: plenty of digging, paving and landscaping; windows were replaced, fices painted, and new spaces fashioned out of old. With detours and roundabouts occasioned by construction, a trek across campus became an adventure, or else led to a jeremiad about the inconvenience. Yet I suspect most would agree that in ways both evident and subtle, this has resulted in a campus that is safer, more energy efficient and more attractive.

One beneficiary of these efforts has been the Campus Ministry Center. In addition to needed painting and new carpeting, it has acquired a new and improved kitchen to accommodate the many social activities that Campus Ministry sponsors, such as *Dinner with Dominicans*. The new, commercial grade stove and other equipment should make it much easier to provide meals and treats for students and others.

In addition to physical renovation we also tried to insure a bit of spiritual and intellectual renewal during the summer. Bro. Sebastian White, O.P., who is studying at the Dominican House of Studies in Washington, D.C., spent the summer on campus as an intern with Mission and Ministry. He provided invaluable assistance to the

Dominican Archives, the Center for Catholic and Dominican Studies, and Phillips Memorial Library in terms of cataloging and digitizing collections of Dominicana. He also gave three noontime luncheon lectures on spirituality through the Center, and assisted the Chaplain with New Student Orientation and the ever popular Campus Ministry summer bowling league for students and young alums in the area. He also compiled a substantial body of research on Catholic peer institutions with regard to their mission statements and accompanying mission related documents. This should prove to be a boon to the College as it begins a revision of its own mission statement this fall.

The Center for Catholic and Dominican Studies sponsored two late afternoon socials for faculty, staff and administrators featuring wine, soft drinks and a range of hors d'oeuvres. More than forty people from several departments and many offices at the College attended each of these events, the latter of which was held in honor of St. Dominic whose feast day is August 8.

Finally, Fr. Gabriel Pivarnik, O.P., Director of the Center, attended a conference on the new Roman Missal which is to be introduced this coming Advent, and participated in a two week seminar for academic administrators at Harvard. He, Fr. James Cuddy, O.P., the Chaplain, and Ms. Sherry Humes-Dane, Director of Liturgical Music, have been hard at work designing a plan for implementing the musical and other changes that will result from the introduction of the new Missal, and for educating students and others about these changes.

### *New Additions*

We are very pleased to welcome (back) Fr. James F. Quigley, O.P. to serve as Associate Chaplain to the National Alumni/ae Association. Fr. Quigley is an alumnus of the College, and previously served the College as Chaplain, a member of the Department of Theology, and as Executive Vice President. Most recently he was a member of the faculty and an advisor to seminary students at the North



American College in Rome, which is the premier overseas seminary for Americans studying for the diocesan priesthood. He will be responsible for developing spiritual and faith formation programs for area alumni clubs, including lectures, days of recollection and retreats, and will assist with on and off campus alumni programs generally. He also will serve as an advisor for seminarians at Our Lady of Providence Seminary here in Rhode Island. Most of these young men are students in the undergraduate and pre-theology programs here at the College, and hail from a number of New England and Mid-Atlantic dioceses.

We also are pleased to welcome three new Graduate Assistants to the Center for Catholic and Dominican Studies. Margaret Wakelee and Zachary Lankow will be pursuing Master's degrees in Theology while John O'Toole '10 will be pursuing a Master's degree in history.

In addition, we have begun a search for an additional Campus Minister. This new position will allow us to offer international service immersion programs through Campus Ministry, something we have been unable to do, and to implement *FaithWorks*, a weeklong immersion program for incoming students. The latter will introduce students to the Diocese of Providence and the history of the church in Rhode Island, and to the many charitable and social justice activities sponsored by the Diocese through its parishes and agencies. Our own experience and national research suggest that such intensive programs domestically and abroad serve not only to increase a sense of fellowship among students, which enhances the sense of Christian community on campus, but also serve as a vehicle for outreach and evangelization. Indeed, students who might otherwise be hesitant to attend Mass, or who have questions about the faith and the church that keep them at some remove, often are eager to participate in service programs which, in turn, provide an opportunity to ease their fears and provide answers to their questions.

