



Digressio

Digressio

ROMAN ROADS MAGAZINE

2018

Preparing
for a Great Books
Education

Tilling
the Ground

Principles of Preparation

by *Wes Callihan*

Christiana Hale on Imagination

Tim Griffith on Vocabulary

Jonathan McIntosh on Story

Brian Daigle on Rhetoric

Contents

WHAT IS *DIGRESSIO*?

3

TILLING THE GROUND: PRINCIPLES OF PREPARATION

Wes Callihan | 4

EAVESDROPPING ON THE GREAT CONVERSATION

10

THROUGH NEW EYES:
CULTIVATING CHRISTIAN IMAGINATION

Christiana Hale | 11

THE MASS EXTINCTION NOBODY TALKS ABOUT

Tim Griffith | 16

RHETORIC IN THE HANDS OF AN ANGRY MOD

Brian Daigle | 26

ROMAN ROADS PRODUCT CATALOG

22

FAITH AND REASON, STORY AND THEOLOGY
IN TOLKIEN AND ST. ANSELM

Jonathan McIntosh | 37

BOOK REVIEW: *HOW TO THINK* BY ALAN JACOBS

David Kern | 40



ROMAN
ROADS
MEDIA

We are publishers of classical Christian curriculum. Our goal is to equip parents with the tools to give their children a high-quality education while instilling in them a love of learning.

INFO@ROMANROADSMEDIA.COM | 121 E. 3RD STREET, MOSCOW, IDAHO 83843 | WWW.ROMANROADSMEDIA.COM

WHAT IS *DIGRESSIO*?

Wes Callihan is famous for telling his students in the course of teaching that “The rabbit trail *is* the point!”

Wes returns to the medieval notion of the *Digressio*. A *digressio* (or “rabbit trail”) is a tangent related to the main subject at hand. It was used by Homer, Herodotus, Vergil, Cicero, and the Medievals as a rhetorical device. This approach to education sees the world as interconnected. Therefore a tangent from the current subject isn’t really a diversion.

And it works! When a teacher strays from the main point of a lecture because the subject at hand reminds him of a story, the lesson concepts are more likely to stick in a child’s mind. A *digressio* acts as a hook for the imagination and memory. It is the story the child brings to the dinner table, tells his friends, and *remembers*. It unleashes curiosity. It becomes part of a child’s education.

Digressios are particularly effective with younger children, which ties into the theme of this issue. The cover image, an 1870 painting by Henriette Browne, perfectly captures a “digressio moment.” The little girl is obviously at her studies, but is distracted by the bird. Many parents and instructors would be tempted to remind the child to return to her work. While sometimes that response is required, such distractions can also be used as opportunities to either tie the distraction into the lesson or even to enjoy the distraction for its own sake. As you educate your children, use *digressios* as tools and opportunities whenever possible. They are not simply distractions. More often, they are the real education.

Daniel Foucachon

FOUNDER,
ROMAN ROADS

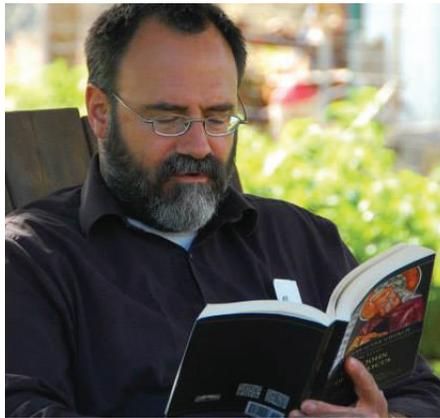
TILLING *the* GROUND

PRINCIPLES OF PREPARATION

BY WES CALLIHAN

SCHOLA CLASSICAL TUTORIALS

INTRODUCTION BY DANIEL FOUCACHON



What is the most common worry for homeschool parents? I believe it is the concern that we are not doing everything we need to be doing for our children to succeed. Are we leaving holes in their education? Are they doing enough history, math, reading? Are they reading the right books? I think this is especially felt if we have the desire to give our children a classical, Christian education, but never received such an education ourselves (which is most of us!). For parents with young children who are not yet ready for the meat of Plato and Aristotle or the wine of the Iliad and Odyssey, the question often revolves around how best to prepare our children for this feast. To use another metaphor, how can we till the ground and plant the seeds of the great ideas at a young age?

The greatest danger in this preparation is not doing too little, but too much. Albert Einstein once said that “the only thing that interferes with my learning is my education.” He also said that “teaching should be such that what is offered is perceived as a valuable gift and not as a hard duty.” Especially in the young years, a love and desire to learn is the most important seed to plant. This doesn’t mean the absence of rigor—on the contrary, love spurs on rigor—but rather a focus on the object of learning,

which is ultimately the enjoyment of God. If learning is received eagerly as a gift, then learning also becomes a possession—something to be enjoyed in its own right and then regifted. You cannot give what you do not first possess. Children who treat knowledge as a gift and possession will not consider it a task when we hand them sharper, more powerful tools of learning later in life. They will grasp for them eagerly, understanding their nature. We want them thinking, “I wonder what I will do with Logic and Rhetoric and Calculus!”

In the following article, Wes Callihan lays out some ideas, divided by subject, on how we can foster this love in the early years.

The goal of a classical liberal arts education is to free a person from the narrowness, rigidity, and prejudice which are the natural characteristics of our minds. The goal of a Christian classical education is to do so for the glory of God. While it is true that apart from salvation an educated person may be nothing more than an educated fool, it is also true that an ignorant Christian, no matter how

godly, is limited by that ignorance; an educated Christian is a more effective servant of God because his natural abilities and talents have been developed rather than allowed to atrophy. The tradition of education in western civilization has been propelled for nearly two millennia by Christianity, during which time it has always assumed diligent training in godliness by a child's parents as an underpinning.

That assumed, the liberation of a child's mind is accomplished by teaching him the following:

- to listen and read carefully;
- to think clearly and express himself persuasively;
- to comprehend his position in space, time, and culture and his relation to other places, times, and people;
- to appreciate and learn from the difference between his own and those other places, times, and people;
- to enjoy a wider range of beauty as a result of that wider exposure;
- to devote himself to continued learning on his own, using the tools of learning acquired in the previous five points;
- to evaluate, and ascribe the proper significance to, all of the above in the light of a transcendent, absolute standard; and
- to construct and defend a coherent, biblical worldview as a result of his education.

WHAT AND HOW WE LEARN

In light of that one goal of liberal arts education—to free the mind for the glory of God—and the above eight objectives, what and how do we teach our children? Consider first that many different kinds of studies contribute to the “liberal” mind besides academics; music and art, for instance. There are also disciplines that are beneficial, even necessary, and which contribute to the appreciation and enjoyment of life but do not

contribute significantly to that liberated condition of mind which we desire for our students; among these are athletics. There are still other areas in which children need training, such as the habits of manner and conversation which we call civilized or “gentle”; those patterns of life which make a person gracious and courteous, which make him desirable company.

In the present discussion I focus on academic study not because those other studies are unimportant, but rather because disciplining the mind in rigorous, propositional, linear thought

about certain core subjects, and learning to appreciate and glory in the beauties of language and words, must be at the heart of education. If it is not, then those other studies will be an incoherent collection of particulars with no overarching, coherent worldview into which to fit them and with which to find real meaning for them.

The subjects we are concerned with, then, are literature, history, languages, science, logic, and rhetoric. Formal logic and rhetoric are generally reserved for upper levels, so in this discussion of the preparation of younger students we will consider only the first four, leaving the subject of math for another day.¹

PRINCIPLES AND APPLICATION

The suggestions that follow are just that—suggestions—as the important principles behind them, drawn from the philosophy of a classical liberal arts education described above, will have very different applications in different families. Do not be trapped into comparing your family's approach to education with another family's based merely on the techniques or methods you follow—you may either panic or be tempted by pride. “Who art thou that judgest another man's servant? to his own master he standeth or falleth” (Rom.

¹ The 2019 issue of *Digressio* will be dedicated to a classical approach to Mathematics.

The goal of a classical liberal arts education is to free a person. The goal of a Christian classical education is to do so for the glory of God.

Learning to appreciate and glory in the beauties of language and words must be at the heart of education.

4:14). The manner in which you cause your child to be educated is only important insofar as it embodies the principles that are the real issue. Therefore, we will consider the principles in each case, along with some suggestions for application.

Remember the Trivium: in all subjects, at the lower levels, focus on the memorization of facts. Use the child's capacity for absorbing and storing information, and for enjoying that process, even when he doesn't understand the information. This doesn't mean that no discussions of the logical relationships or the poetic beauty of things will arise, just that the emphasis in younger children's minds is less on logic and rhetoric than on the grammar of things.

SUBJECTS

READING

The first important principle is that a child should learn to read well, since reading is the fundamental tool of all subsequent education. It is not critical that he learn to read extremely early; on the other hand, if he shows aptitude for reading early on, he should be encouraged heartily. Even if he doesn't show a readiness to read at an early age, familiarize him with the look and sound of words by reading aloud, and with the look and sound of the alphabet with play blocks and songs. It is very important that he learn to read phonetically, as this ingrains a fundamental paradigm of thinking and reasoning and affects much more than the decoding of words.

Once a child can read, choose good books. The child doesn't have to read grown-up books from the beginning, but, as C. S. Lewis said, if an adult doesn't enjoy it, the child probably won't either. We want to train our children's imaginations as well as their reading ability. For small children, there is delight in the sounds of language in Dr. Seuss, but there is real imaginative beauty in the stories of Beatrix Potter and the Brambly Hedge series. Older children will find the same beauty in *The Wind in the Willows*, *The Chronicles of Narnia*, and the *Princess* books of George MacDonald. Follow this principle as your children grow: feed their imaginations as well as their

rational minds, for the imagination is the fertile ground in which all other studies can grow best.

Choose reading material carefully, but don't agonize over the ultimate cultural value of everything he gets his hands on. Cultivate his taste in reading, but don't fret when you discover his taste is immature. After all, he's a child. A child learns to read and to enjoy reading much more readily if his parents read to him, and the more the better. As the child grows, he and they both should read aloud regularly. Read all kinds of books: stories, poetry, plays, fiction, essays, biography, history, etc., taking into account his maturity level. Learn to read aloud well so that the child will learn the power and beauty of words and so that he will learn to read aloud well himself. He will imitate what he hears. Listen to your child read aloud—correct what is important, not everything he does wrong. When one element is mastered, correct another important area.

WRITING

Writing can be integrated naturally into a child's reading. A very common and valuable practice for hundreds of years—until this century—was that of copying. Students of classical rhetoric have always recognized imitation as the first stage of learning, and its value must not be overlooked. For example, have your child first copy words, then sentences, then paragraphs and longer passages from good writing in the course of their elementary study. Have them copy passages from their reading books, from the Bible, from their history books—but remember to choose carefully.

Choose material that is valuable in form and content, because a good share of the value of copying lies in the fact that the child's mind will be formed by the style, manner, sentiment, and diction of those passages you set him to copy. The Bible is obviously an excellent choice, as are speeches by

famous people, passages from plays, and other bits of literature you'd like them to remember. Poems are excellent material for copying and there should be lots of poetry memorization. No one has *ever* regretted remembering poetry, as an adult, that he memorized

The first important principle is that a child should learn to read well, since reading is the fundamental tool of all subsequent education.

as a child. Have the child copy what you read aloud sometimes; occasionally have him take notes or outline what you read aloud or what he reads in his books. Have him recount to you what he's read or summarize what you've read aloud.

The second part of imitation is attempting original work. Your child can make the transition by paraphrasing the passages he copies, outlining them, reducing them in length (distilling them), later trying to return them to their original form without reference to the original, changing them to poetry, etc. This forces him to think more carefully about the relationship between meaning and language, and to think carefully about the necessity of a powerful vocabulary that can bear the pressure of paraphrase and the tension of translation.

The third part of imitation is writing original paragraphs, essays, poems, plays, short stories, etc., that consciously imitate the style of authors he has copied and adapted. Eventually the child will assimilate the wide varieties of styles and manners he has read and copied into his own natural writing style and manner, just as he assimilates into his own natural style those habits of gesture and speech he sees in his parents; this is the real source of originality.

In the process of these writing exercises, you can work on your child's spelling; spelling practice is considerably more productive in the context of writing practice. Draw spelling words from the child's writing and reading.

And as in reading, so in writing also, correct what is important and expect what is manageable. As he grows, expect more of him and correct more intensively.

HISTORY

An absolutely critical role of classical education is teaching a student the relevance of the past. Knowing God depends on knowing history—what God has done for His people as recorded in the Scriptures and what He has done for them in the last two millennia. And knowing oneself also depends on knowing

Knowing God depends on knowing history—what God has done for His people as recorded in the Scriptures and what He has done for them in the last two millennia. And knowing oneself also depends on knowing history—where we came from and why we are who we are.

history—where we came from and why we are who we are. In recent decades, our culture has decided that the past is irrelevant, and, in an excess of mindboggling arrogance, it considers our age to be the definition of reality, truth, and value. Education must op-

pose this in the strongest possible manner. If we teach our children primarily modern history, they will succumb to the disease. But if we teach them that our age is just one in a long series of ages, that our culture will pass and another succeed it, that ours is not intrinsically more right about what it believes or valuable in what it has produced than any other, they will be far better equipped to learn the lessons of the past. This is another reason for using primary sources in studies as much as possible and for reading the Great Books: if all our studies of the past are from modern books, we

are still stuck in the present.

A child needs to form an increasingly focused mental map of history and of the world in order to comprehend his place in space and time; physical maps aid this tremendously. In all his studies, use timelines of history, use maps and globes of the world, and use pictures (of art objects, architecture, etc.) from other places and times.

Don't hesitate to teach ancient history to young children; there are valuable resources for doing this, and the necessity of understanding the Scriptures requires that we teach their historical and cultural context (which means ancient Mesopotamia, Egypt, Greece, and Rome) and the context of the Church since the time of Christ (which means medieval Europe and the early modern world). Use primary sources as much as possible to let the past speak in its own voice.

LANGUAGES

The goal and purpose of learning another language is to communicate in that language, to comprehend ideas and beauties through another linguistic pattern. The goal of learning classical languages is to read books in Greek and Latin. There are tremendous side benefits



CLT

Setting the New Standard

Among standardized college entrance exams, the Classic Learning Test (CLT) provides the most accurate and rigorous measure of academic formation, accomplishment, and potential. We respect and uphold the great academic tradition of Western Civilization. CLT passages invite students to wrestle with works of the greatest minds in history across literary and mathematical content.

We want to foster a community of learning and are dedicated to an easier and more personal submission process. Students who take the CLT simply log into their account and submit their scores directly to the CLT-partnered colleges of their choosing. Rather than their score being part of a massive and distant computer database, students can send their CLT score at no additional cost directly to a college admissions representative. CLT works directly with educators, students, parents, and administrators to provide test site flexibility and student accommodations for disabilities.

Join the growing conversation about aptitude and college testing. For more information please visit our website www.cltexam.com.



ACADEMIC
PARTNERSHIP



TRADITIONAL
SOURCES



SAME DAY
RESULTS

UPCOMING TEST DATES

9.29.2018

10.10.2018

12.1.2018

Register and learn more at www.cltexam.com

to learning these languages, such as improved English vocabulary and training in critical thinking skills, but these should not be taken as the primary benefits, for alone they are woefully inadequate motivations for learning another language.

A good beginning in language study for younger students can be simple vocabulary acquisition and short phrases or sentences to be memorized. Progress to simple grammar and sentences, and eventually to full grammatical study and reading, can take several years and needn't be hurried, but the end result should be real reading ability in real texts. The difficulties of translation, especially the almost insurmountable problems of translating poetry, should be impressed upon the student at every opportunity by means of examples and practice, so that the student will begin to see the great value of reading old books in their own native tongue.

