Catalan musician Jordi Savall has demonstrated through numerous projects that historically informed performances of music from a broad diversity of times and places can recover and convey the spiritual vitality of culture and history in an exemplary manner. One of his most recent projects demonstrates this power of music movingly. He fulfilled a commission by the Cité de la Musique in Paris to produce a work on the three great monotheistic religions by creating Jerusalem, The City of Two Peaces: Heavenly Peace and Earthly Peace. In two hybrid super audio CDs and an accompanying 435-page book whose text is offered in eight languages, the work presents a variety of music and texts spanning approximately 3,200 years.

Jerusalem follows a journey that opens with the sound of the shofars blasting down the walls of Jericho and moves through the complex history of the city to conclude with a “Dialogue of songs” that culminates in overlapping pleas for peace sung in Greek, Arabic, Hebrew, and Ladino languages intoning an anonymous Mediterranean melody. One critic has aptly termed this and other projects completed by Savall “musico-historico-documentaries,” although it
is necessary to add immediately that the musical beauty and integrity of these projects as exemplified in successful concert performances remains their primary value.

Continuity and integrity extending through historical and cultural variability is essential to Jewish, Christian, and Islamic faiths and it is likely that it is because of his contributions to understanding such continuity through music that Savall was granted an honorary doctorate by the Catholic University of Louvain in 2001 (one among many of his cultural honors). Savall describes Jerusalem as “a multicultural fresco” (109), and the performance features musicians from Israel, Palestine, Greece, Syria, Armenia, Turkey, England, France, Spain, Italy, and Belgium in addition to Savall’s ensembles, Hespèrion XXI and La Capella Reial De Catalunya. That we are currently moving into a period of global and multicultural richness is broadly evident—a glance at the roster of performers in the world’s best symphony orchestras or of any major league baseball team, to name two great meritocracies, confirms such an observation. Savall advocates the importance of music in advancing the cause of mutual understanding and peace: “It’s a cultural mission. Music is a special mission. We have to return to the spiritual mission and sympathy and empathy.”

The work is divided into seven sections. A prelude provides the musical portrayal of prophetic voices associated with Jerusalem offering promises of heavenly peace, as in a text from the Sibylline Oracles from the third century B.C.E. sung hauntingly in Greek to Aramaic music by Montserrat Figueras (Savall’s wife): “The moon’s beams shall appear / and suddenly, drops of blood from the stones shall fall to earth as a sign. / Then God, who dwells in heaven, / shall make an end of war.” An Arab Sufi song sung to a text from the Quran and a song on the Cathar Gospel of Pseudo John from a twelfth-century manuscript provide further prophetic visions of heavenly peace.

Three chapters depict the Jewish city, the Christian city, and the Arab and Ottoman city. Savall offers versions of King David’s Psalms 121, 122, and 137 drawing upon Jewish chant from Morocco per-
formed by Israeli singer Lior Elmalch in an effort to conjecture what the ancient music might have sounded like, and further supplements this section with instrumental music to portray the Jewish city from the time of its founding to the destruction of the temple. The section on the Christian city begins with a “Hymn to the Virgin at the Foot of the Cross” in Greek and attributed to Emperor Leo VI (886–912) and includes three songs from the Crusades. The section on the Arab and Ottoman city includes improvisations on the Oud, a song based on Sura 17:1 on the ascension of the prophet Mohammed into heaven from the Mosque of the Rock, and a recitation in Turkish re-creating the legend of the dream of Suleyman the Magnificent (1520).

Jerusalem as a city of pilgrimage for Jews, Christians, and Muslims is depicted in a central chapter with a song based on a text by a Sephardic rabbi, a Cantiga narrating one of the traditional miracles of the Virgin Mary, and a song based on a text by the Moroccan explorer Ibn Battuta.

The penultimate section presents Jerusalem as a city of refuge and exile, and here we encounter a breathtaking moment in which musical transcendence and a kind of historical reenactment coincide. In Auschwitz in 1941, Romanian Jew Shlomo Katz asked permission to sing the Jewish song for the dead “El male rahamin.” The song so moved the German officer in charge that Katz was permitted to escape from the camp. Katz recorded the song in 1950, with the traditional text amended to include reference to “Auschwitz, Maidanek, Treblinka and the other extermination camps in Europe,” asking God to grant peace to those “who have died and been incinerated, / and have given up their souls to sanctify / the Name of the Lord” (409). This 1950 recording is incorporated into Jerusalem (and when Jerusalem is performed live in concert, the 1950 recording is played as part of the performance); this intersection of recent historical memory and profound spiritual force expressed through Katz’s voice raised in musical lament somehow adds a sense of immediacy and focus to the extraordinary scope of Jerusalem.
The final chapter of the work expresses hope for earthly peace culminating in the intertwined songs in multiple languages already mentioned and then concluding with a final brass fanfare written by Savall and titled “Against the Barriers of the Spirit.” Here the sound of the ancient trumpet evoking the violence of war that opened the work is transformed into a sound that is invested with the hope that it could somehow overcome the obstacles to understanding and peaceful coexistence lodged in hearts and minds. Savall has expressed this hope attached to the work in a published interview: “I think in the context of so many negatives, so little hope, everybody has a responsibility and I think music has a very strong power.”