### *Looking Ahead*

As always, the fall will be busy, and as the accompanying Calendar suggests, we are offering many opportunities to strengthen, deepen and celebrate one's faith. In addition we are scheduled to complete a revised strategic plan for the division, entitled *Cor ad cor loquitur: The conversation continues*, and submit it to the Board of Trustees for approval. We also will begin the process of revising the College's mission statement, and will undertake a survey of alumni/ae with regard to how we can provide better for their spiritual needs and faith formation.

The process of revising the College's mission statement is both an important one and a sensitive one. The current mission statement is more than fifteen years old, and in keeping with current trends in Catholic higher education, we are aiming for a revised statement that is much briefer and more clearly focused on the Catholic and Dominican identity of the College and its relationship to a liberal arts education. This will be accompanied by more fulsome documents about the history and traditions of the College, the governing vision and values that affect what we do, and our goals and objectives going forward.

This should provide rich fodder for discussion, first for the committee charged with drafting a revised mission statement and ultimately for the College community as a whole. The final documents also should prove helpful to candidates applying for faculty and administrative positions at the College, and to departments and offices as they revise their own mission statements. Indeed and as any good Thomist would argue, *agere sequitur esse*—action follows being. That is, who we are should determine what we do. In this sense, revising the College's mission statement—a statement of identity—is a necessary first step toward determining what we do, now and in the future.

## REFLECTIONS

Both reflections in this issue of *LOGOS* attend to the role and uses of beauty in articulating the Catholic and Dominican mission of Providence College. They also remind us that this mission is meant to be experienced, not only talked about, and that the experience of the eyes and ears can lead one to an experience of God in his goodness and beauty. Moreover, art and music underscore the fundamental truth of the Incarnation, namely, that in Jesus there is no divide between the human and divine, or between earth and heaven. But in doing so, they challenge us to remember something of central importance but one that is easily overlooked. For at the heart of religious experience, indeed of Dominican spirituality, is a contemplative dimension where God waits for us - beyond words, and beyond figures and symbols—longing to manifest himself to us for no other reason than because he loves us.

### ***A Feast for the Eyes: Religious Art in the Renovated Harkins Hall***

Fr. Kevin D. Robb, O.P.

*Associate Vice President for Mission and Ministry*

During the summer of 2010, Providence College launched the process of completely renovating Harkins Hall, the College's original building dating back to 1919. Not only was this renovation a necessity after over ninety years of constant use, but also a signal that the College's centennial of its charter, in February 2017, is to be celebrated with great solemnity in conjunction with the eight-hundredth anniversary of the founding of the Dominican Order, in December of 2016.

Harkins Hall was designed during the period of the Gothic Revival spanning the end of the nineteenth century and the beginning of the twentieth century. Its central façade was thoroughly restored and cleaned in the spring of 2011, as was the Rotunda, which was also re-lighted. The bust of the Right Reverend Mathew Harkins, the second Bishop of Providence, who invited the Dominican Friars of the Province of St. Joseph to found and staff the College—long relegated to a back corner—now sits in the restored Rotunda, while above it on the upper level now hangs the official portrait of Bishop Harkins. Also

gracing the upper level are paintings of the *Four Evangelists* executed in the 1930s by Fr. Joseph John Sullivan, O.P., the College's first professor of art. His *Tree of Knowledge*, picturing a Dominican Friar and an new College graduate facing his future, has hung for decades above the stairway to the lower level of the rear of the building, where the auditorium used to be and where the Barnini Conference Room and renovated classrooms are now.

During the summer of 2010, as the first and second floors of Harkins Hall were renovated, as well as the rear wing of the fourth floor, serious thought was given to the enhancement of the new spaces with works of religious beauty. Desiring some consistency throughout the building, works were chosen from three different eras of Christian art: the Italian Renaissance, the seventeenth-century Baroque of northern Italy/western Austria/southern Bavaria, and the very beginning of the twenty-first century.