Latin is a good language to begin with, as it was the universal language of western civilization for well over fifteen hundred years and was consequently the original language of vast numbers of our great books and a tremendous influence on literature of other languages. Besides providing the basis for the majority of our present vocabulary, Latin has also had a significant impact on modern syntax. It is the parent language of the modern romance languages (Italian, French, Spanish, etc.) and makes the study of those languages much easier.

SCIENCE

A good approach to beginning science for elementary students is through what used to be called “natural history”; that is, a more informal study of the natural world based on observation, rather than laboratory experimentation or a technical study of the micro- or macro- realms, or theoretical, heavily mathematically based “pure science.” The “natural history” approach needs little in the way of equipment and expense, it fits the Trivium philosophy, and concords with a liberal arts approach to education. The “hard” sciences can be reserved for high school.

The goal and purpose of learning another language is to communicate in that language, to comprehend ideas and beauties through another linguistic pattern.

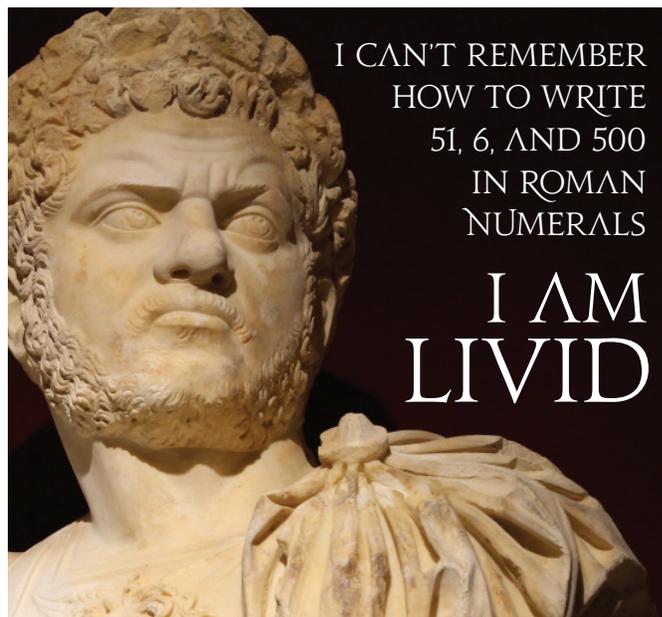
Natural history can include weather study, astronomy, geology, plants, animals, and other observable aspects of the natural realm. Natural history fits easily into writing assignments, art assignments, and literature and history reading. There are good field guides to aid students in their own observations, art books that encourage careful drawing of specimens and phenomena, and field trip opportunities galore.

As the student gets older, he may study the “hard” sciences—biology, chemistry, and physics—but a great books education will include reading in the history of the various sciences to provide a human and historical context for these studies. ❹

Wesley Callihan has taught the classics for nearly two decades. He guides students in “plundering the Egyptians” through the *Old Western Culture* curriculum, which covers the great books of Western civilization. Wes has a history degree from the University of Idaho in Moscow, where he has taught at Logos School and New Saint Andrews College. He has also taught at Veritas Academy in Lancaster, Pennsylvania, and has developed curriculum for a number of Christian Schools.

CLASSICAL CLICKBAIT

Follow facebook.com/classicalclickbait or you'll be mad to miss it!



EAVESDROPPING *on the* GREAT CONVERSATION

LETTERS FROM OUR OWN CULTURAL HISTORY
ABOUT THE LIBERAL ARTS AND CLASSICS

AN EXCHANGE BETWEEN 12-YEAR-OLD JOHN QUINCY ADAMS AND
HIS FATHER, JOHN ADAMS, RE HIS HOMESCHOOL CURRICULUM

JQA TO JA, UNDATED

My Work for a day.

Make Latin,

Explain Cicero
Erasmus
Appendix
Peirce Phaedrus.
Learn greek Racines
greek Grammar

Geography

geometry

fractions

Writing

Drawing

As a young boy can not apply himself to all those Things and keep a remembrance of them all I should desire that you would let me know what of those I must begin upon at first. I am your Dutiful Son,

John Quincy Adams

JA TO JQA, MARCH 17, 1780

My dear Son

I have received your Letter, giving an Account of your Studies for a day. You should have dated your Letter.

Making Latin, construing Cicero, Erasmus, the Appendix de Diis et Heroibus ethnicis, and Phaedrus, are all Exercises

proper for the Acquisition of the Latin Tongue; you are constantly employed in learning the Meaning of Latin Words, and the Grammar, the Rhetorick and Criticism of the Roman Authors: These Studies have therefore such a Relation to each other, that I think you would do well to pursue them all, under the Direction of your Master.

The Greek Grammar and the Racines I would not have you omit, upon any Consideration, and I hope your Master will soon put you into the Greek Testament, because the most perfect Models of fine Writing in history, Oratory and Poetry are to be found in the Greek Language.

Writing and Drawing are but Amusements and may serve as Relaxations from your studies.

As to Geography, Geometry and Fractions I hope your Master will not insist upon your spending much Time upon them at present; because altho they are Useful sciences, and altho all Branches of the Mathematicks, will I hope, sometime or other engage your Attention, as the most profitable and the most satisfactory of all human Knowledge; Yet my Wish at present is that your principal Attention should be directed to the Latin and Greek Tongues, leaving the other studies to be hereafter attained, in your own Country.

I hope soon to hear that you are in Virgil and Tully's orations, or Ovid or Horace or all of them.

I am, my dear Child, your affectionate Father,

John Adams

P.S. The next Time you write to me, I hope you will take more care to write well. Cant you keep a steadier Hand?

THROUGH NEW EYES

THE CULTIVATION OF CHRISTIAN IMAGINATION

BY CHRISTIANA HALE
INSTRUCTOR, ROMAN ROADS CLASSROOM



Imagination is one of our culture’s most popular buzzwords—chased by eager aspiring authors, doe-eyed Disney fanatics, elf-eared renaissance-fair-diehards, and cubicled sci-fi/fantasy editors with red pens as if it were an exotic butterfly. The word *imagination* is chanted like some mystic spell that will allow artists to unlock a magic box called *success*, that will cause children to thrive and the old to grow young again. But what is it? What is imagination?

Imagination, put simply, is a way of seeing the world. And because we see the world in a certain way, we then act in a certain way in relation to that world. Imagination is not just a way of seeing, but it is also a way of being. It is a way of walking through the dust of the earth, beneath the green trees of our everyday lives. Imagination is

Imagination is not something confined to the minds of the elite, a certain class of aesthetes who dedicate their lives to creating out of murky “authentic” experiences. It is an ordering of soul and mind and eye.

not something confined to the minds of the elite, a certain class of aesthetes who dedicate their lives to creating out of murky “authentic” experiences. It is an ordering of soul and mind and eye. It is the enemy

of complacency and flippancy as well as posturing and striving. “The function of imagination is not to make strange things settled, so much as to make settled things strange; not so much to make wonders facts as to make facts wonders” (Chesterton, *The Defendant*). Imagination is not concerned with creating its own world for our minds to flee to and dwell in. It does not make

fantastic worlds into our home. It makes our home into a fantastic world. Far from an escape from reality, imagination is the way to live in the truest reality, the reality most Real.

If imagination is a way of seeing the world around us and a way of being in that world, then how do we do it? If imagination is an act, and not just of creating, how do we learn to see things differently? There are, and always will be, poets—those men who from their first breath of this world’s air love the earth for all it is and all it is not, who understand that the world has more secrets than an onion has layers and the soul of a man has more layers than that. A gift has been given to them: a keen eyesight that sees mystery and strangeness in everything and yet can be at home everywhere. For them we should be thankful, and from them we have much to learn. But what of the rest of us? Are we doomed to walk through our lives with souls as dry as parchment and imaginations withered as leaves in November? We are all given different gifts, strengths, and weaknesses, but all Christians are called to have imaginations in one capacity or another. We must all learn to look at the body of a dead Man on a cross and see the glory of a great kingdom spreading over the earth, to hear a broken prayer escape a broken Man’s lips and hear the voice of God.

How do we learn this? How do we cultivate a new way of seeing? J. R. R. Tolkien said, “One writes such a story not out of the leaves of trees still to be observed, nor by means of botany and soil-science; but it grows like a seed in the dark out of the leaf-mould of the mind: out of all that has been seen or thought or read, that has long ago been forgotten, descending into the deeps” (Carpenter, *Tolkien*). We learn from the men who have been given that gift. We read the works of other men who have seen what we could not. If imagination and story grow out of the “leaf-mould of the mind” then we need to have leaf-mould. And to get that leaf-mould, we must read. Read as if the words were air or light or breath. Read great poets. Read the Bible. Read the prophets, priests, and kings who wielded words like battering rams, knocking down strongholds and bastions of wickedness. And we must read to our children—to cultivate their minds and eyes with the thoughts of men who’ve gone before, men who had starlight in their souls.

Read as if the words were air or light or breath. Read great poets. Read the Bible. Read the prophets, priests, and kings who wielded words like battering rams, knocking down strongholds and bastions of wickedness.

It was once said of C. S. Lewis that “what he thought about everything was secretly present in what he said about anything” (Barfield). A similar thing should be said about anyone whose imagination informs their sight—they see everything in anything and anything in everything. They see the world in a daisy and make a daisy of the cosmos. Take a read through some of G. K. Chesterton’s poetry, and you will be able to list a few motifs that show up all over the place, both separately and linked: stars, daisies, giants, empires, children. Chesterton frequently uses them to unite the very big with the very small. The grandeur of God is undeniably present in the unfolding of a spectacular sunset or in the night sky strewn with millions of pinpricks of light. It’s there for all to see in mountain peaks that nearly touch the vault of heaven or in the ocean that roars and swells in mighty waves. To see this same might and majesty in the humble, in the lowly desert flower clinging to a bare rock face, in the tendrils of steam that curl up from a cup of cocoa, in the light of the sun shining through the paper-thin layers of chlorophyll in the tiniest leaves—that requires different eyes.

Can we see the might of God in the lowly? Can we see His glory in the mundane? Can we see the stars’ swirling dance in the skittering leaves across the sidewalk? Good poetry and good storytelling open a window onto the deep realities of the world around us. Good eyesight sees these windows everywhere and is always peering through them.

In Chesterton we have an exemplar. He saw the world in a way few others can claim, and his large footsteps forged paths that other great men have followed in, Lewis and Tolkien among them. One of his lasting legacies was his ability to see through things as the poet, yet love them as a man in honest humility. One of the tendencies of poets can be to have their heads too much in the clouds. Though even this, as Chesterton says, is to be preferred to the logician who “seeks to get the heavens into his head. And it is his head that splits” (*Orthodoxy*). But a man, a simple, ordinary man, loves a thing for what it is. He may not write sonnets about it

or see through it to what it points. But he loves—simply, honestly, and deeply. Chesterton reaches a remarkable synthesis of these two kinds of love; he loves things like a man, including the simple and ordinary, yet he has a keener sight that pierces through things to the other side. He knows that ordinary things are only loved appropriately when we recognize that they are deeper than they seem. An ordinary man is one of the most extraordinary things in the universe. He can love cold ham and tea for supper as deeply as one can love a sunset or the ocean breeze sweeping down fields of beach grass. Beauty and love stir our souls through humble, real things because, as Chesterton has one of his characters say, “we have only known the back of the world. We see everything from behind . . .” (*Thursday*).

Imagination reaches beyond seeing. It is actively loving small, real things. We do this by understanding both what they are and what they point to. We do this through imagination. And so we come back full circle. Imagination is a way of being. The reason that we can be like this, that we can have imaginations that allow us to see things for what they are and then love them and the world in them, is the Incarnation. As Father Capon says,

God saved the world not by sitting up in heaven and issuing antiseptic directives, but by becoming man, and vulnerable, in Jesus. He died, not because He despised the earth, but because He loved it as a man loves it—out of all proportion and sense. And when He rose again, He stood up like a man indeed: with glorious scars—and with flesh, bones, and with all things appertaining to the perfection of man’s nature. (*Supper*).

The Word of God, Ultimate Truth, became flesh and dwelt among us. This means that ultimate truth is a particular—a universal particular. This is mind-bogglingly difficult to understand. Universal, Ultimate Truth has ten toes and ten fingers (Wilson). Universal

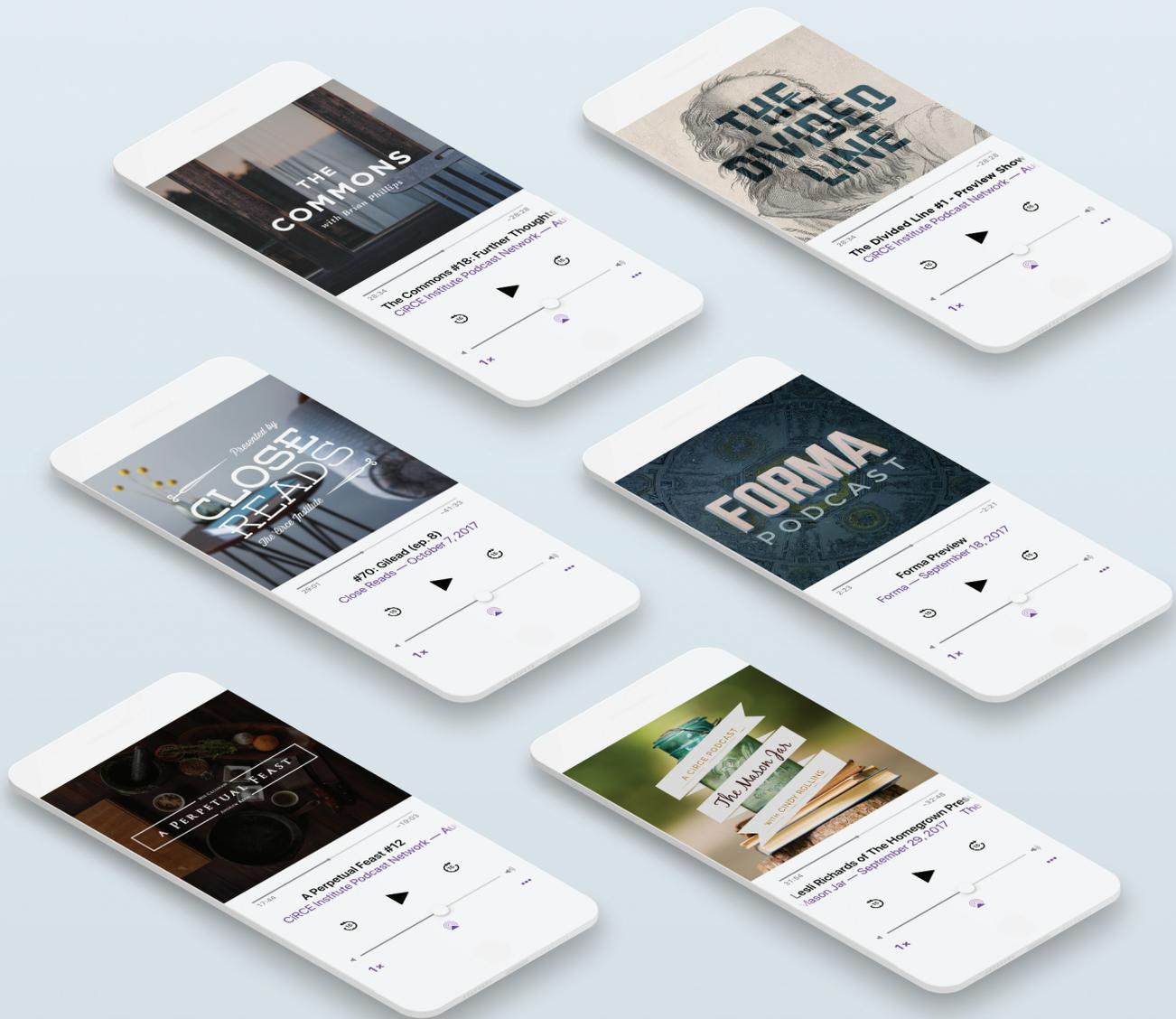
Truth lived and walked in the dust of the earth at a particular time and a particular place in history. And through His Incarnation, all particulars are elevated. Christ is the place where absolutely everything intersects; so you can go from Christ to anything and from anything to Christ. In dying, Christ crucified the flesh, and in His resurrection, all flesh rose with Him. We can joy in our humanity because Christ redeemed it. An ordinary man is the most extraordinary thing in the world because Christ died for ordinary men and women, and they rise with Him triumphant and glorious. The gospel is the declaration of the redemption of all ordinary things.

