

LITTLE HEART

by Irene O'Garden

directed by Susan Myer Siltan

Jewel Theatre Company

January 25 through February 19, 2023

Susan Myer Siltan, dramaturge

Solange Marcotte, assistant dramaturge

Glossary

ACT I

[Dr. Diane Brewer](#), a director, dramaturge, and professor of theatre at the University of Evansville in Evansville, Indiana, prepared an Actors' Packet for the cast of LITTLE HEART when it was in development at [The New Harmony Project](#) in 2005. Dr. Brewer graciously shared her Packet with us, which became a valuable resource in the preparation of this glossary. You'll find it referenced throughout, with citations following those passages where her work is quoted directly.

Note: When directly quoting a source, I don't change the original spelling or punctuation. For example, in the definition for the Sacred Heart of Jesus, Wikipedia uses "practised," the British spelling of our "practiced".

Time of the play: 1952-1968. Corita Kent, after whom the play is named, was born in 1918 in Fort Dodge, Iowa and died in 1986 in Boston, Massachusetts of cancer. According to [Corita.Org](#), the website of [The Corita Art Center](#), which is devoted to her life and work, her active years began in 1951 (See [timeline](#).) Irene O'Garden's play takes us through the germination of her decision to obtain a degree in art so that she could teach on the college level, to her decision in 1968 to renounce her vows and leave the sisterhood (see Solange Marcotte's *Addendum, Part 1*, "Corita's Influence on the Order and the College, 1952-1968").



Main characters in the play

Corita: Sister Corita Kent. This short bio of Corita Kent is from *Corita.Org*:

Corita Kent (1918–1986) was an artist, educator, and advocate for social justice. At age 18 she entered the religious order Immaculate Heart of Mary, eventually teaching and then heading the art department at Immaculate Heart College. During the course of her career, her artwork evolved from using figurative and religious imagery to incorporating advertising images and slogans, popular song lyrics, biblical verses, and literature. Throughout the '60s, her work became increasingly political, urging viewers to consider poverty, racism, and social injustice. In 1968, she left the order and moved to Boston. After 1970, her work evolved into a sparser, introspective style, influenced by living in a new environment, a secular life, and her battles with cancer. She remained active in social causes until her death in 1986. At the time of her death, she had created almost 800 serigraph editions, thousands of watercolors, and innumerable public and private commissions. (*Corita.Org*)

An extended bio can be found on [this page](#) of the Corita Kent Digital Archive at The Grunwald Center Collection, Hammer Museum, UCLA. It discusses the artistic and thematic structure of Corita's work, and how it increasingly reflected the evolving political and social motifs of the anti-Vietnam War movement, Civil Rights, Women's Rights, and humanitarian crises of her time.

Also see Solange Marcotte's *Addendum, Part 2*, pp. 3-4, "Corita Kent").

Maggie: Sister Magdalen Mary. As portrayed in the play, Maggie was instrumental in developing Corita's career as both an artist and teacher. She fostered Corita's undergraduate and graduate degrees so she could teach art at Immaculate Heart College. She was Corita's artist representative: marketing, promoting, publicizing, distributing, and exhibiting her art through galleries and museums. She also arranged her lecture tours and orchestrated the commissions, such as the Vatican Pavilion at the 1964 World's Fair in New York and the 1965 Christmas display in IBM's window in Manhattan that brought Corita international renown.

From Maggie's [obituary](#) in *The Los Angeles Times*:

Sister Magdalen Mary, whose birth name was Margaret Martin, 85, an expert in folk art and the former chairwoman of fine arts at the now-defunct Immaculate Heart College. The retired educator who held a master's degree in art history from USC, specialized in mosaics and automata, defined as objects of imaginative quality that move mechanically. Her collection at the college, which included many mechanical toys and music boxes, became known as the Gloria Folk Art Galleries--for the Latin phrase "Gloria in excelsis deo"--because she conceived the idea at Christmastime. When her religious order fell into serious financial difficulties, Sister Magdalen Mary parted with the toys, selling the collection piece by piece through Sotheby's auction house in 1968. She spent her life teaching and traveling to study art. For several years she also wrote, edited and published a newsletter on mosaics called the

Irregular Bulletin. After the college closed in 1980, she retired to the San Fernando Valley. On July 17 in Los Angeles.