Northern Italy was the source for significant wood-carved crucifixes—the central symbol of Catholic Christianity—throughout the renovated Harkins Hall: in elevator lobbies, office reception areas and conference rooms, and state-of-the art classrooms. Though the majority of the new crucifixes are in the style of the seventeenth-century Baroque, in varying sizes and shapes, two of the largest crucifixes are northern Italian reproductions of Cimabue's *Crucifix* (1287-1288)—off the Rotunda to the right—and Giotto's response, his *Crucifix* (1290-1300)—in the third-floor elevator lobby.

Among the early lights of the Italian Renaissance was Guido di Piero, Fra Giovanni da Fiesole, O.P. (c. 1387-1455), known to the world as Fra Angelico, and even Beato Angelico—he was formally beatified in 1984. The Dominicans proudly celebrate the angelic beauty he created, some of it being frescos on the walls of the Dominican Convent (Priory) of San Marco in Florence, along with a significant number of his tempera-on-panel paintings, large and small, which can be found in the Louvre in Paris, the Prado in Madrid, the National Gallery in London, and the Alte Pinacothek in Munich.



Luckily, splendid Giclee reproductions of the majority of Fra Angelico's frescos and tempera-on-panel paintings are readily available. In the renovated Harkins Hall can be found fifty-some Fra Angelico reproductions, with fifteen of them on view in the reception area of the new Admissions Office (Harkins 103)—literally a Fra Angelico gallery—including his Fiesole *Coronation of the Virgin*, his *Santa Trinita Altarpiece*, and his *Fiesole Annunciation*. His Cortona Annunciation can be seen at the opposite end of the first floor corridor in the School of Continuing Education reception area (Harkins 109), flanked by two of his *Music-Making Angels*.

The works of other Renaissance, as well as Mannerist, artists are also to be found in the renovated Harkins Hall, including Raphael's *School of Athens* and *La Disputa of the Holy Sacrament* in the President's office (Harkins 218) and Carravaggio's *The Calling of St. Matthew*, *The Conversion of St. Paul*, and the 1601 version of *The Supper at Emmaus* in the adjoining Executive Vice President's office. Here and there in the building may be found a Botticelli *Madonna and Child* and one by Fra Filippo Lippi. Three works by Domenico Ghirlandaio hang outside the Legal Counsel's office (Harkins 201). Elsewhere in the building can be found two different paintings of *St. Dominic* by El Greco.

French Impressionist art is also displayed in Harkins Hall. In the reception area of the Executive Offices (Harkins 218) may be seen four of Claude Monet's many views of the *West Façade of Rouen Cathedral* from the 1890s. In the third-floor elevator lobby will be found oil reproductions of Henri Matisse's two designs for *The Tree of Life*, a stained-glass double-window in the Dominican Nuns' Chapel of Our Lady of the Rosary in Vence in the south of France. Matisse, a professed non-believer, had been nursed during a serious illness by a young Frenchwoman, who later entered the Dominican Monastery in Vence. In gratitude to her, Matisse designed stained glass and other images, even vestments, for the Chapel; he considered this project his masterpiece. The version in blue, green, and gold was chosen for installation in the Chapel (1949-1951).

When Providence College decided to build St. Dominic Chapel, Sylvia Nicolas, a fourth-generation stained-glass artist, born in The Netherlands and now of Mont Vernon, NH, was chosen to design and execute forty-five stained-glass windows, as well as the Crucifix, Altar, Ambo, and Stations of the Cross. All of the windows were professionally photographed by Aaron Usher III of Pawtucket, RI. Thirty-two of those transparencies have been digitally reproduced and printed by Graphic Innovations in Cranston, RI, and mounted throughout Harkins Hall. Along the entire length of the first-floor corridor hang the ten windows from the drum of the Chapel: *Scenes from the Life of St. Dominic*. In the gallery and small reception area of the Executive Offices (Harkins 218) hang the five sanctuary windows—*The Nativity*, *The Baptism of the Lord*, *The Resurrection of the Lord*, *Pentecost*, and *The Coronation of the Blessed Virgin Mary as Queen of Heaven*. The three circular windows in the Chapel, the oculi, may be found in the reception area of the Admissions Office (H-103)—*The Seal of Providence College*, and in the elevator lobbies on the second and fourth floors—*Christ in Glory with the Symbols of the Four Evangelists* and *The Supper at Emmaus*. Also in the fourth-floor elevator lobby are Ms. Nicolas's *St. Thomas Aquinas, O.P.* and *St. Joseph*. These same two pictures also hang in the conference room in the Executive Offices (Harkins 218).