This brings us back to the reason that all Christians should be cultivators of imagination. To see the world in the way we described above is essentially to see it as redeemed. To see it in this way, we must be walking in obedience. Imagination is intimately connected with the obedient Christian life. The glory of obedience is real and weighty, and it allows us to see the things

Imagination is intimately connected with the obedient Christian life. The glory of obedience is real and weighty, and it allows us to see the things that are real and weighty. Disobedience is thin and shadowy and has feeble eyesight that can’t get beyond the tips of our own noses let alone peer into the deeper reality that surrounds us.

that are real and weighty. Disobedience is thin and shadowy and has feeble eyesight that can’t get beyond the tips of our own noses let alone peer into the deeper reality that surrounds us. Obedience means to love the permanent things, the things that God loves. “Finally, brethren, whatever things are true, whatever things are noble, whatever things are just, whatever things are pure, whatever things are lovely, whatever things are of good report, if there is any virtue and if there is anything praiseworthy—meditate on these things” (Phil. 4:8, NKJV).

True faith is a work of imagination. We cannot be moral without a moral imagination. We cannot be obedient without an obedient imagination. We cannot be faithful without a faithful imagination. The true poet or artist sees this connection between the human heart and mind and the way things actually are. Imagination doesn’t just exist in the abstract, but it concretely shapes the way we live our lives and how we interact with the world.



The Circe Institute Podcast Network

JOIN THE CONVERSATION.

Featuring contemplation and conversation on the ideas, books, people,
& art that define Christian classical education and Western Civilization.

AVAILABLE ON ITUNES, STITCHER, & WHEREVER ELSE PODCASTS ARE AVAILABLE

“Yet, while this earth is redeemed, it is not resurrected. So we come to the ‘inconsolable yearning,’ the longing that exists in every man from the moment he breathes this world’s air” (Capon). We love this world for what it is and yet there’s a deeper longing that comes with that love—a hunger for the things we love to become what they are meant to be. This longing, this recognition that all things are not the way they should be, is what enables Christians to be the best poets in the world.

I had tried to be happy by telling myself that man is an animal, like any other which sought its meat from God. But now I really was happy, for I had learnt that man is a monstrosity. I had been right in feeling all things as odd, for I myself was at once worse and better than all things. The optimist’s pleasure was prosaic, for it dwelt on the naturalness of everything; the Christian pleasure was poetic, for it dwelt on the unnaturalness of everything in the light of the supernatural. The modern philosopher had told me again and again that I was in the right place, and I had still felt depressed even in acquiescence. But I had heard that I was in the wrong place, and my soul sang for joy, like a bird in spring. The knowledge found out and illuminated forgotten chambers in the dark house of infancy. I knew now why grass had always seemed to me as queer as the green beard of a giant, and why I could feel homesick at home. (Chesterton, *Orthodoxy*)

Christian imagination is anchored in faith, in obedience, in the gospel. It stands firmly in God’s promises and reaches out from that place of fortitude to touch all things with childlike wonder and awe. Chesterton’s happy confidence, optimism, and joy did not spring out of blind naïveté but came from a robust faith in the sovereignty and goodness of the all-powerful Creator of the universe. Because of this, he can also fight for it and against those things that corrupt it. Love, the kind of love that fights and bleeds and sees

Christian imagination is anchored in faith, in obedience, in the gospel. It stands firmly in God’s promises and reaches out from that place of fortitude to touch all things with childlike wonder and awe.

the world with Christian imagination, is not blind to defects in the object of its love. As Chesterton says, “Love is not blind; that is the last thing that it is. Love is bound; and the more it is bound the less it is blind” (*Orthodoxy*). It takes imagination to love like this—to love while seeing fault and hating the fault enough to fight it.

Great love fosters forth great love, just as great stories spring from the “leaf-mould of the mind.” In order to cultivate true, Christian imagination we must have this leaf-mould—we must plant the seeds of mighty trees in the rich soil of our children’s minds. And when they are old, their minds will be as a great forest full of oaks and firs and birches and pines. With a thick, deep layer of

leaf-mould, richer than any carpet found in king’s palaces. For that is the only place from which their own trees will grow, tall and strong, towering over the ones that came before. 🌳

WORKS CITED

- Owen Barfield, *Owen Barfield on C. S. Lewis* (United Kingdom: Barfield Press, 2011).
- Robert Farrar Capon, *The Supper of the Lamb* (New York: Modern Library, 2002).
- Humphrey Carpenter, *J. R. R. Tolkien: A Biography*, (New York: Houghton Mifflin, 2010).
- G. K. Chesterton, *The Defendant*, ed. Dale Ahlquist, (New York: Dover Publications, 2012).
- , *The Man Who Was Thursday* (Massachusetts: Hendrickson Publishers, 2011).
- , *Orthodoxy* (Chicago: Moody Bible Institute, 2009).
- Douglas Wilson, Chesterton recitation (New Saint Andrews College, Moscow ID, September 25, 2014).

Christiana Hale holds an M.A. in theology and letters (*summa cum laude*) and a B.A. in liberal arts and culture from New Saint Andrew’s College. Her undergraduate thesis on C. S. Lewis, “The Jovial Pilgrim,” was recognized as an Outstanding Thesis, and she completed a 230-page comprehensive guide to Lewis’s Ransom Trilogy for her graduate thesis project. Christiana also teaches a course on Lewis and leads a writing tutorial service through Roman Roads Classroom.

THE MASS EXTINCTION NOBODY TALKS ABOUT

WE ARE IN THE MIDDLE OF A MASS EXTINCTION EVENT OF A SORT—
NOT OF SPECIES, BUT OF WORDS AND THEIR MEANINGS

BY TIMOTHY L. GRIFFITH
FELLOW OF CLASSICAL LANGUAGES, NEW SAINT ANDREWS COLLEGE



Biologists have theorized that the earth has witnessed several mass extinction events—apocalyptic events in which as many as ninety percent of the earth’s animal species suddenly died off as a result of some abrupt change in climate. Some alarmists warn that another such mass extinction is going on even now. Whether there is any truth to this I cannot say, but I will take a page from their book with an alarmist claim of my own: we are in the middle of a mass extinction event of a sort—not of species, but of words and their meanings. This should be unsettling in the least to anyone. But for educators and parents who want a good education for their children, it is crucial not only to recognize this problem, but to take action.

Since the world of the twenty-first century changes around us so rapidly—decade by decade if not year by

year, it is difficult to even comprehend the idea that humanity lived in basically the same way for at least four millennia—from the time of ancient Egypt, all the way until the eighteenth or nineteenth century. For example, people traveled by walking, carriage, horse, or boat. People communicated by sending written messages by messenger. Food was produced by plowing, planting, harvesting, and preserving at set times of year and was available according to those times. Clothing was produced by an arduous process of spinning fibrous plants or animal hair into thread, weaving it into cloth on a loom, dyeing it, and sewing it together with needle and thread. Wealth took the form of precious metals, precious stones, property, and livestock. The list could go on and on.

Beginning with the Industrial Revolution and intensifying with the Technological Revolution, the

experience of human life has changed drastically. The new things that have taken the place of the old may just seem to be bigger, faster, better versions of the old, but they are more than that. Sure, automated transportation existed in the past, but it always required close familiarity with either animals or the ocean. (It is remarkable that the daintiest lady of the nineteenth century had more knowledge and experience with horses than most farmers today.) Although food was grown by the same basic processes, today it happens out of sight, out of mind: our children could easily grow up believing the food grows in grocery stores. Clothing is usually manufactured on the other side of the planet in obscure factories—we are not even allowed to see what goes on there. Wealth has become increasingly abstract, and it is even shown off in different forms. Fine clothing, jewelry, and attendants have largely been displaced as indicators of class.

We know things have changed a lot, and often for the better. So, what's the point in bringing all this up? Although this remarkable transformation has brought us countless good things (advances in medicine to name one), it is also increasingly robbing us of the ability to relate to or even comprehend our own past. Literature, philosophy, history, and ideas are inextricably bound up in the world in which they were written. For several millennia, a person could simply pick up a translation of an ancient or medieval work and (for the most part) understand what it was talking about. This could happen only because the world worked in basically the same way. This, however, has changed.

Increasingly, children of the twenty-first century do not understand the vocabulary of the past, or at best have a hazy notion of its meaning. What was a *javelin*, or a *talent*, or a *bulwark*, or a *litter*? These things are no longer in use, and even their names are quickly being forgotten. What does *petulant*, or *insolent*, or *impetuous*, or *meek* even mean? These adjectives have been replaced by the vocabulary of modern psychology. What is the difference between *covetousness*, *envy*, *spite*, and *jealousy* or between *pride*, *arrogance*, *pretention*, and *haughtiness*? We don't know because these are not categories we think in anymore.

For several millennia, a person could simply pick up a translation of an ancient or medieval work and understand what it was talking about.

This complete or partial loss of comprehension of old words and concepts places a barrier between us and all the literature of the past—most dangerously, between us and the Bible itself. Just take Christ's parables as an example. Unshrunk cloth? Wineskins? Lampstands? Fig trees? Tares? Lost Sheep? Talents? Mustard Seeds? Although we may understand what such words mean generally, we usually do not know what the things they refer to are actually like. And that was Christ's point!

The kingdom of God is *like* these things. The parables are hardly unique in this respect. How many times do the Proverbs or the Psalms refer to the everyday realities of an ancient Israelite's life? And how well will a young man of the twenty-first century—who has never farmed, never

hunted, never built a house, never walked ten miles at once—be able to relate to what he reads there? Not so well, I'm afraid.

So then, is this mass extinction inevitable? Are the things of our past doomed to fade out of this world and be replaced by the likes of 🤪, 🤨, and 🤩? I don't think so. Not without resistance. Not without a bitter fight to the end, at least. Many of us have joined a grand conservation effort to save all these endangered words and concepts, to make sure our kids can understand the Bible, to make sure they can read, love, and learn from old books from the likes of Homer and Vergil and Augustine and Shakespeare and even Jane Austen. We call this conservation effort Classical Christian Education. We read old books, learn old languages, and study the world as it once existed. We do not do these things because we are stuck in the past, but because we love our faith, our history, and our heritage. What better guides could we ever hope for in such a shifting present and uncertain future? 🌐

Tim Griffith is a fellow of classical languages at New Saint Andrews College. He oversees the college's Latin program, directs the national Phaedrus Latin Composition Contest, and has spent the last fifteen years improving methods for teaching ancient languages in a modern context. Most recently he has developed Picta Dicta (www.pictadicta.com), an online learning platform specifically designed to assist parents and teachers with the kind of difficult subjects studied in a Classical and Christian Education.

RHETORIC *in the* HANDS *of an* ANGRY MOD

“THE FINAL PROOF AND PRODUCT OF CLEAR THOUGHT IS CLEAR SPEECH.”
—JOHN MILTON GREGORY, SEVEN LAWS OF TEACHING

BY BRIAN DAIGLE
HEADMASTER AND CO-FOUNDER, SEQUITUR CLASSICAL ACADEMY



The following article is slightly abridged from the foreword to *Fitting Words Classical Rhetoric*, published by Roman Roads Media, 2018. *Fitting Words* trains students in the classical art of Rhetoric. The threefold goal of rhetoric is to teach, to move, and to delight. The formal study of rhetoric is the often overlooked capstone of a classical education. Structured on the classical texts, paralleled throughout with Scripture, and applied to modern application, *Fitting Words* is a complete curriculum. See page 38 for more information.

GOD SPEAKS

We must begin where it all begins. God speaks. It is. It was. It will be. There has never been and will never be a time when God is not speaking, when He stops caroling, cantoring, creating, and communing. Therefore, if we want to set for ourselves a proper introduction

to human speech, we must begin by seeing aright the divine dialect. We must begin with what higher scholars might call a theology of rhetoric. A Christian theology of rhetoric would make a few initial and important claims about speech: speech is a gift, speech is a matter of love, speech is personal, powerful, mysterious, good, and sacrificial. When we begin there, when set Trinitarian categories among our assumptions about speech, we are placed on firm footing, and we are therefore able to see where things have gone and can go wrong when it comes to speech.

WE MUMBLE

If we begin, as Scripture does, with “In the beginning,” and we continue to follow the biblical narrative, we see then that speech—as a gift, as a matter

of love, as personal and powerful, as mysterious and good and sacrificial—is subject to man’s fallen nature. Therefore, not only must we see aright a theology of rhetoric, we must also see aright a sociology of rhetoric. We must know that our Triune God is a God who speaks, and we must also know that man mumbles, in more ways than one. Our mumbling nature has perverted, we may even say our mumbling nature has profaned, all our speech acts. Though speech is a gift, we are ungrateful. Though a matter of love, we persuade ourselves and others to love the wrong things. Though personal and powerful, we use it to manipulate others to our selfish ends. Though mysterious and good, we dissect and degrade. Though sacrificial, we make it superficial. If we wish to make any worthy headway in a proper study of rhetoric, we must begin with these two important propositions: God speaks, and we mumble.

WE REPENT

So, welcome to that introduction which a high school student, or most adults for that matter, would rather not have to read: “The time is fulfilled, and the kingdom of God is at hand: repent ye, and believe the gospel.” (Mark 1:15, KJV) Repent. Believe. Love your neighbor. Love God. This is the whole of the Christian

Speech is a gift, speech is
a matter of love, speech is
personal, powerful, mysterious,
good, and sacrificial.

life; there is nothing more. And that means this is the whole of every discipline a Christian attempts to master. The typical reader may have entered into this curriculum with grand visions of academic copiousness and all the treasures afforded to us by classical Christian education. “Surely,” the young man may say, “here I will study (clears throat followed by a slight and sophisticated roll of his tongue) rrrrhretoric!” And

here this same young man reads a complete stranger telling him that this study will indeed be accompanied by great treasures, but that the key to those treasures, the key to true copiousness, is that same dreadful thing perhaps his pastor and parents have been saying all along: You are not God.

In short, be humble. If we can begin with a theology of rhetoric, followed by a confession—an agreement, that we are indeed naturally bad rhetoricians—then we may get to the best starting place of all: humility. We have, therefore, gone through a kind of initial liturgy into rhetoric, and so now we may commune together at this finely set table in this fitting curriculum.

RHETORIC IN THE HANDS OF AN ANGRY MOD

There are many things these days that get into a Christian’s head, and not all of them are worth having



“Complete, concise, clearly through-out and written, easy to follow and understand, and fully backed by eminently useful supplemental material.”

WESLEY CALLIHAN, Schola Classical Tutorials

“Balanced in all the important areas: biblical wisdom, appropriate and enjoyable exercises, and a strong tether to the classical texts.”

BRIAN DAIGLE, Sequitur Classical Academy

“Fitting Words is the best balance between rigor and ease of use that I’ve seen yet.”