Maggie (left) and Corita boarding a Pan Am flight for their trip overseas in 1959

Michael: a composite character based on best friends Anita Caspary, formerly Mother Mary Humiliata, Mother General of the Immaculate Heart of Mary Sisters (IHMs) from 1963 to 1970, and Helen Kelley, formerly Sister William, president of Immaculate Heart College from 1963 to 1970. Caspary was the only woman in US Catholic history to hold the positions of mother general of a Catholic order of sisters and president of the ecumenical community that was formed following the order's severance from Catholic hierarchical rule. Both women were authors, speakers, activists, feminists, and transformative figures in the post-Vatican II Church. They resisted Archdiocesan opposition to the Community's position on independent decision-making, leading to significant communal changes. Under their combined leadership, the IHMs relinquished their canonical status in 1970 to form the new Immaculate Heart Community, a group of lay and religious women united in their commitment to social justice and ecumenism.

The Anita Caspary Trust maintains a [website](#) with [biographical information](#) about her, as well as her [relationship with Corita Kent](#) and the [community that grew from the IHMs](#). Anita wrote a book, [Witness to Integrity: The Crisis of the Immaculate Heart Community of California](#), which chronicles the conflict between the IHMs and Cardinal McIntyre that led to the formation of the Immaculate Heart Community. In 2004 the Immaculate Heart Community instituted [Speaking from the Heart](#) - The Anita M. Caspary Lecture Series. The purpose of the series, as described on Caspary's website, was to "bring prominent scholars, educators and activists to Los Angeles, California to share their personal stories and give witness to integrity in their efforts to promote the work of justice and peace".

A tribute to Helen Kelley can be found [here](#).



Mother Mary Humiliata (Anita Caspari) and Sister William (Helen Kelley) in 1966

Cardinal: Cardinal McIntyre. Please see Solange Marcotte's *Addendum, Part 2*, pp. 2-3, "James Francis Aloysius McIntyre".

Viv: a composite character based on Mary Anne Karia, Corita's student, friend and assistant in the 1960s, and Jan Steward, who took her first class with Corita in 1958, became a graphic artist, and cowrote the book, [Learning by Heart: Teachings To Free The Creative Spirit](#) with Corita.

Corita came to live with Karia and her younger brother, Steven Mikulka and his family when she was diagnosed with cancer. Karia and Steven reminisce about Corita in this [audio interview and its transcript](#) as part of WBUR's "[Corita Kent StoryCorps Series](#)".

Jan Steward was interviewed in this [Los Angeles Times article](#) about her relationship with Corita and the process of writing *Learning By Heart* with her. Austin Kleon provides a [tribute](#) to Jan Steward and *Learning by Heart* on his [blog](#).

Dan: Father Dan Berrigan. Please see Solange Marcotte's *Addendum, Part 2*, pp. 2-3, "Daniel Berrigan".

Play title: Early in the play, Maggie asks Corita where she got her name. Corita replies: "Always loved the Sacred Heart. I couldn't be that big, but thought I'd try to be a little heart. That's what Corita means". (See entry for Sacred Heart, pp. 5-7 of this glossary.)

PROLOGUE

Immaculate Heart College: "The Sisters of the Immaculate Heart of Mary (I.H.M.) started this college in 1906 and sustained it until it closed in 1980" (Diane Brewer). See *Addendum, Part 1*, "A Brief History of the Immaculate Heart College" by Solange Marcotte.



Immaculate Heart Order: As defined by Diane Brewer:

The ‘order of nuns who ran Immaculate Heart College’ earned its official title (‘The California Institute of the Sisters of the Most Holy and Immaculate Heart of the Blessed Virgin Mary (IHM)’) when it broke with the motherhouse in Spain in 1924. The IHMs followed the Rule of St. Augustine, principles of religious life that guided their practices in areas such as communal life, prayer, meditation, and chastity. (See *Addendum, Part 1*, “A Brief History of the Immaculate Heart Order” by Solange Marcotte.)

In the mid 1960s, the order included 600 sisters who primarily engaged in teaching in 68 grammar schools, 11 high schools and at Immaculate Heart College.

It was a Pontifical Institute, answerable only to the Pope. But the hierarchy didn't always work out this way in practice.