New stained glass by artists other than Ms. Nicolas may be found in the second-floor elevator lobby: *The Symbols of St. Dominic* in gold, white, and blue—the star, the lilies of chastity, and the torch of Truth. In the Rotunda there are two new windows; one is *The Central Façade of Harkins Hall* and the other is *The Basilica of Santa Sabina* in Rome. Pope Honorius III gave this Church to St. Dominic and his Preaching Friars shortly after that Pope's approbation of the Order, and it remains the home of the Master of the Friars of the Order of Preachers and his Curia Generalitia.

Just off the Rotunda is the Oratory of the Holy Cross, whose interior was wonderfully renovated in the 1970s. The "finale" of the Harkins Hall renovation will be the design and fabrication of a new façade and entrance to the Oratory in polished wood and stained-glass, includ-

ing the two Fra Angelico *Music-Making Angels*, large reproductions of some age that have flanked the Oratory entrance for decades. Two other *Music-Making Angels*, long in storage, will flank the entrances to the Office of Mission and Ministry (Harkins 110) just off the other side of the Rotunda.

A sixteen-page guide *Religious Art in the Renovated Harkins Hall* was composed at the end of the summer of 2010. Once that guide is expanded to include the acquisitions during the summer of 2011, it will be available on the Mission and Ministry webpages of the new Providence College website, [www.providence.edu](http://www.providence.edu)

In his allocution to the 1975 Mariological Congress in Rome, Pope Paul VI commented, “Beauty introduces one to the inexhaustible riches of being and makes one realize the gratuitous character of all being. True beauty is the privilege of love, because love alone is able to detect beauty as gift freely given. Beauty contains meaning, amazement, joyful and grateful understanding.”

The crucifixes and the other religious art work gracing the renovated Harkins Hall were all chosen because they are works of beauty, containing meaning, amazement, and joyful and grateful understanding, while affirming visually, profoundly, and proudly the Catholic and Dominican Mission of Providence College.

***Heavenly Sounds: “Let’s be quiet and see what he does”***

Ms. Sherry Humes Dane  
*Director of Liturgical Music*

Those words were uttered by my then 2 ½-year old grandson, Jesse, as he spotted a toad in our backyard. Good advice, I thought. Jesse observed the toad with the rapt delight of one spying a fascinating phenomenon for the very first time. In silence, he moved quietly along as Mr. Toad hopped with increasing urgency toward freedom from little feet. With the toad in greener pastures, Jesse returned to his sand box play.

But exactly what does a toad have to do with liturgy and music? And how do music and liturgy factor into the lives of our students at Providence College? I would like to suggest that both Jesse’s first experience with a toad and the experience of our students at the Eucharist involve contemplation and incarnation, both of which are central to Dominican spirituality.

For Dominicans, contemplation is preparation for preaching—the work and distinctive mission of the Order. For our students, study is that aspect of contemplation which ensures both heart and mind are nourished in love for the Truth, which is Christ himself. Study can become an act of love of God—a way of seeking Christ and pondering His love. But study requires certain conditions to take root; it requires quiet and solitude. And just as study requires quiet and solitude, contemplation requires the stillness of silence.

Interestingly, music for the liturgy also requires the stillness of silence, especially when preparing for the celebration of the Eucharist. But how can this be, since so much has been written about the “full, active, and conscious participation” of those present at the Eucharistic celebration? Pastoral musicians are only too aware that their effectiveness is often judged by how enthusiastically their assemblies sing and respond. How is full, active and conscious participation related to the quiet, solitude and silence of contemplation?