ANDREW PUDEWA, Institute for Excellence in Writing

See page 38 for more information on

FITTING WORDS
CLASSICAL RHETORIC

there. Some things that find their way in may tend to dismember the Christian's body of knowledge. Other things seek to numb, inoculate, or just provide a light and momentary fog. Others clarify, convict, and congeal, leaving him better off for having let that thing run its course in the mind. Whatever enters a Christian's head, it will either help or hurt one of his great responsibilities: "Go, stand in the temple and speak to the people all the words of this Life." (Acts 5:20) Rhetoric, like logic, is not the kind of discipline that we either let in or not. It's not the kind of thing we choose as a part of our lives. Rhetoric, and its constituent parts, is one of those rare disciplines which will be there whether we want it or not, and it will have its way with every other thing we let enter our head and heart. Consequently, rhetoric is one of those rare human disciplines that, as we get into it, it gets into us—each and every area of our lives. When it matures in us, it matures all things in us, the good and the bad. And when it is weak and inadequate in us, it malnourishes every part of us. But it is not enough to just study rhetoric; we must study it well, in the broader framework of the Christian life, and that is far more difficult than learning a few rules to untie our tongues.

It is my wish we were a tongue-tied people, for fixing that is a matter of mechanism. We are far worse off. We are a people whose rhetorical imaginations are in knots. The very words that would free us from linguistic lunacy are the very words which have been hijacked and turned against us: *logic, reason, faith, religion, love*, and, worst of all, *rhetoric*. Find a man who has studied logic in the contemporary university, and we would be disappointed to find how illogical such a study has made him. Sit next to a man who has discovered his faith, a man who glories in having explored the vast religions of the world, and we would find he knows very little about honest faith and true religion. The same may be said of rhetoric. Most men today who speak of rhetoric are the ones least equipped to do so, for they are the ones who have merely picked her up secondhand from a crowded tavern. That man has not courted Rhetoric. He has not dined with her

and met her parents. He has not taken the time to learn her language, to understand her strengths and weaknesses. He has not met her brother Logos and her sister Sophia. The modern man who espouses the word *rhetoric* is least of all to be trusted that he should teach us anything worthwhile on the subject. And so, for those who have studied the ancients on the subject, we find ourselves in a familiar place. There has never been a time when rhetoric has not been perverted. There has never been a man who has not been prone to abuse her. And there has never been a society which can function well without her.

Speech is pervasive because it is in its essence a reflection of how God made and upholds the world. Speech is not just one part of God's being, it is coextensive, cooperative, and coeternal with His being. It is how He has made the world, how He has made us. If something is, then God has said it. If God says it, then it is. Speech is the same way for us. As St. Augustine asked, "Since rhetoric is used to give conviction to both truth and falsehood, who could dare to maintain that truth, which depends on us for its defence, should stand unarmed in the fight against falsehood?" (*De Doctrina Christiana* IV)

Philosophically, rhetoric is, along with logic, a branch of epistemology, the study of knowledge. Because our God is a revelatory God, epistemology cannot be a side dish in our academic menu. Like logic, rhetoric

is one of those self-evident disciplines. Asking "Why rhetoric?" is similar to asking "Why logic?" Again, the answer is self-evident. Without logic, the question couldn't exist. Without rhetoric, the question couldn't be well answered. The question, then, is not, "Why should we study rhetoric?" The more appropriate question is, "How could we not study rhetoric?"

Hear St. Augustine again, "oratorical ability, so effective a resource to commend either right or wrong, is available to both sides; why then is it not acquired by good and zealous Christians to fight for the truth, if the wicked employ it in the service of iniquity and error, to achieve their perverse and futile purposes?" (*De Doctrina Christiana* IV).

Speech is not just one part of God's being, it is coextensive, cooperative, and coeternal with His being. It is how He has made the world, how He has made us.

There is a danger, however, in answering this question and becoming convinced enough about rhetoric so that the school, the student, or the parent grabs this curriculum and dives in headlong. I address this danger when I speak to the seniors each year at our school's commencement:

What you have received during your time at Sequitur has been invaluable, and certainly you have been invaluable to us. You will see this more in time. But we have only done work at the bottom, at the base. We have only sought to lay a foundation for learning. You could say we have only outlined the land and perhaps cleared the brush. Sure, you've read the greatest literature in all the world and discussed some of the most important ideas in all of mankind. From Homer and Dante to St. Augustine and O'Connor, you have explored the earthly and the divine. You have grappled with the ideas we judge by (truth, goodness, and beauty) and the ideas we live by (liberty, equality, and justice). You have been introduced to the importance of a sharp mind, a humble heart, and faithful hands. And this education has been *only* that: *an introduction*. While you have had classes the angels envy, you have had these in your adolescence, at a time when you have been distracted, enthralled, and bombarded with other things, for this is the nature of immaturity: we seek what we ought not to seek and love what we ought not to love.

There is a danger in putting this kind of book in a young scholar's hands; it is the same danger in giving a mere human a good education whatsoever: it is a gift that can indeed be used for ill. And it is easier to get caught in the trappings of the tool without paying attention enough to the kind of hand that wields it. This is particularly true of speech, and it is in even greater danger of becoming true of us today, if the rules of persuasive speech get into the hands of an angry mod, a discontent modern man or woman whose chin is too high and whose gaze is too inwardly turned. So we return to where we started: enter these pages with gratitude, humility, and repentance. That is the only path forward. Do not underestimate the component of classical rhetoric

Worthy speech can only come from good men and women.

which states that good speech and ethics are inseparable; worthy speech can only come from good men and women. As said at the beginning, part of the answer for why a formal study of rhetoric has not yet invaded every school in this country is because we do not desire enough to know the truth. We enjoy our mumbling far too much. We, like our idols, want to live in the muddled and mumbled middle, at best. We perhaps want just enough clarity to confirm our idolatry, but no more. Therefore, Christians who

are serious about their faith and the implications thereof will eventually come to see that one of the greatest disciplines we can mature in is our ability to speak the truth beautifully, and that means rhetoric. If we want to love our neighbor, engage in cultural critique, hear and understand God's Word, persuade the lost to be found, convince the unfaithful to return, and assess where we and others may be going verbally wrong—in short, if we want to be faithful and maturing Christians—then studying rhetoric is not an option. It is not an elective. It is a necessity. And unless we want to learn it poorly, we then need a good path to tread. Because Rhetoric has been so poorly treated, and but for the grace of God go we, we therefore need a chaperone in this endeavor. We cannot leave her unwed, for a far worse man will find her. We cannot leave her unloved. As Christians, there are no people more burdened with the task of properly courting and committing to Rhetoric. This curriculum is a fitting chaperone for such a calling. Here, in these pages, is our good path. 🍷

WORKS CITED

Augustine, *De Doctrina Christiana*, IV.

Thomas W. Benson and Michael H Prosser, eds., *Readings in Classical Rhetoric* (David, CA: Hermaoras Press, 1988).

Brian is the headmaster and co-founder of Sequitur Classical Academy, and president and author of *Mud House Art and Literature*. A graduate of University of Louisiana-Lafayette and The University of Dallas, Brian's published works include *Street-Fighting Logic: The Art of Arguing with Grandmothers* and *Coffeeshop Philosophers and The Road Home: A Guide to Reading Augustine's Confessions*. He is the general editor of the G. K. Chesterton Signature Series and lives in Baton Rouge with his wife, Lauren, and two daughters, Emery and Charlotte.



Product Catalog

CLASSICAL EDUCATION IN YOUR HOME

ROMAN ROADS MEDIA

PAGE 31 SCOPE AND SEQUENCE

PAGE 32 HUMANITIES (HISTORY/LITERATURE)

PAGE 36 LOGIC

PAGE 38 RHETORIC

PAGE 39 POETRY

PAGE 40 LATIN

PAGE 42 HISTORY

PAGE 43 FLIPPED CLASSROOM COURSES

ROMAN ROADS MEDIA was founded with a simple goal: to bring the riches of classical Christian education to homeschoolers.

Much of the classical Christian curriculum published in the last decade was developed by educators, for educators, with brick-and-mortar classrooms in mind. This often left parents with materials that were difficult to use in a homeschool setting.

Our vision is to equip families with quality curriculum taught in the classical tradition, from a Christian perspective, designed with the homeschooler in mind from beginning to end. We specialize in video courses because we believe this is the most effective way to learn from a master teacher in a format that allows parents to learn alongside their children. At the crossroads of old and new, we use the latest technology to teach in the time-honored and proven tradition of classical learning, a tradition that includes both pedagogy (the Trivium) and content (the canon of Old Western Culture). We encourage parents to watch the video lessons with their children, allowing them to stay involved in the learning process without having to undertake the full weight of teaching.

WHAT TO STUDY WHEN

Wondering how Roman Roads curriculum will fit into the plan for your student's education? This table shows you at a glance what grade

and age levels our courses are designed for and what credit needs they can meet. Since every title can be used for multiple grades, your family will find the flexibility you need with our products.

	SUBJECT	CREDIT	GRADE/AGE*	LENGTH
OLD WESTERN CULTURE YEAR 1: THE GREEKS	Humanities (History/Literature)	1 Social Studies + 1 English	Grades 9–12/ Ages 14 and up	1 year (4 one-quarter units)
OLD WESTERN CULTURE YEAR 2: THE ROMANS	Humanities (History/Literature)	1 Social Studies + 1 English	Grades 9–12/ Ages 14 and up	1 year (4 one-quarter units)
OLD WESTERN CULTURE YEAR 3: CHRISTENDOM	Humanities (History/Literature)	1 Social Studies + 1 English	Grades 9–12/ Ages 14 and up	1 year (4 one-quarter units)
OLD WESTERN CULTURE YEAR 4: EARLY MODERNS	Humanities (History/Literature)	1 Social Studies + 1 English	Grades 9–12/ Ages 14 and up	1 year (4 one-quarter units)
INTRODUCTORY LOGIC	Logic	1 Math	Grades 7–10/ Ages 12 and up	1 semester or 1 year
INTERMEDIATE LOGIC	Logic	1 Math	Grades 7–10/ Ages 12 and up	1 semester or 1 year
FITTING WORDS	Rhetoric	1 English	Grades 9–12/ Ages 14 and up	1 year
GRAMMAR OF POETRY	Poetry	½ English	Grades 6–9/ Ages 10 and up	1 semester or 1 year
VISUAL LATIN 1 & 2	Latin	1 Foreign Language	Grades 6–12/ Ages 10 and up	2 years
PICTA DICTA	Latin	—	Grades K–12/ Ages 6 and up	1 year
DAVE RAYMOND'S AMERICAN HISTORY	History	1 Social Studies	Grades 7–12/ Ages 11 and up	1 year
DAVE RAYMOND'S MODERNITY	History	1 Social Studies	Grades 9–12/ Ages 14 and up	1 year

**While the courses were originally designed for these grade levels and ages, older students and even adults can benefit from any series, especially if they have not studied the subject material before.*

OLD WESTERN CULTURE

A CHRISTIAN APPROACH TO THE GREAT BOOKS

“In our time,” writes C. S. Lewis, “something which was once the possession of all educated men has shrunk to being the technical accomplishments of a few specialists.” Lewis called that possession “Old Western Culture.” Modern education has fallen from great heights, and an ideological chasm separates post-enlightenment society from the centuries that preceded it.

We study the humanities to understand the foundation we stand on. Our vision for the *Old Western Culture* curriculum is to begin recovering what centuries of Christian thinkers have considered the foundation of the liberal arts, a “free man’s” education.

On a practical level, this means reading the books our fathers read—the “Great Books.” It means understanding their historical context and the consequences of their ideas. It means enjoying the beauty of the poetry, narratives, and stories of our past. It means becoming more human.

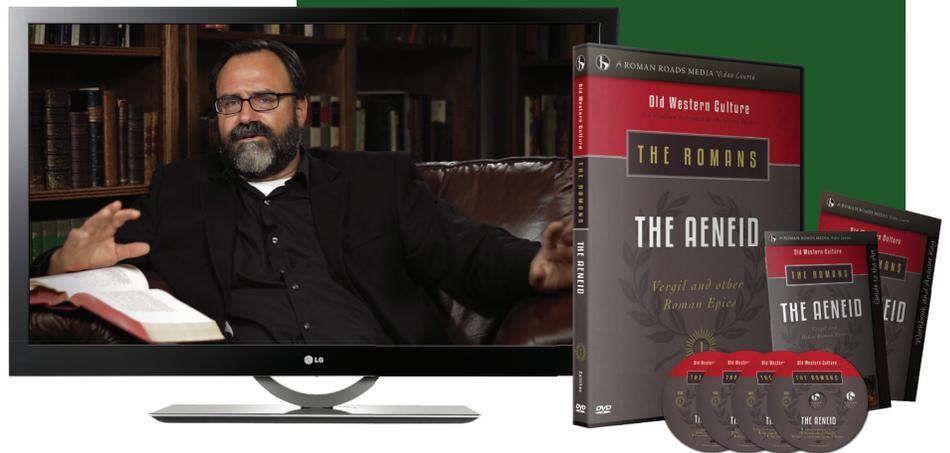
From the moment you start the first video lesson, Wes Callihan guides you each step of the way. At the end of every lesson, students are given a reading assignment from the original works and guidance about what to look for in the text. The workbook provides questions to help students engage thoughtfully with the lectures and reading assignments.

Students also complete a short essay each quarter to further explore the ideas they are learning. Two exam versions allow students to practice before taking each unit’s final exam. The exam packet includes a teacher’s guide and answer key for parents or self-taught students.

We greatly encourage parents to use this curriculum *with* their children for their own benefit and enjoyment!

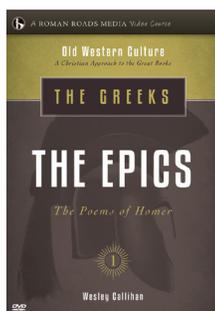
AT A GLANCE

- Complete, four-year Great Books curriculum for high school and beyond
- Video (DVD/streaming) lectures by master teacher Wes Callihan
- Two humanities credits: history (or social studies) and literature (or English) for each year-long, four-unit course
- Included in each unit: 12 video lectures, student workbook with answer key (PDF), guide to the art, reader (PDF), and recommended nine-week schedule
- Optional *printed* workbook and reader available for purchase
- Short essay assignment and final exam for each unit
- Award winning: The Old Schoolhouse Blue Ribbon, Cathy Duffy’s 102 Top Picks, Practical Homeschooling Reader Award.



OLD WESTERN CULTURE

YEAR ONE: THE GREEKS



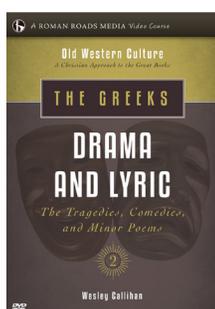
UNIT 1: THE EPICS

The two great poems of Homer—the *Iliad* and the *Odyssey*—have influenced just about every great author in the Western tradition. How should we approach these monuments of Western culture from a Christian perspective? Veteran teacher Wesley Callihan guides students through the world of Homer, steering the reader through the plot, poetic devices, background, philosophy, history, and beauty of the poems. GRADES 9–12

The Epics course (DVD + Streaming) **\$56**

Student Workbook
PDF: **FREE** | Print: **\$12**

No reader for this unit. Richmond Latimore translations recommended.