Largest copyrighted work in the world –150 feet high: a description of the Boston Gas Tank, pictured below. Per Diane Brewer:

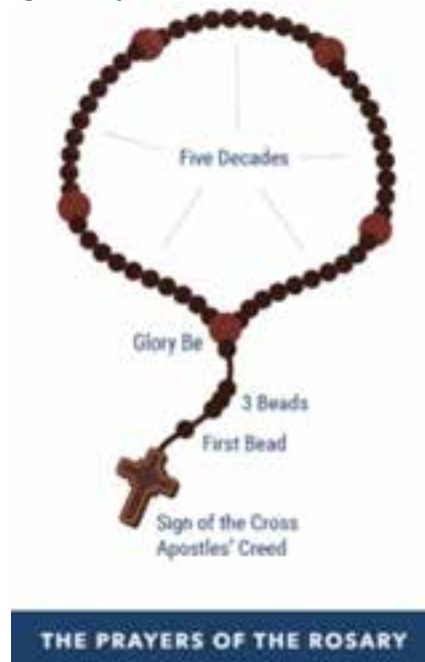
Boston Gas commissioned this work from Carita in 1971, and it became an instant landmark in the Boston skyline until it was torn down in 1992. During the height of the Vietnam War, some claimed Carita had subversively emblazoned the tank with the image of Ho Chi Minh on the left side of the blue stripe, a claim Carita herself denied. Moreover, Irene O'Garden has pointed out that the gestural quality of Carita's work in general would tend to negate such a precisely embedded image in the brush strokes.



Love Stamp: “The U.S. Postal Service commissioned this stamp from Corita in 1985. More than 700 million stamps were sold” (Diane Brewer).



Rosary: from the [Oxford Learners Dictionary](#): “a string of beads that are used by some Roman Catholics for counting prayers as they say them; also, the set of prayers said by Roman Catholics while counting rosary beads”.



The website of the United States Conference of Catholic Bishops offers [a guide for praying the rosary](#). As the individual prayers are said, the corresponding beads are successively held between the thumb and forefinger.

Sacred Heart of Jesus: Soon after they meet, Maggie asks Corita how she got her name. Corita replies that she has “always loved the Sacred Heart”. *Wikipedia’s* definition feels more balanced between the secular and the spiritual than other sources I’ve found:

The Sacred Heart, also known as the Sacred Heart of Jesus or Most Sacred Heart of Jesus (*Cor Jesu Sacratissimum* in Latin), is one of the most widely practised and well-known Catholic devotions, wherein the heart of Jesus is viewed as a symbol of "God's boundless and passionate love for mankind". This devotion to Christ is predominantly used in the Catholic Church, followed by high-church Anglicans, Lutherans and some Western Rite Orthodox. In the Latin Church, the liturgical Solemnity of the Most Sacred Heart of Jesus is celebrated the third Friday after Pentecost. The 12 promises of the Most Sacred Heart of Jesus are also extremely popular. [See below.]

The devotion is especially concerned with what the church deems to be the long-suffering love and compassion of the heart of Christ towards humanity.

EWTN.Com (Eternal Word Television Network, Inc., a Global Catholic Network) has reprinted the [12 promises of the Most Sacred Heart of Jesus](#), which were given by Jesus during private revelations, or messages from God, to Saint Margaret Mary Alacoque (1863–

1899), a German-born nun who belonged to the Order of the Visitation of Holy Mary. The nun received apparitions of Jesus Christ over the course of 18 months, beginning on December 27, 1673.



Sacred Heart of Jesus, oil painting by the Italian artist Pompeo Batoni (1708-1787)
ca1767, Church of the Gesù, Rome



A stained-glass depiction of Christ appearing to St. Margaret Mary Alacoque and showing her His Sacred Heart, St. Francis Xavier Basilica, Vincennes, IN

FranciscanMedia.Org answers the question, “Why the heart?”:

The human heart has long been a symbol of love. At one time, it was viewed as the source of all human activity—intellectual and emotional. It has also metaphorically symbolized the center of things, such as the heart of a relationship or the heart of a city. It could also represent the character of a person, such as describing someone as having a good heart.

The examples could go on. Speaking then of Jesus’ heart carries many varied meanings—all pointing to his very human condition through which his divine love flows.

The Sacred Heart is seen to represent mercy, the charity and sacrifice of Christ, and the unconditional love that Jesus holds for all of humanity. It is easy to see how Corita would be drawn to these qualities and how her life and work embraced them.



A photo of the Art Department of Immaculate Heart College from the time Maggie worked there. The collectibles are hers.