Most people might think of listening to music as a rather passive experience. However, musicians are trained to listen in a careful, analytical, and active manner. We listen to rhythm, pitch, melody, timbre, intonation, and phrasing—many of which occur simultaneously. We listen for the return of both A and B themes in the tonic, during the recapitulation section in a symphony composed using sonata form. Yet all of this careful, analytical, active listening must be done in quiet, often in silence. If we are not quiet, we cannot listen well. If we cannot listen well, we cannot prepare well. And if we do not prepare well, our celebration of the Eucharist will not be the life-giving experience our students need and deserve.



Every Eucharist is a celebration in symbol of all that we should be, and manifestly are not. In the Eucharist we express in symbolic gestures the purpose of God's incarnation in our lives. In the celebration of the Eucharist we break open the scriptures, allowing God to once again break into our world. If our liturgies are carefully prepared, they will speak to our students in ways which they might never have thought possible. Let me offer a few examples.

Family Day Mass is one we celebrate in the spring with newly-admitted freshmen and their parents. St. Dominic Chapel is filled to capacity and an overflow crowd participates via video in the Campus Ministry Center. This year, approximately 50 students who are involved in music ministry sang a meditation song entitled, "Here I Am to Worship" by Tim Hughes. It is one of the students' favorite pieces and they sing it with great fervor and enthusiasm. This year they touched the heart of every person present at that Mass, not because the music was done well, although it was. Rather, they touched hearts because every person in that chapel could not only hear, but also see, the meaning of the text, "Here I am to worship; here I am to bow down; here I am to say that You're my God." His presence was palpable in the image of our students as they sang their song of praise.

Our RCIA Mass is also a very moving liturgy. This past spring semester, 3 students were baptized and the sacraments of First Holy Communion and Confirmation were conferred on an additional 10 students. Those who were baptized received the sacrament at the baptismal font located at the entrance to the chapel. As soon as the words of baptism were spoken by the Bishop, as the holy water was poured on the neophyte's head, the assembly sang a triple "Alleluia." The version was familiar, since it is used at virtually every weekend Mass. But the effect on both the newly baptized and those in the assembly was quite out of the ordinary. Suddenly, the gospel acclamation took on a completely different and even more celebratory tone. We were welcoming into our midst our newest Christians!

College life is an exciting opportunity to make personal choices. Parents can no longer ensure that their children go to Sunday Mass, or balance their spare time between study and fun. However, students often seem to be "too busy" to engage in life-giving practices such as prayer and contemplation. It is difficult for them to focus on the Eucharist and the opportunity it affords for God to break into their lives. They are victims of the tyranny of their self-imposed personal schedules, held hostage by their Day Timers. What seems to be most difficult today for our students is finding any place that is free from the din of entertainment media, the rigors of study, or the peer pressure associated with having fun.

It is my privilege to walk with our students for four years on their faith journey. Sometimes I interact with them as members of our Campus Ministry sponsored liturgical music groups. At other times, I cook for them so that they can build community and come to know each other better as brothers and sisters in Christ. Occasionally, they come to my office in tears when they've had a difficult time with one of their classes or a new relationship. No matter what the level of my interaction—be it choir, community or counseling—my goal is always to assist students in making good choices. I share with them that Dominican spirituality is incarnational, enmeshed in the human condition and the Cross of Jesus. It does not flee the world. St. Dominic devoted his life to preaching the Christian truth of Incarnation to refute the belief that material things were evil. Life is good, and to be valued and cherished. But at the same time, I encourage them to avail themselves of contemplation and the opportunities that can be found in the stillness of silence. I suggest that they stop in at St. Dominic Chapel during their busy day so that they can listen and see what God has in store for them. I encourage them to take part in the Eucharist and listen actively as the scriptures are broken open. Often I simply echo Jesse's words.

"Let's be quiet and see what He does."