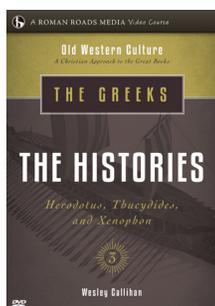
UNIT 2: DRAMA AND LYRIC

Ancient Greek playwrights Sophocles, Aeschylus, Euripides, and Aristophanes wrote some of the earliest comedies and tragedies known to the Western world. This course covers their major works and introduces Greek lyric poetry from the same era, including passages by Pindar, Sappho, and Quintus of Smyrna. A lecture on the minor epic poetry of Hesiod is also included as a complement to *The Epics*. GRADES 9–12

Drama & Lyric course (DVD + Streaming) **\$56**

Student Workbook
PDF: **FREE** | Print: **\$12**

Reader (includes all assigned reading)
Kindle: **\$9.99** | Paper: **\$29** | Hard: **\$39**



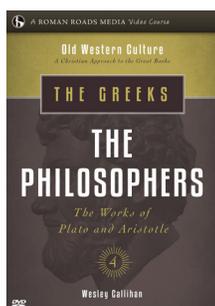
UNIT 3: THE HISTORIES

Introduces three of history's most influential early historians: Herodotus, the "Father of History," and his masterpiece, *The Histories*, which inquiries into the origins of the Greco-Perian Wars; Thucydides' *History of the Peloponnesian War* and its forays into the earliest expressions of political philosophy; and Xenophon's *Anabasis*, which chronicles ten thousand Greeks soldiers' treacherous journey home through enemy territory. GRADES 9–12

The Histories course (DVD + Streaming) **\$56**

Student Workbook
PDF: **FREE** | Print: **\$12**

Reader (includes all assigned reading)
Kindle: **\$9.99** | Paper: **\$29** | Hard: **\$39**



UNIT 4: THE PHILOSOPHERS

Covers the most important works of Plato (*Apology*, *Crito*, *Phaedo*, *Phaedrus*, and *Republic*) and Aristotle (*Metaphysics*, *Ethics*, and *Poetics*), and introduces students to ideas that Western Civilization has wrestled with for over two thousand years. Wesley Callihan unpacks concepts, dispels misconceptions, and explains how the Christian church and society at large have been influenced by the ideas of these men—both for good and for ill. GRADES 9–12

The Philosophers course (DVD + Streaming) **\$56**

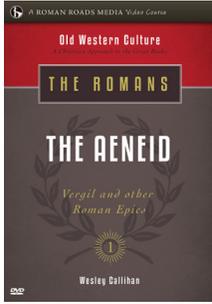
Student Workbook
PDF: **FREE** | Print: **\$12**

Reader (includes all assigned reading)
Kindle: **\$9.99** | Paper: **\$29** | Hard: **\$39**

COMPLETE YEAR ONE VIDEO CURRICULUM \$224

OLD WESTERN CULTURE

YEAR TWO: THE ROMANS



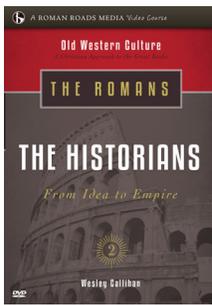
UNIT 1: THE AENEID

Vergil's *Aeneid* profoundly influenced both Roman society and medieval Christianity. Wesley Callihan guides student through the plot, poetic devices, background, philosophy, history, and aesthetics of the poem, as well as its lasting influence on Western culture and civilization. The Roman epics of Ovid, Lucretius, Lucan, and Statius finish the course, allowing students to have a well-rounded perspective on Roman epics and their influence. GRADES 9–12

The Aeneid course (DVD + Streaming) **\$56**

Student Workbook
PDF: **FREE** | Print: **\$12**

No Reader for this unit. Workbook includes reading for Lucretius, Lucan, and Statius.



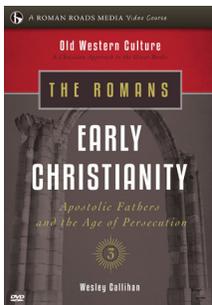
UNIT 2: THE HISTORIANS

Students read important works Livy, Tacitus, Sallust, Julius Caesar, Plutarch, Quintilian, and Cicero that chronicle the early history of Rome from monarchy through republic to empire. Discover how the Roman philosophy of history shaped lives and culture, how Roman historians recognized signs of cultural decay in their own day, and how early persecution played a critical role in the spread of Christianity throughout the empire. GRADES 9–12

The Historians course (DVD + Streaming) **\$56**

Student Workbook
PDF: **FREE** | Print: **\$12**

Reader (includes all assigned reading)
Kindle: **\$9.99** | Paper: **\$29** | Hard: **\$39**



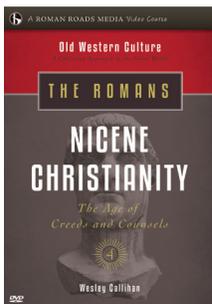
UNIT 3: EARLY CHRISTIANITY

Introduces students to the writings of the post-apostolic authors and their historical context. The historian Eusebius chronicles the persecutions of the early Christians. Early theologians such as Irenaeus defends the faith against various false doctrines. Students also read from the Apologists, Clement of Alexandria, and Justin Martyr, as well as one of the earliest Christian text after the close of the Canon, the *Didache*. GRADES 9–12

Early Christianity course (DVD + Streaming) **\$56**

Student Workbook
PDF: **FREE** | Print: **\$12**

Reader (includes all assigned reading)
Kindle: **\$9.99** | Paper: **\$29** | Hard: **\$39**



UNIT 4: NICENE CHRISTIANITY

Introduces students to the creeds and councils of the early Church. Wesley Callihan guides students through Augustine's *Confessions* and *City of God*, and selections from Chrysostom, Athanasius, and Boethius. Learn how Roman Christians viewed themselves as paganism fell, Augustine's defense against the accusations that Rome fell because she abandoned the gods, and Athanasius's influence on the Council of Nicea. GRADES 9–12

Nicene Christianity course (DVD + Streaming) **\$56**

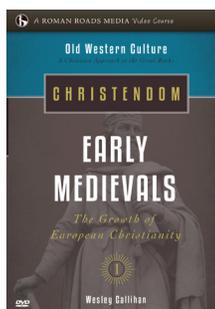
Student Workbook
PDF: **FREE** | Print: **\$12**

Reader (includes all assigned reading)
Kindle: **\$9.99** | Paper: **\$29** | Hard: **\$39**

COMPLETE YEAR TWO VIDEO CURRICULUM \$224

OLD WESTERN CULTURE

YEAR THREE: CHRISTENDOM



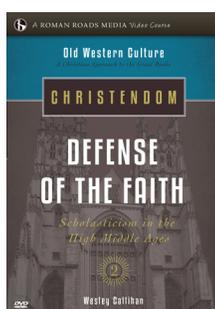
UNIT 1: EARLY MEDIEVALS

Students learn about the Middle Ages through the writing of Procopius, the last great historian of the Roman world; study the development of monasticism, which preserved learning and culture after the Roman Empire fell; and discover the central role that Irish Christians (St. Patrick, Bede, and others) played in the spread of the gospel. Enjoy the timeless tales of *Beowulf*, Alfred and Great, and the origins of the Arthurian legend. GRADES 9–12

Early Medieval course (DVD + Streaming) **\$56**

Student Workbook
PDF: **FREE** | Print: **\$12**

Reader (includes all assigned reading)
Kindle: **\$9.99** | Paper: **\$29** | Hard: **\$39**



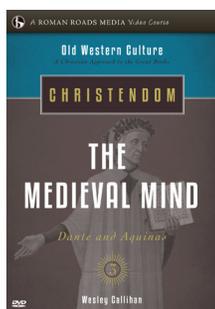
UNIT 2: DEFENSE OF THE FAITH

A look at one of the most misunderstood periods of history. The unit begins with Anselm's theological defense of the faith as he explains his ontological argument for the existence of God. Monmouth's *History of the Kings of Britain* sets the background to the Crusades. Finally, students learn about the Crusades themselves, both the good and the bad, including harrowing tales of Vikings escaping Constantinople and knights fighting for the faith. GRADES 9–12

Defense of the Faith course (DVD + Streaming) **\$56**

Student Workbook
PDF: **FREE** | Print: **\$12**

Reader (includes all assigned reading)
Kindle: **\$9.99** | Paper: **\$29** | Hard: **\$39**



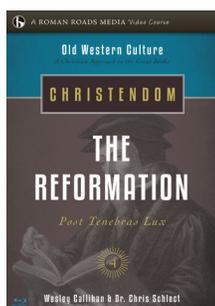
UNIT 3: THE MEDIEVAL MIND

Wes Callihan guides students through the basics of Thomas Aquinas's *Summa Theologica*, which greatly influenced later theologians and philosophers. Students journey through Dante's conception of Hell, Purgatory, and Paradise in *The Divine Comedy*, exploring medieval concepts of guilt, atonement, beauty, and the cosmos, and meet many classical characters Dante uses in his allegory to explore human nature, as well as the politics of his day. GRADES 9–12

The Medieval Mind course (DVD + Streaming) **\$56**

Student Workbook
PDF: **FREE** | Print: **\$12**

Reader (includes all assigned reading)
Kindle: **\$9.99** | Paper: **\$29** | Hard: **\$39**



UNIT 4: THE REFORMATION

Introduces students to the great minds of the Reformation: Calvin, Luther, Cranmer, and Erasmus. Wesley Callihan and Dr. Chris Schlect team up to lay a solid foundation for students to understand the origins and struggles of the Reformation as well as its theology and influence. Students will read part of Calvin's *Institutes of the Christian Religion*, as well as Chaucer's *Canterbury Tales* and Spenser's *Faerie Queene*. GRADES 9–12

The Reformation course (DVD + Streaming) **\$56**

Student Workbook
PDF: **FREE** | Print: **\$12**

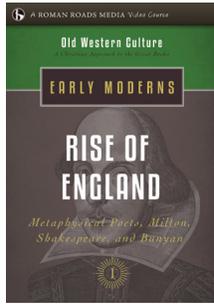
Reader (includes all assigned reading)
Kindle: **\$9.99** | Paper: **\$29** | Hard: **\$39**

COMPLETE YEAR THREE VIDEO CURRICULUM \$224

Coming 2018-2019

OLD WESTERN CULTURE

YEAR FOUR: EARLY MODERNS



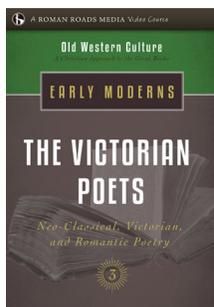
UNIT 1: RISE OF ENGLAND

Shakespeare takes center stage as students explore his sonnets and plays as well as his impact on the English language and people. Dr. Peter Leithart leads students through *King Lear*, *Richard III*, and *The Merchant of Venice*. Wes Callihan then guide students in reading the metaphysical poets Donne and Herbert before turning to Milton's great Christian epic, *Paradise Lost*, and the impact it left on the English speaking world. GRADES 9-12

Rise of England course (DVD + Streaming) **\$56**

Student Workbook
PDF: **FREE** | Print: **\$12**

Reader (includes all assigned reading)
Kindle: **\$9.99** | Paper: **\$29** | Hard: **\$39**



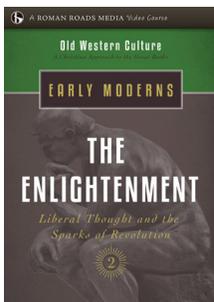
UNIT 2: THE VICTORIAN POETS

Wes Callihan introduces students to the works and fascinating stories of some major English Victorian authors—Scott, Stevenson, Kipling, Tennyson, Browning, Arnold, Rosetti, Poe, and Hopkins. Students then travel back across the ocean with de Toqueville's *Democracy in America*, and then look at the French Revolution through Hugo's *Les Miserables*. GRADES 9-12

The Victorian Poecourse (DVD + Streaming) **\$56**

Student Workbook
PDF: **FREE** | Print: **\$12**

Reader (includes all assigned reading)
Kindle: **\$9.99** | Paper: **\$29** | Hard: **\$39**



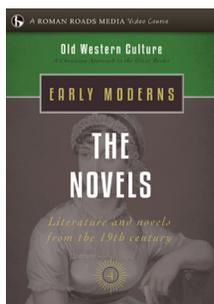
UNIT 3: THE ENLIGHTENMENT

The Enlightenment changed the direction of Western thought and marked the beginning of the end of "Old Western Culture." Learn about both the good and bad effects of this era Wes Callihan affectionately calls "The Endarkenment" through the works of Locke, Newton, Galileo, Bacon, Kant, Hume, Descartes, and Rousseau. GRADES 9-12

The Enlightenment course (DVD + Streaming) **\$56**

Student Workbook
PDF: **FREE** | Print: **\$12**

Reader (includes all assigned reading)
Kindle: **\$9.99** | Paper: **\$29** | Hard: **\$39**



UNIT 4: THE NOVELS

Old Western Culture wraps up with a study of some of the great novels. Students look first at Dickens's heartwarming *A Christmas Carol*, and then turn to Dostoevsky's darker Russian tale, *The Brothers Karamozov*. A study of Austen's *Pride and Prejudice* looks at both the story and the social setting. After a look at the works of Chesterton and Lewis, Wes Callihan concludes with a recap of all of *Old Western Culture*. GRADES 9-12

The Novels course (DVD + Streaming) **\$56**

Student Workbook
PDF: **FREE** | Print: **\$12**

Reader (most assigned reading)
Kindle: **\$9.99** | Paper: **\$29** | Hard: **\$39**

COMPLETE YEAR FOUR VIDEO CURRICULUM \$224

INTRO & INTERMEDIATE LOGIC

AT A GLANCE

- One or two-year logic curriculum for grades 7–10
- Video lectures on DVD
- *Introductory Logic: Canon Logic Series*
- *Intermediate Logic: Canon Logic Series*
- Separate teacher's editions with full student text + extensive instructional guidance and suggested schedules for semester- or year-long courses
- Test packets with quizzes, unit tests, and comprehensive exam (two forms for tests and exams)
- Save \$46 (nearly 30%) with purchase of complete package
- Get more information on live, flipped-classroom Logic instruction: romanroadsmedia.com/classroom

INTRODUCTORY LOGIC

The Fundamentals of Thinking Well

This classic logic curriculum lays the proper foundation for reasoning from the truth of God, then train students in the crucial skills of defining terms, determining the truth of statements, discerning and constructing valid arguments, identifying informal fallacies, and more. By providing students with fundamental standards for rational thought, logic helps them excel in every subject they study. GRADES 7–10 and up.

Introductory Logic Student Text **\$29**

Introductory Logic Teacher Edition **\$32**

Introductory Logic DVD **\$85**

Introductory Logic Test & Quiz Packet **\$10**

\$146

Introductory Logic Complete Package **\$110**

INTERMEDIATE LOGIC

Mastering Propositional Logic

This modern logic provides the powerful tools of truth tables and truth trees to deconstruct propositional statements to determine validity, consistency, equivalence and more, then teaches how to derive conclusions from premises using the rules of formal proof. Building on this foundation, students apply these tools to actual chains of reasoning, gaining insight into a variety of subjects, from arguments in the Bible up to modern digital electronics. GRADES 7–10 and up.