Savall is of course not alone in believing that music belongs in the midst of human violence and suffering because it brings to expression deep spiritual resources upon which our souls depend. I am thinking here of cellist Vedran Smailovic who during the Bosnian war in 1992 displayed extraordinary courage by playing his cello on top of the rubble on a sidewalk in Sarajevo where a mortar attack had killed twenty-two people, returning to perform on this spot for twenty-two consecutive days within sight of snipers to memorialize the victims of war. There is courage in Savall’s project as well, not only for overcoming the difficulties involved in bringing musicians together across political and religious barriers, especially during a live performance of Jerusalem in the city itself, but above all for affirming that art is intertwined with historical and cultural conflicts and can also support the search for eventual resolutions to such conflicts. In Savall’s words, “Music becomes the indispensable means of achieving a genuine intercultural dialogue between human beings from very different nations and religions, but who nevertheless share a common language of music, spirituality, and beauty” (109).

Savall’s work brings to appearance the ancient entwinement of the roots of music and the roots of religion. If we add to this the anthropological observation that music seems to be an indispensable component of human culture, we are all the better prepared to follow
the reflections in this issue of *Logos* of Glenn W. Olsen who considers the implications of the claim made by Christopher Dawson that “religion is at the heart of culture.” In “Christopher Dawson and the Renewal of Catholic Education: The Proposal that Catholic Culture and History, not Philosophy, Should Order the Catholic Curriculum,” Olsen draws on the historiographical writings in which Christopher Dawson disputes the dominant views according to which history is determined primarily by political and economic factors by proposing that the development of cultures understood as embodied religion should form the central focus of history. Culture, in Dawson’s understanding, extends well beyond the influence of dominant political figures, involving instead the rich complexity of social life, according to Olsen’s account of this view: “To understand a culture one needed as well to understand its social ideals, more generally its sense of what is admirable in life, including such things as its sense of beauty and of how God is related to man.” Olsen is particularly interested in the implications for the development of the curriculum in Catholic colleges and universities that follows from Dawson’s view of culture grounded in religion as the heart of history and historical development. While acknowledging that there is probably no one best curriculum, Olsen points particularly to a curricular approach that concentrates on the history of cultures with special attention given to the varying ways in which religion comes to expression through different cultural periods and modes.

Andrew Yuengert in “Two Barriers to Moral Agency in Business Education” takes up a different set of curricular issues while also paying close attention to the ways in which Catholic higher education must confront some of the dominant cultural tendencies of the day. A Catholic view of business education, remaining in accord with a Catholic view of education as a whole, is called upon to overcome the deficiencies of cultural views that have become detached from a deeper philosophical and religious sense of the human order by focusing narrowly on the technical means through which human beings maximize control over the world. Yuengert contrasts a mode
of thinking that concentrates solely on technique and on technical considerations through which control is achieved and brings forward in response the greater depth of moral thinking at work in the Aristotelian concept of prudence. He goes on to recover a fuller understanding of Catholic social teaching as it applies especially to business and to the professions. The concepts of moral agency and of integrity that emerge from these reflections should hold a central place in business education, according to Yuengert’s argument.

Cyrus P. Olsen III introduces his article, “Remaining in Christ: A Paradox at the Heart of Hans Urs von Balthasar’s Theology,” with these words: “Consider this article a small exegesis of how Christ appears as the vine and we the branches in the theology of Hans Urs von Balthasar.” The paradox to which the title refers is that we are free only through our dependence on Christ and the “joy and fruitfulness” of Christ emerge in their fullness only from his taking up the Cross. Olsen identifies key points in Balthasar’s life through which he develops an account of what Balthasar meant by “remaining in Christ.” He then examines the fourth chapter of Balthasar’s *The Heart of the World*, titled “The Father’s Vineyard,” and develops an account of Balthasar’s theology as Christocentric but as nonetheless Trinitarian. He then engages in an examination of Balthasar’s treatment of the image of the vine and the vinedresser in his writings on the Gospel according to St. John. The article turns in its conclusion to Balthasar’s reflections on beauty in the first volume of *The Glory of the Lord*: “The beauty he sought to incarnate in all his work was the beauty of Jesus the Christ, who emptied himself for the Father’s self-gift, the beauty of the vine united to even the smallest of branches.”