Intermediate Logic Student Text **\$29**

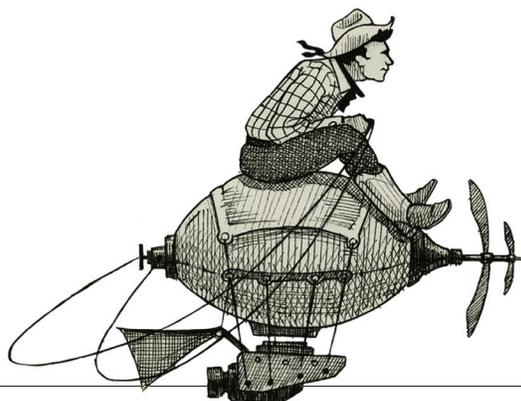
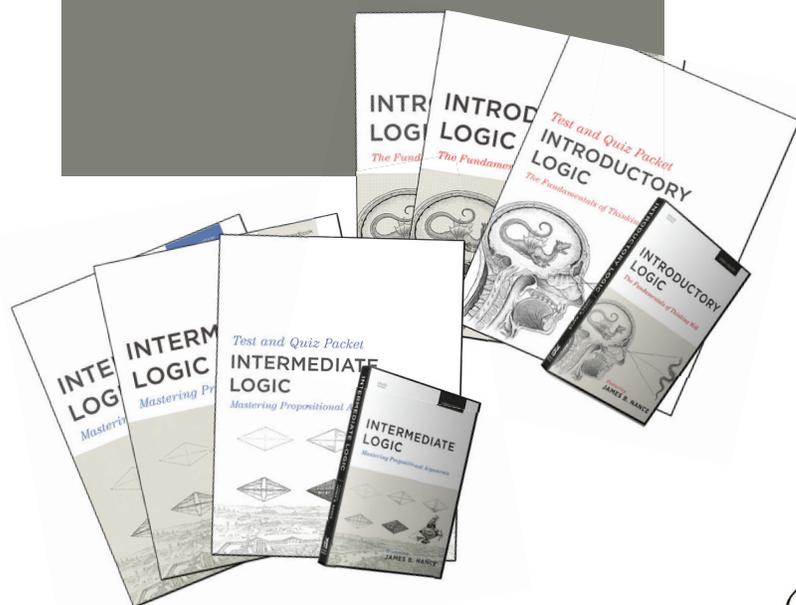
Intermediate Logic Teacher Edition **\$32**

Intermediate Logic DVD **\$85**

Intermediate Logic Test & Quiz Packet **\$10**

\$146

Intermediate Logic Complete Package **\$110**



FITTING WORDS

“Rhetoric: To teach, to move, and to delight using truth, goodness, and beauty.”

What is rhetoric, and why do we need it? The short answer is that God created us as people of words, and He wants us to use them appropriately. “A word fitly spoken is like apples of gold in settings of silver” (Prov. 25:11). Rhetoric is the art of using words well, and is measured by our ability to teach men the truth, to move men to goodness, and to delight men with verbal beauty. Effective speaking and writing is informative, powerful, and elegant.

FITTING WORDS

Instructs students in the art of classical Rhetoric, providing them with tools of communication that will equip them for life. Intended for high school students and above, Fitting Words is a complete curriculum covering a year of instruction. In this course, students will learn the theory of using words well, study the greatest speeches of all time, and practice the skills of effective oratory. GRADES 10–12

Fitting Words Textbook * **\$59**

Fitting Words Student Workbook † **\$24**

Fitting Words Video Course (Blu-ray + streaming) **\$89**

Fitting Words Answer Key ‡ **\$22**

Fitting Words Exam Packet **\$10**

~~\$204~~

Fitting Words Complete Package **\$160**

* Recommended for each student.

† Required for each student.

‡ May be copied for whole family.

AT A GLANCE

- Full year curriculum in 30 lessons on the history, theory, and practice of rhetoric
- Practical exercises in oratory, memory, delivery, and the modes of persuasion
- Written assignments and exercises
- Extensive examples from Scripture, ancient classical texts, and speeches throughout history
- Speech Judging Sheets
- 9 exams (9 pre-exam videos included)
- 60 total video lectures on Blu-ray/DVD/streaming covering every lesson (lesson + application), with extra examples, historical illustrations and footage, as well as assignments for mastery.
- 1 English Credit
- Save \$44 (over 21%) with purchase of complete package



“Fitting Words is the best balance between rigor and ease of use that I’ve seen yet.” —Andrew Pudewa, IEW

GRAMMAR OF POETRY

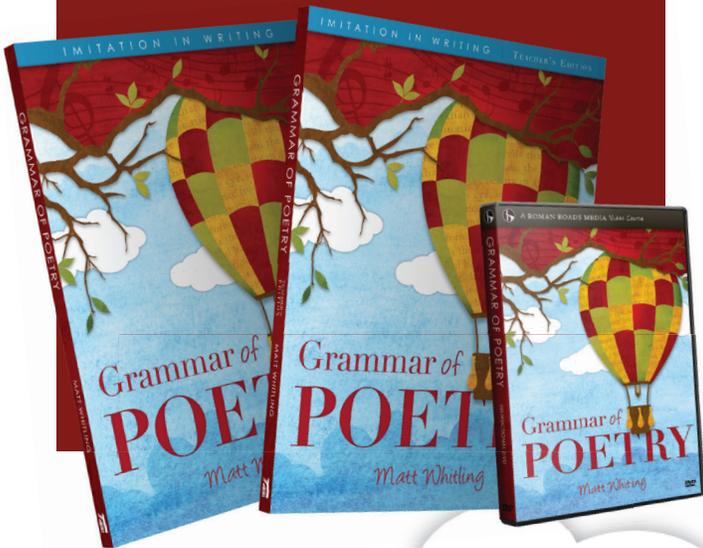
AT A GLANCE

- 1-semester course developed at classical education pioneer Logos School in Moscow, Idaho
- 30 lessons with instruction on 10 tropes
- Video lectures on DVD or online streaming by master teacher Matt Whiting
- Student activities for every chapter
- Glossary of terms
- Examples from Shakespeare to tongue-twisters
- Save \$31 (nearly 24%) with purchase of complete package

“We are people of the Word,” says Douglas Wilson, “and therefore we should be people of words, and that means understanding how poetry works.” We don’t teach our children poetry because we expect them to be poets any more than we teach math expecting mathematicians. Learning the building blocks of poetry allows students to interact with language at a deeper level and to become better writers and speakers.

GRAMMAR OF POETRY

Grammar of Poetry is the ideal introductory course for students and teachers discovering the art of poetry. As a *grammar*, it teaches the fundamentals of poetry from scansion and rhyme to more advanced concepts such as spatial poetry and synecdoche. Using the classical methodology of imitation (advocated by educators including Quintilian and Benjamin Franklin), this text allows students to become active participants as they learn the craft of writing poems. It also offers practical tips and helps, including how to use a rhyming dictionary, how great writers use figures of speech effectively, and even when to break the rules. Its goal is to show students how to capably interact not just with poems, but with language in any situation. GRADES 6–9



Grammar of Poetry Student Text **\$22**

Grammar of Poetry Teacher's Edition **\$24**

Grammar of Poetry Video Course (DVD + streaming) **\$85**

~~\$131~~

Grammar of Poetry Complete Package **\$100**



VISUAL LATIN

The natural method of language learning is a visual and oral approach, much like we learn our own mother tongue. The traditional method is a grammatical approach, where students learn the rules of grammar and parts of speech. By combining these two methods, *Visual Latin* appeals to almost all learning styles. Add Dwane Thomas's sense of humor, and you end up with kids begging to do more Latin!

VISUAL LATIN

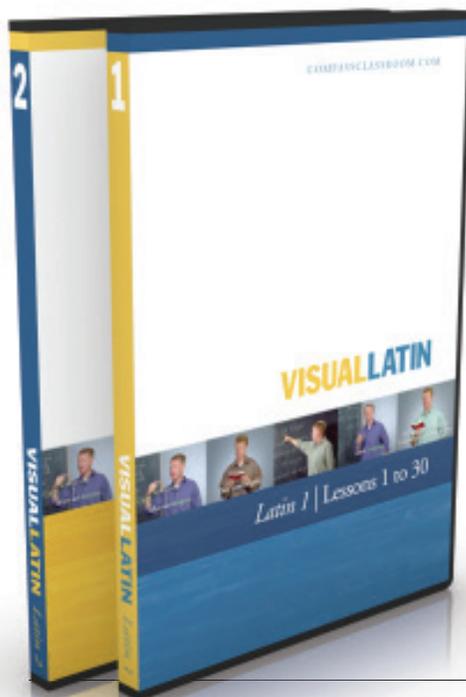
Visual Latin lessons pair three videos with worksheets and on-line flashcards to guide students from grammar concepts, to practice sentences, to reading in Latin. Kids everywhere love it! Dwane Thomas is a Latin magician: he's spent over 15 years turning students into Latin speakers and readers. His secret? He's one of those unique teachers who makes learning difficult subjects fun and enjoyable. Thousands of children have already been transformed through his magic: let yours be next. From our partner Compass Classroom. GRADES 6–12

Visual Latin 1 Videos (DVD or streaming) **\$100**

Visual Latin 1 Videos (DVD or streaming) **\$100**

\$200

Visual Latin 1 Two-Year Package **\$160**



AT A GLANCE

- 2-year curriculum for grades 6–12
- Video (DVD or streaming) lectures by master teacher Dwane Thomas
- Engages students through clarity and humor
- 3 short videos on grammar, sentences, and reading per lesson
- Worksheets with Latin Vulgate Bible translations (PDF)
- Weekly quizzes
- Online vocabulary flashcards
- Save \$40 (20%) with purchase of two-year package



PICTA DICTA

AT A GLANCE

- Designed to help Latin students of all levels learn large amounts of vocabulary quickly, accurately, and enjoyably
- 1-year, self-paced subscription courses
- Available online with progress tracking, quizzes, and reviews
- Perfect supplement to any Latin course or stand-alone vocabulary aid
- Uses colorful illustrations, recordings, stories, examples, etymologies, definitions, translations and puzzles
- Allows students to choose the tools that work most effectively for them

PICTA DICTA NATURAL WORLD

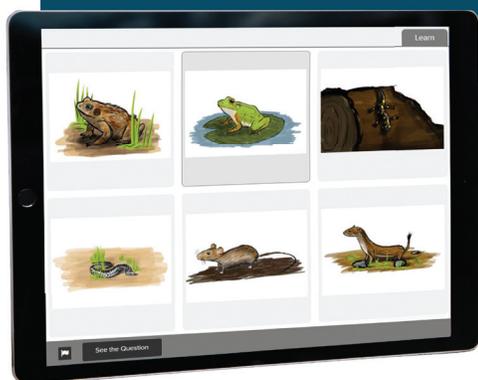
Picta Dicta—Natural World is perfect for elementary age students just getting into Latin. Students learn Latin names for over 250 words covering animals, plants, geography, and anatomy. Not only do these words prep them for a more in-depth study of Latin later, but they give them a fantastic foundation for thousands of foreign and scientific words they will encounter later. GRADES K–8+

Roman Roads price **\$44/year**

PICTA DICTA VOCABULARY BUILDER

Picta Dicta—Vocabulary Builder is ideal for any junior high, high school, or college student enrolled in a introductory Latin class or self-study. This course introduces over 1,000 Latin words commonly found in ancient works and modern textbooks, as well as some that are just useful in the classroom. Words are introduced through illustrated examples, making learning and retaining Latin vocabulary much easier and more enjoyable. Students who learn better through pictures, sounds, and context will find their retention of Latin vocabulary improved by 200 to 400 percent. GRADES 6–College

Roman Roads price **\$74/year**



SEE IT.



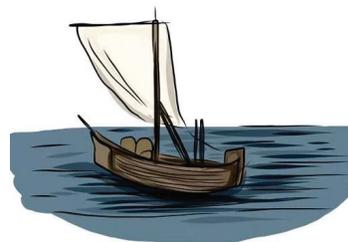
Picta Dicta uses colorful, hand-drawn illustrations to teach Latin vocabulary words. The pictures are simple enough to comprehend quickly, complicated enough to be accurate, and interesting enough to make memorization fun.

HEAR IT.



Some people are visual learners, others are auditory, but most benefit from both seeing and hearing. In Picta Dicta, you hear the word pronounced as you see each picture, and in most cases you hear the word used in a sentence about the illustration.

UNDERSTAND IT.



Sometimes, seeing and hearing a word used properly is not enough. If you are unsure about the meaning of a word, Picta Dicta has a dictionary tab only one click away with a definition of the word and several possible English translations.

DAVE RAYMOND'S HISTORY

DAVE RAYMOND'S AMERICAN HISTORY

Veteran history teacher Dave Raymond gives a comprehensive history of the United States by applying a Christian worldview to the characters, events, theology, literature, art, and religious beliefs of the nation. History is best understood through the dual lenses of dramatic story and godly wisdom. An engaging class for Middle School and High School students. GRADES 6–12

Dave Raymond's American History Videos
(DVD or streaming)

\$120

DAVE RAYMOND'S MODERNITY

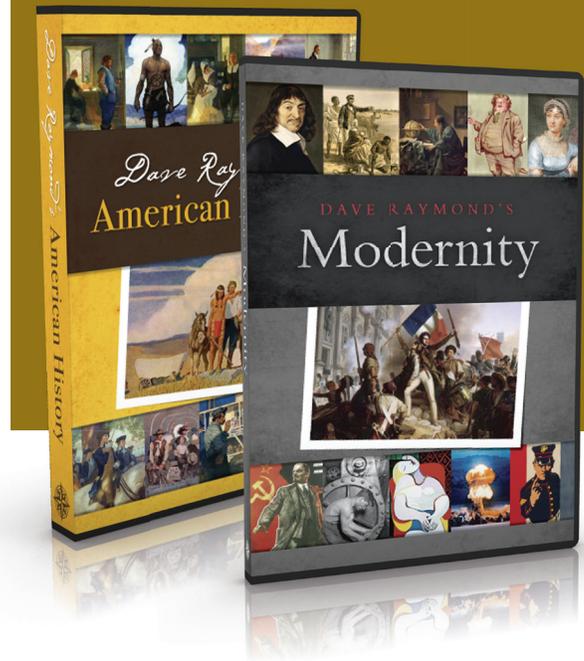
Dave Raymond turns his attention to the period of Modernity and the maturity of Western civilization. Students will learn how to apply and refine a Christian worldview to major developments in philosophy, science, and government; personalities such as Newton, Bach, Napoleon, and Austen; and movements including the Enlightenment, Darwinism, nationalism, and Victorianism. From our partner Compass Classroom. GRADES 9–12

Dave Raymond's Modernity Videos
(DVD or streaming)

\$120

AT A GLANCE

- Each course is a 1-year curriculum with 26–27 lessons
- 5 videos (DVD or streaming) per lesson (10–15 minutes each) from master teacher Dave Raymond
- 4 projects
- 400-page student reader (PDF)
- Teacher's guide with scope and sequence
- Weekly exams
- 1 history credit
- Save \$31 (nearly 26%) off list price of each course



LIVE CLASSES

A “flipped classroom” is one in which the lessons or lectures traditionally delivered in class are watched at home, and the time normally spent doing homework occurs live with the instructor. The way this works at Roman Roads Classroom is that students use our video-based curriculum during

the week, and meet for discussion, guidance, and extra instruction with their teacher and a small group of students via live online video classes. This extra interaction will help your family bridge the gap between the recorded expertise of our courses and the real-time instructional needs of your student.

THE ROMAN ROADS FLIPPED CLASSROOM

2018–2019 CLASS OFFERINGS

Learn more about our course offerings and instructors at romanroadsmedia.com/classroom.

Old Western Culture (Great Books Literature Course—multiple levels)

Logic

Rhetoric

Latin (Classical, Medieval, & Reformation-era)

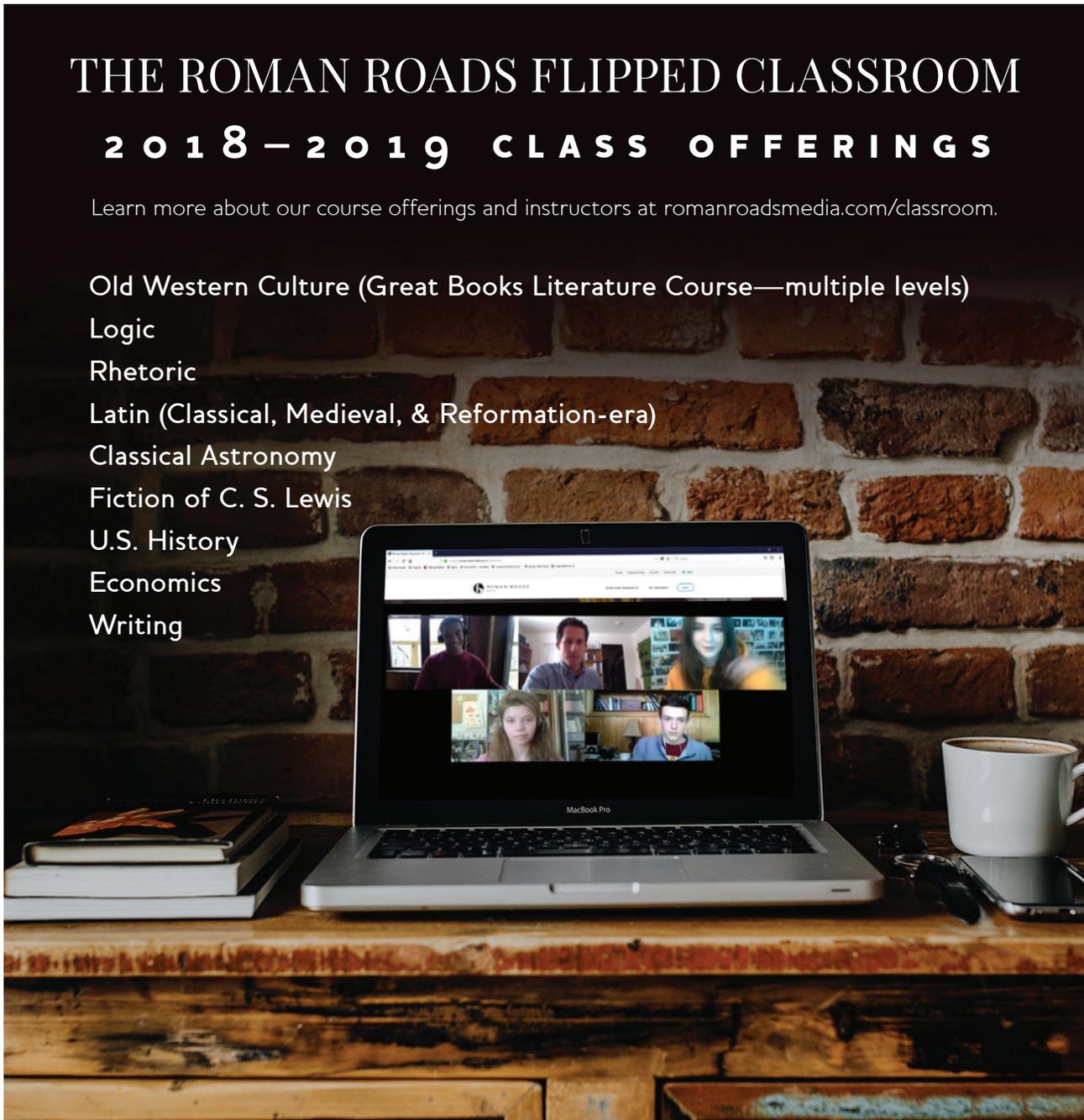
Classical Astronomy

Fiction of C. S. Lewis

U.S. History

Economics

Writing



DRINK DEEP

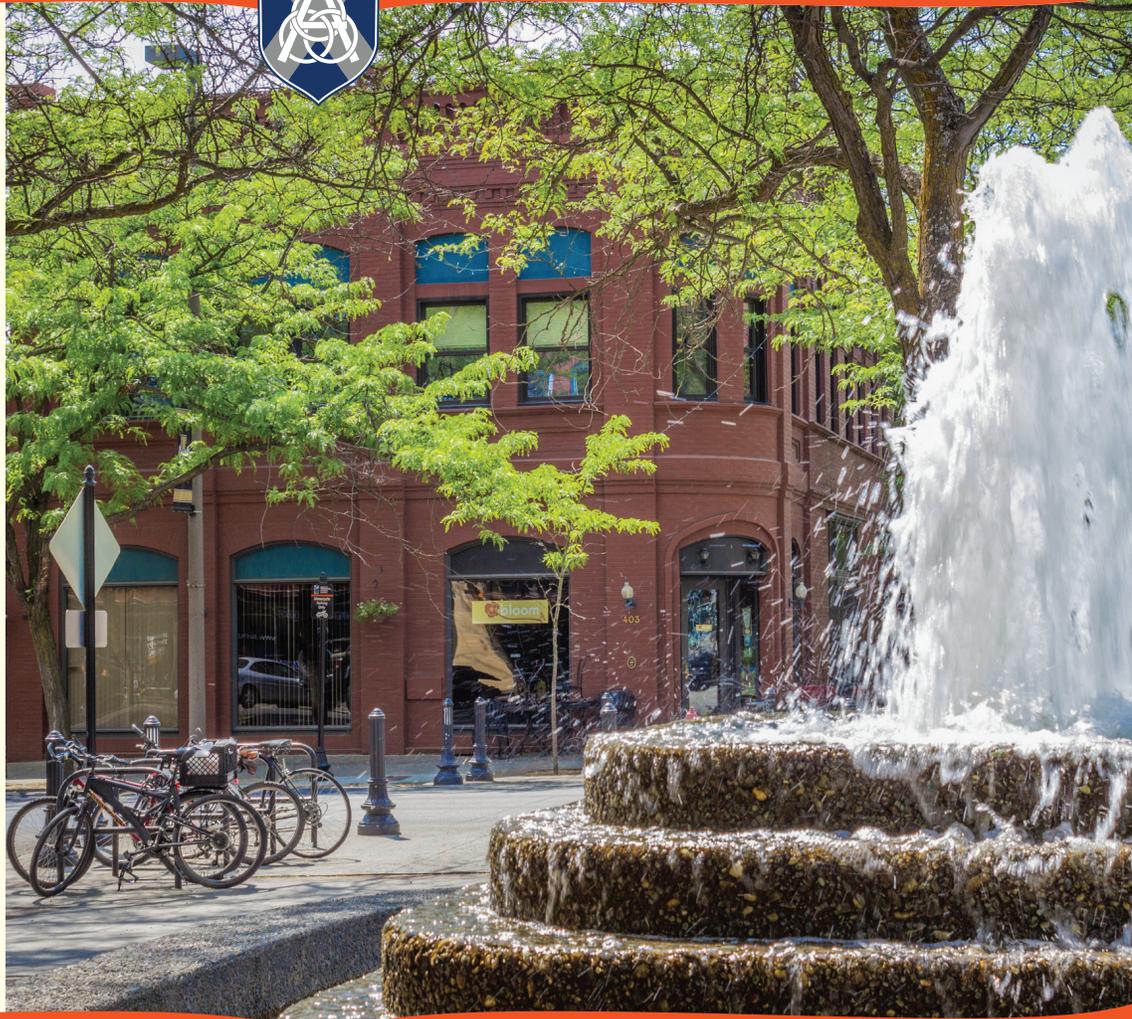


FAST FACTS

- Student/teacher ratio: 13 to 1
- More than 3/4 of students receive institutional scholarships from NSA
- Tuition: \$12,800 annually
- BA in Liberal Arts & Culture
MA in Theology & Letters
MSt in Classical Christian Studies
MFA in Creative Writing
- Graduates go on to work in law, business, economics, education, ministry, and more

DISTINCTIVES

- Protestant and Reformed in our practice of the Christian faith
- 100% of our students live in the community either in family homes or in apartments with other students
- Students find many opportunities to serve in the community and be mentored in their faith as they pursue their degree
- No federal funding—to keep the pursuit of our vision uncompromised



“A little learning is a dangerous thing; / drink deep, or taste not the Pierian spring:
there shallow draughts intoxicate the brain, / and drinking largely sobers us again.”

—Alexander Pope

NEW SAINT ANDREWS COLLEGE

CHRISTIAN • CLASSICAL • UNCOMPROMISED

www.nsa.edu

405 S. Main Street | P.O. Box 9025 | Moscow, ID 83843 | (208) 882-1566 | admissions@nsa.edu



FAITH *and* REASON, STORY *and* THEOLOGY

IN TOLKEIN AND ST. ANSELM

BY DR. JONATHAN MCINTOSH
FELLOW OF HUMANITIES, NEW SAINT ANDREWS COLLEGE



At the end of the first chapter of his delightful and challenging little work the *Proslogion*, St. Anselm of Canterbury (1033–1109) explains his famous maxim of *fides quaerens intellectum*, or “faith seeking understanding.” He exclaims in a prayer lifted up to God that “I do not seek to understand in order to believe, but I believe in order to understand. For I believe even this: that unless I believe, I shall not understand.” While Anselm believed, on the one hand, in what he referred to as the *ratio fidei*, or the “rationality” or “intelligibility” of the Christian faith, such that possessing a well-reasoned, philosophical understanding of Christian truth was not only possible but exceedingly desirable, he believed, on the other hand, that this same understanding was impossible unless one’s reason was first

grounded in and guided by a simple, trusting faith in God and in his Word.

The great twentieth-century fantasy author J. R. R. Tolkien had in mind, or so I want to begin by suggesting here, a related view of the relationship of faith and reason that in his account of how we are to engage with the realities not only of divine, but also of *human* making. In his well-known essay “On Fairy-Stories,” Tolkien explains how, in the proper experience of a story, the reader or hearer enters into the subcreated “Secondary World” through an act of what Tolkien variously refers to as “literary” and “Secondary Belief.” “What really happens,” he writes in one passage, “is that the story-maker proves a successful ‘sub-creator.’ He makes a Secondary World which your mind can enter. Inside it, what he relates is ‘true’: it accords with the laws of that

world. You therefore *believe* it, while you are, as it were, inside.” In other words, when we read or hear a story, we are implicitly consenting to accept the world of that story on its own terms, as we say. Put differently, hearing or reading a story is—or at least ought to be—an act of good faith, an act, that is, whereby we pledge our sincere intention to receive the storyteller’s world and *its* truths for what they are.

If a reader is to enter a story by faith, however, as Tolkien also makes clear, the author has the reciprocal duty of crafting a story that allows this literary faith to be led to understanding, of making a world in which (as Tolkien put it above) the rational “*mind* can enter.” Elsewhere in his essay Tolkien describes this duty in terms of the author imbuing his story with the “inner consistency of reality,” a task that he says is, by its very nature, especially difficult for, though no less incumbent upon, the author of fantasy or fairy stories. He gives the example of the fantastical image of a “green sun,” which he says is relatively easy to say or to imagine, but “[t]o make a Secondary World inside which the green sun will be credible, commanding Secondary Belief, will probably require labour and thought, and will certainly demand a special skill, a kind of elvish craft.” A world deserving of belief, in other words, will only be a rational or internally consistent world, satisfying both faith and reason. It is for this reason, Tolkien declares, that fantasy in particular “certainly does not destroy or even insult Reason; and it does not either blunt the appetite for, nor obscure the perception of, scientific verity. On the contrary. The keener and the clearer is the reason, the better fantasy will it make.” The literary faith that all good stories seek to court, Tolkien implies, is also an Anselmian faith, a faith that desires, seeks, and must ultimately receive understanding of the things and world(s) which it believes.

Our reading of stories, then, is not only to mirror, but by mirroring, also to *practice*, the faith-leading-to-understanding process by which, at least according to Anselm, we are to read *the* “story” of God’s own acts of creation and redemption. But if so, then we might

If a reader is to enter a story by faith, the author has the reciprocal duty of crafting a story that allows this literary faith to be led to understanding.

expect the reverse also to hold true: that there is something inevitably storylike, even “subcreational,” in our otherwise theological study of the Christian faith and its objective truth. Returning once again to the example of Anselm, significantly enough, this is exactly what we do find. In his first major theological work, the *Monologion*, for example, Anselm attempts to rationally demonstrate God’s existence, essence, and attributes, yet he also cautions his reader that “if in this

investigation I say something that a greater authority does not teach, I want it to be accepted in such way that even if it is a necessary consequence of reasons which will seem good to me, it is not thereby said to be absolutely necessary, but is said only to be able to appear necessary for the time being.” In other words, although he

is confident that his faith-inflected reason is able to demonstrate the rationality—or the “inner consistency,” to use Tolkien’s expression—of the objective, primary world as taught within the Christian faith, Anselm is at the same time aware that his arguments for this reality are nevertheless *his* arguments, and as such are things “made” by him. In Anselm, in sum, we see theology presented as a form of subcreation: our arguments explaining the faith represent a kind of theological “story” that one must enter into through an act of good faith, a story that, while there, promises to also satisfy our reason as it seeks to mirror the consistency of God’s own reality, yet a story that, for all its rationality, remains a story, for it is ultimately about a reality that is *not* of its own making.

Another, final example in Anselm’s thought of this Tolkienian theme of theology-as-story may be found again in the *Proslogion*. In his preface to the piece, Anselm indicates that the following prayer is actually not written in his own voice or from precisely his own perspective, but is rather written “in the role”—*sub persona* in Latin—“of someone seeking to understand what he believes.” The *Proslogion*, in other words, while a theological prayer and serious meditation on the nature of God, is also a story whose main character, while obviously related to and reflective of Anselm’s own experience, is at the same time also a creature of Anselm’s

own invention, and therefore one whose story Anselm would have us enter into with the same kind of faith modeled by his fictional persona.

What is more, in keeping with the subcreated nature of the *Proslogion's* protagonist is the remarkably dramatic character and arc of its central argument, as Anselm invites his reader not only to follow along with, but indeed to participate in the radical transformation that his alter ego undergoes over the course of the work. For although Anselm's persona begins, as was noted above, in faith, his faith in this case happens to be a quite despondent and forlorn faith, as it longs to experience directly God's presence but instead, due to his sin and creaturely finitude, feels only His absence. (Anselm, interestingly and amusingly, goes so far as to address his fictive self as a *homuncio*, meaning "little man" or even "manikin"—or, as Tolkien might have it, "Hobbit.")

By the end of the *Proslogion*, however, a drastic change has occurred, one best described, once again, in Tolkienian categories, though this time in terms of what Tolkien famously refers to in his essay as "eucatastrophe"—i.e., that unlooked-for, "sudden joyous turn" of the happy ending which recurs throughout history in our fairy stories but in which is prefigured or foreshadowed, according to Tolkien, *the great Eucatastrophe that was the Incarnation, Death, and Resurrection of Jesus Christ*. In the case of the *Proslogion*, the eucatastrophic turn and thrill to which Anselm aims to treat his own readers occurs at the end when, in the final chapters of his journey of faith seeking understanding, and with the word *joy* appearing some thirty-five times, his persona at last discovers that the God he sought is, in the words of one admirer Tolkien once quoted to describe the theology of *The Lord of the Rings*, "that one ever-present Person who is never absent and never named" (*Letters*).

To conclude, then, we have seen how St. Anselm of Canterbury's famous theological program of faith seeking rational understanding parallels J. R. R. Tolkien's own account of how our stories are things which, on the one hand, must be received and entered into in

trusting belief, but, on the other hand, must sustain and nurture that belief by exhibiting the same kind of inner consistency and rationality as the real world. If Tolkien is right, however, and Anselm's real-world understanding of the relationship of faith and reason is to be reflected in the world of story, then, as I have further suggested, we shouldn't be surprised to find the real-world relationship of faith and reason imitating something of the character with which we engage with the secondary worlds of our stories. And in the case of Anselm, at least, I have suggested that this is in fact what we do find: first, in how Anselm represents his own theology as something at once striving after a truth that is objective, independent, and indeed, ultimate, but also limited, provisional, and tentative—in a word, subcreated; second, in Anselm's personification and dramatization of his argument of the *Proslogion* in terms of a humble, even Hobbitic inquirer who experiences a eucatastrophe of theological discovery. Indeed, in Anselm's *Proslogion*, finally, we witness a form of theology, not only as story, but more specifically, as a veritable *fairy* story, as Anselm sets out to re-create for us within his theological argument the very experience of gospel sorrow-turned-to-joy that lies at the heart of all theology and of every fairy story. ❁

Our reading of stories is to practice the faith-leading-to-understanding process by which we are to read *the "story" of God's own acts of creation and redemption.*

WORKS CITED

Anselm, *Monologion* 1, in *Complete Philosophical and Theological Treatises of Anselm of Canterbury*, trans. Jasper Hopkins and Herbert Richardson (Arthur J. Banning, 2000).