In “The Acting Person in Purgatory: A Note for Readers of the English Text,” Jameson Taylor closely examines the controversies surrounding the text of the philosophical work titled *The Acting Person* written by Cardinal Karol Wojtyla shortly before his election to the papacy. Taylor reviews the reasons for the daunting complexity of the work with its combination of Scholastic and
phenomenological concepts and language, and confronts the criticism that the English version is a poor translation that reflects too strongly the views of its translator, Anna-Teresa Tymieniecka. The article provides a comprehensive account of the extent to which a kind of collaboration was involved in Tymieniecka’s development of the English version of the text, showing that “Wojtyla agreed that Tymieniecka should give his text its final shape; and . . . the English version preserves the basic outline of the original Polish, but contains a number of changes.” After a meticulous account of the controversies, Taylor offers a powerful conclusion: “The Acting Person does fail to communicate Wojtyla’s true voice, but not because the text was edited by Tymieniecka. Rather, Wojtyla did not really find his voice until he was elected pontiff. Thus we find that the philosopher Karol Wojtyla discovered his true calling as Pope John Paul II. In turn, the philosophy articulated in The Acting Person finds its fulfillment in the Theology of the Body, as well as such encyclicals as Redemptor hominis and Veritatis splendor.”

William Tate in “Something in Us Like the Catbird’s Song”: Wallace Stevens and Richard Wilbur on the Truth of Poetry,” examines a key epistemological difference between the views of poets Wallace Stevens and Richard Wilbur on the relationship of language to truth, turning to Nietzsche and Eberhard Jüngel for philosophical considerations that illuminate the nature and significance of the controversy. A close reading of Stevens’s “The Man on the Dump” establishes that Stevens seems to follows Nietzsche’s view that any claim to truth in language dissolves in the inevitable metaphorical character of language. Tate then examines “Something in Us Like the Catbird’s Song” by Richard Wilbur and establishes that he, like Eberhard Jüngel in his writings on metaphor, finds that metaphor can be understood as an “event of truth” or as a kind of participation in truth. Tate emphasizes the importance of the continuing insistence on the possibility of truth in poetry found in Wilbur’s work: “The world is meaning-full. Things are related to other things in an integrated and intelligible wholeness.”
Antoine Levy, OP, argues in “Great Misinterpretations: Umberto Eco on Joyce and Aquinas” that Eco fails to adequately appropriate the intellectual legacy of the Middle Ages in his writings on Joyce and Aquinas. Beginning with the observation that Eco regards James Joyce to represent a paradigm of the modern mind in a manner analogous to the way in which Aquinas represents a paradigm of medieval thought, Levy inquires into Eco’s account of the relationship between Joyce and Aquinas and suggests some particular reasons why Eco misinterprets this relationship. The article examines Joyce’s aesthetics and the relationship of his aesthetic views to the aesthetics of Aquinas, goes on to consider Joyce’s literary evolution, and then turns to a close reading of a passage in Joyce’s *Ulysses*. Levy finds that Eco superimposes his own turn away from the thought of Aquinas upon Joyce and that the heart of this misinterpretation is an effort to maintain distance between Aquinas and modern thought: “The idea that the truth of the Modern cannot be conceived but in opposition to the Medieval is revealed in his [Eco’s] interpretation of the connection between the aesthetics of Aquinas and Joyce’s concept of his own literary work. This whole hermeneutical construction is based on the assumption that a mind as rebellious to Catholicism as Joyce’s could never cling so earnestly and perseveringly to the teachings of the most prominent speculative genius of the Catholic Church, Thomas Aquinas.”

The final article in this issue, “Peter Maurin and Dorothy Day: Friends” by Thomas W. Jodziewicz, examines the close relationship between Dorothy Day and Peter Maurin, offering an account of their interaction and collaboration. The article establishes the social and cultural context of the United States in the 1930s and points to the importance of the encounter between Day and Maurin at this time: “In December 1932, though, another voice was added to the public conversation in a shaken and discouraged United States when an unsuspecting Dorothy Day met Peter Maurin in New York. Out of their meeting, and their friendship, would grow the Catholic Worker movement, a radical yet withal very traditional
understanding of the malaise infecting the world, and a program to alleviate suffering in the modern world.” Jodziewicz examines the complementary character of the collaboration of Day and Maurin and then reflects on the nature of friendship itself, showing that “their friendship was founded in a mutual sympathy for the good, a good which they confidently identified as God.”

Michael C. Jordan
Editor

Notes

3. Ibid.