———, *Proslogion* 1, in *Complete Philosophical and Theological Treatises of Anselm of Canterbury*, trans. Jasper Hopkins and Herbert Richardson (Arthur J. Banning, 2000).

J. R. R. Tolkien, "On Fairy-Stories," in *Tree and Leaf: Including Mythopoeia* (Harper Collins, 2001).

———, *Letters of J. R. R. Tolkien*, ed. Humphrey Carpenter (Houghton Mifflin, 1981), 253.

Jonathan McIntosh (Ph.D., Philosophy) is a Fellow of Humanities at New Saint Andrews College and author of *The Flame Imperishable: Tolkien, St. Thomas, and the Metaphysics of Faërie*. He and his wife Annie have four Elven-hobbits for daughters.

BOOK REVIEW

LETTERS FROM OUR OWN CULTURAL HISTORY
ABOUT THE LIBERAL ARTS AND CLASSICS

DAVID KERN REVIEWS
HOW TO THINK: A SURVIVAL GUIDE FOR A WORLD AT ODDS
BY ALAN JACOBS

If you are reading this magazine, then you likely believe in the value of a Christian classical education grounded in the Seven Liberal Arts and geared toward the cultivation of wisdom and virtue. You are probably a full believer in the books (and other works of culture-making) that have come to define the classical education renewal. And I suspect that you are convinced of the mind-forming power of ancient languages such as Latin and Greek. You have, I expect, “bought in.”

You and me, both.

But what if we’re wrong?

That’s the question that culture critic and professor Alan Jacobs asks us to consider in his latest book, *How to Think: A Survival Guide for a World at Odds* (Currency, 2017). Why do we believe what we believe? What does it mean to stand by our beliefs? And what are the metaphors that guide the way we think about those who disagree with us? These are the kinds of questions that direct this incisive and challenging (but also quite amiable) volume about one of the most important aspects of our cultural existence.

Jacobs writes with charm and grace, and without the cynicism that defines so much of modern cultural criticism. He’s witty—especially in his own self-deprecation—and his argument is assertive without being confrontational. Like any good critic, he challenges our preconceived notions and the various inadequacies therein, but he doesn’t exactly throw down the gauntlet. When making the case for why one’s readers are bad at thinking, it would be easy to come across as

smug or pretentious, but Jacobs exhibits none of that, instead displaying a lightness of touch that models the very case he is trying to make. He invites the reader into a conversation—a long, wandering, delightful conversation possibly involving a delicious beverage and maybe a meandering walk. And in so doing, he can be mildly accusatory without violating the reader’s trust.

This goes a long way, especially when one of his more astute observations hits close to home.

According to Jacobs our culture thinks *about* thinking in the wrong way. “We’re worse at thinking than we think,” he claims. We’re too consumed with thinking for ourselves, which is usually a bad idea; and, in the end, keeping an “open mind” is not actually possible despite our collective obsession with the faux-generosity of supposedly not caring what other people think. We’re too consumed with our own thoughts, he writes, and with being part of the “right” group to think well. And thus the metaphors we assume in our thought lives turn combative and towards bulverism, a term Jacobs adopts from C. S. Lewis that refers to the argumentative “strategy [that] assumes that your opponent is wrong, and then explain[s] his error.”

Thinking, Jacobs claims, is an art, and thus, like any art, it demands patience, fearlessness, and attention. Just as the fiction writer must pay close attention to the world around her, so a good thinker must turn his attention outward. “Where there is no listening,” Jacobs writes, “there is no thinking.”

Yet modern thought is driven by what Jacobs calls Refutation Mode—the desire to prove others

wrong—which in turn is motivated by our preoccupation with being a part of the Inner Ring (another term that Jacobs adopts from Lewis, this time from *The Weight of Glory*): some “group of people whom we happen to encounter and happen to find immensely attractive” and to whose ideas we therefore turn. Our thoughts are too often driven by the desire to gain access to the clubhouse. Because of this instinct, Jacobs argues, “the person who genuinely wants to think will have to develop strategies for recognizing the subtlest of social pressures, confronting the pull of the ingroup and disgust for the outgroup.”

What’s more, a good thinker, far from being consumed with Inner Ring–driven consensus, is interested in engaging with those with whom he disagrees in hopes of learning “from [each other] in a great many ways” such that he might “discover unexpected opportunities for membership: for there can be more genuine fellowship among those who share the same disposition than among those who share the same beliefs, especially if that disposition is toward kindness and generosity.” Or, as Wendell Berry might put it, good thought, like good teaching, is dependent on neighborliness.

Such an approach however, requires us to actually value the thoughts, opinions, and intellect of those with whom we disagree. For too long we’ve relied on war as our primary metaphor of disagreement, debate, and conversation in the public arena. As *New York Times* film critic A. O. Scott writes in his 2016 book, *Better Living Through Criticism*, “this is because the prevailing climate of argument favors and perpetuates clear and categorical, and frequently overstated or outright bogus distinctions [what Jacobs refers to as the “habit of dichotomizing”] . . . to participate in a debate on just about any topic is to state an allegiance, to declare oneself a partisan, and the difficult dialectical work of

discerning the good, the beautiful, and the true is lost in the noise of contending pseudoprinciples.”

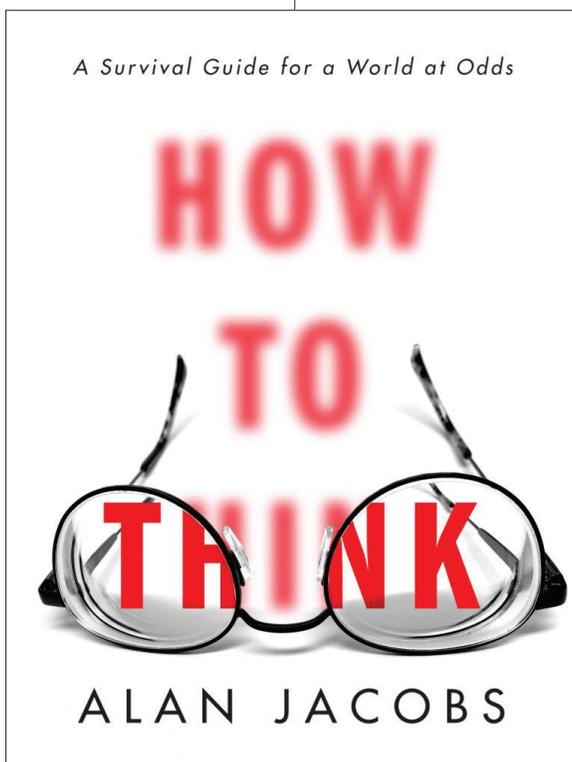
It’s easy to dehumanize those with whom we disagree, to see them not as people but as “representatives or mouthpieces of positions we want to eradicate.” It doesn’t take much work to implicitly (if not explicitly) dismiss the intelligence or question the principles of someone with whom we disagree simply because he doesn’t see things the way we do. But neighborliness demands empathy of us, and it demands that we see each other as *people* with value. And thus, Jacobs reminds us pointedly, our failures in this area are essentially ethical: “Such is the power of sheer animus . . . it disables our ethical *and* our practical judgment.”

Jacobs, again: “As long as someone remains to you merely ‘the other’ . . . not present to you in full humanness, then the temptation of Bulverism will always be right at hand.”

Of course this doesn’t mean that we ought not to have conviction. On the contrary: “About some things,” Jacobs writes, “people should not have open minds but settled convictions.” And he quotes Chesterton, who famously said that he was “incurably convinced that the object of opening the mind, as of opening the mouth, is to shut it again on something solid.”

But, Jacobs argues, “We need to be able to make reliable assessments about the state of our knowledge.” We need to be aware of our own limitations and biases and prejudices. We need to be aware of the areas we lack empathy and we need to seek to rectify them.

As Wendell Berry writes in *The Art of Loading Brush*, published the same month as Jacobs’s book, “Apart from limits” the arts cannot exist. “The making of any good work of arts depends upon limits of purpose and station, and thus upon limits specific to the kind of art and its means.” When we allow for limitations, he writes, “we can imagine



completeness of form.” And, in this case, I might add, completeness of thought.

Form itself, in any art—including in the art of thinking—is the very acknowledgement and recognition of limit. The sonnet is limited by its form not to restrain its capacity to explore human emotion, but to set it free to express that emotion in an appropriate fashion. The movements of a symphony are liberating, for in them is harmony. And the quotidian liturgies of our homes and classrooms do not strangle the flexibility of our teaching and learning, but instead are inherently unfettering. Thus, in accepting the limits of our arts, we imbue those arts with meaning.

However, our students have been conditioned to respond to the concept of limitation as anathema to creativity, as prohibitive to the development of personhood. They are overcome by what Berry calls “fantasies of limitlessness.” It is the job of the teacher to set them free from this scourge. Indeed, this is the great power of Christian classical education, for through contemplation of the True, the Good, and the Beautiful we offer our students the chance to close their minds on something solid that feeds their imaginations and thus their ability to fulfill the Great Commandment. For, as Vigen Guroian writes in *Tending the Heart of Virtue*, the power of the fully realized imagination is that it makes good neighbors of us.

We talk of molding our students into independent thinkers and creative communicators. And we speak of rigor and knowledge and accomplishment. We dream about it. But in *How to Think*, Alan Jacobs challenges us to remember that the truly wise and virtuous among us are those who “care more about working toward the Truth” than being the most right. “Thinking does not have a destination,” he writes, paraphrasing Thomas Aquinas. It’s not about an end-point or an arrival or a completion. “What is needed for the life of thinking is hope . . . hope of being more than we currently are.”

In the end, this is why we have bought into Christian classical education. As Jacobs says, “We have good cause for hope.” If we’re careful and empathetic and self-aware in how we do it, we might even find that in

the wisdom of the ages we have discovered a membership worth being a part of. One in which, despite disagreement, we share the same disposition—where we see each other as humans worth walking alongside instead of combatants to battle. 🌐

Through contemplation of
the True, the Good, and the
Beautiful we offer our students
the chance to close their minds
on something solid that feeds
their imaginations.

David is director of multimedia, host of two podcasts, and editor of *Forma*, for the CiRCE Institute. He often writes about film, television, books, and other culture-related topics, and has been published by *Christ and Pop Culture*, *Think Christian*, and *Relevant*. David lives in Concord, N.C., with his wife, Bethany, and their three young boys.

CLASSICAL CLICKBAIT

Follow facebook.com/classicalclickbait and you'll be all smiles!

4,000 years, and we're back to the same language. 🙈



2018 BC **AD 2018** 🙌

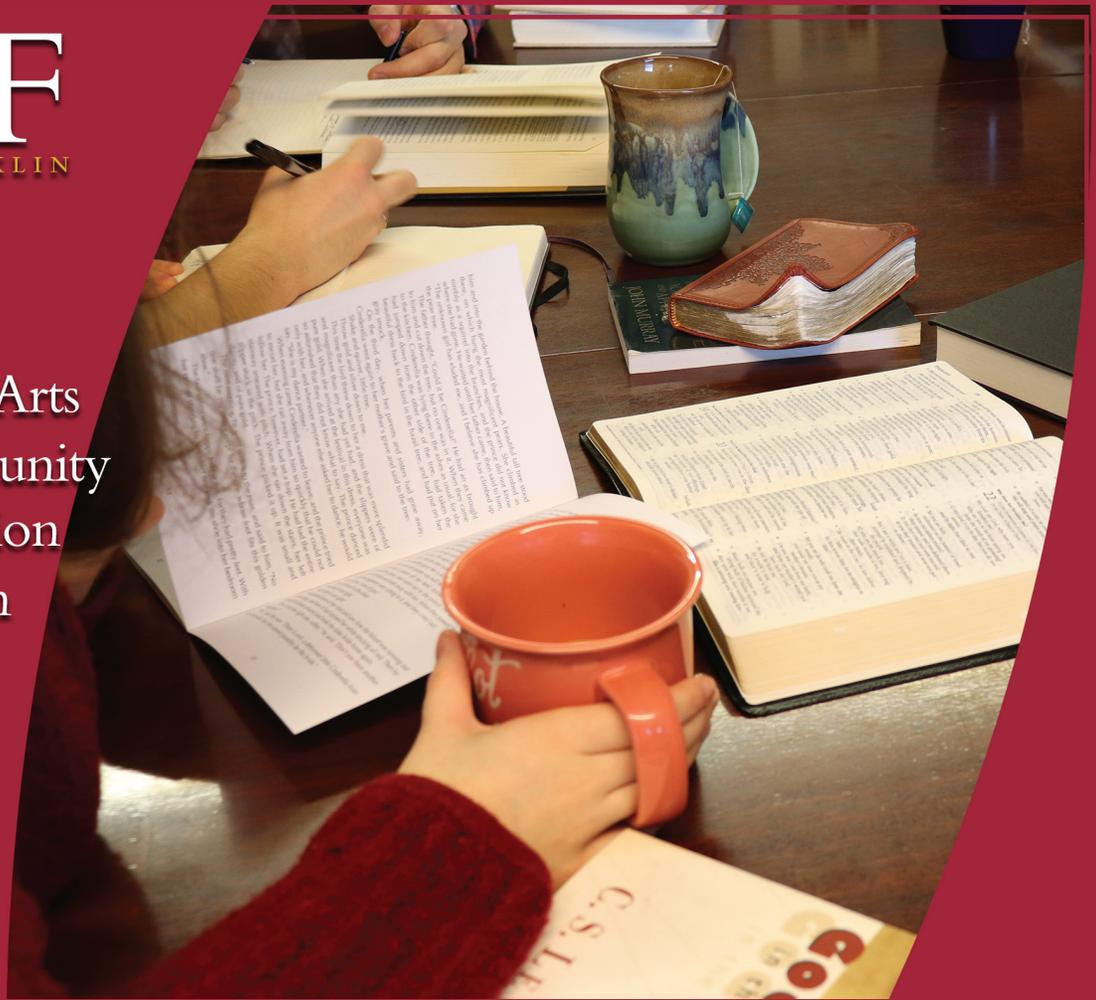




NCF

NEW COLLEGE FRANKLIN

The Seven Liberal Arts
Close-Knit Community
Socratic Conversation
Spiritual Formation
The Great Ideas



“The OBJECT of EDUCATION is to teach us to LOVE what is BEAUTIFUL.”—Plato

NEW COLLEGE FRANKLIN

www.newcollegefranklin.org | 615.815.8360 | experience@newcollegefranklin.org



WISDOM.
DISCIPLESHIP.
MISSION.



ROMAN
ROADS
MEDIA

Classical education, in your home.

www.romanroadsmedia.com

MAKE YOUR CO-OP BETTER WITH ROMAN ROADS COURSES!



Combine the strength of home learning with community learning by using our curriculum in a co-op! We recommend a flipped-classroom approach, where students and their families use our video courses at home, allowing your co-op time to focus on learning through discussion, socratic dialogue, and the opportunity to explore ideas face-to-face.

Contact us for co-op pricing.