Immaculate Heart College, Hollywood, ca 1950s

For more information, see the following sections of *Addendum, Part 1* by Solange Marcotte:

1. "Corita's Influence on the Order and the College, 1952-1968"
2. "A Brief History of the Immaculate Heart College"
3. "A Brief History of the Immaculate Heart Order"

LPs: "LP" stands for "long play", the RPM of a vinyl record. [*PC Mag Encyclopedia*](#) explains further:

(Long Play) A vinyl recording of music in analog format that rotates at 33 1/3 RPM (for details of the analog method, see vinyl record). Mono LPs were introduced in the late 1940s, and stereo LPs in 1958. Two-channel stereo was accomplished by creating a V groove with left and right channels at 90 degree angles. The "long" play refers to the slower 33.3 RPM compared to 78 RPM records. The slower rotation increased the recording time per side from five minutes on a 78 to a half hour for the LP. Made of shellac resin, 78 records were brittle and easily breakable, but they were the primary music disc from the start of the 20th century until the late 1950s. The vinyl construction of the LP made it a lot more durable. Vinyl was also used for 45 RPM records, which were introduced in the late 1940s.



An ad for the 1940s Wurlitzer 1015 Vinyl Jukebox



1940s Wurlitzer 1015 Vinyl Jukebox



A close-up of the LPs inside the jukebox

In 1950, Maggie would likely have found a jukebox for mono LPs like the one pictured on the previous page, the same one in the advertisement above it on the previous page.

Lent: From [Brittanica.Com](https://www.britannica.com/topic/lent):

Lent, in the Christian church, [is] a period of penitential preparation for Easter. In Western churches it begins on Ash Wednesday, six and a half weeks before Easter, and provides a 40-day period for fasting and abstinence (Sundays are excluded), in imitation of Jesus Christ's fasting in the wilderness before he began his public ministry.

Roman Catholics use "to give up" to describe what they are abstaining from, as Maggie does when she says, "One thing we don't give up for Lent is Coke". It is usually a sweet or a food that they enjoy, so the pinch of sacrifice is felt more keenly.

Gertrude Stein: Maggie finds an LP recording of Gertrude Stein reading her work. Here's a short bio of Stein with accompanying insight by Diane Brewer:

An eccentric author (1874-1946) famous for the salons she hosted as an expatriate in Paris, Stein used slightly varied repetitions, fragments and simplifications to create Cubism in her writing. As they experienced a communal and creative energy with their fellow sisters at Immaculate Heart College, Corita and especially Maggie may very well have connected to the spirit of the salons.

Children! On a reservation!: [Corita.Org's biographical timeline of Corita's life](https://www.corita.org/biographical-timeline-of-corita) notes that in 1944, Corita is assigned by her order to teach primary school in British Columbia. In a [series of interviews conducted by TEI at UCLA](https://www.tei.org/series-of-interviews-conducted-by-tei-at-ucla) from April 6 -20, 1976, Corita says:

In fact, I remember the community opened a house in British Columbia, in which half of the nuns taught regular Canadian children in the elementary school in the city, and the other half taught on an Indian reservation. Everybody was just dying to go, and I wasn't. I thought there must be something wrong with me because I hadn't the slightest desire to go. And then during that first year that that mission had opened, one of the sisters up there became ill, and I was sent up to replace her. All through that whole period of my younger days in religious life, whenever I was changed from one house to another house, I just really hated to leave where I was; and then when I got to the new place, I hated to leave that. But so I did teach in Canada. I taught at the Indian school for about — let's see, I was up there three and a half years, and I think I taught a year and a half there, and the rest of the time at the Canadian school.

Rachmani-No! From Diane Brewer, "Rachmaninoff (1873-1943) [was] The last great Russian Romantic composer".

Craft Horizons Magazine: The American Craft Council, which has a digital archive of the

magazine's issues, describes the collection in their article [*Craft Horizons \(1941-1979\) / American Craft \(1979-1990\) Magazine*](#):

In 1941 the Council began printing a newsletter for members that became the primary tool for reaching a general audience who wanted to stay informed about the craft world. Within a year the unnamed newsletter developed into the magazine Craft Horizons.

The first official issue of Craft Horizons was published in May 1942 with 3,500 copies. The magazine, re-titled American Craft in 1979 became a major voice and leading professional publication. Bi-monthly circulation averaged 40,000 copies by 1979. It continues on as the leading craft publication to this day.



A February 1947 issue of *Craft Horizons*

Wind-up toy drummer from Chinatown: The one below is a vintage 1930s tin litho wind-up drummer boy, made by J Chein.



Give me your prayer book, Sister ... St Ignatius? He's so stern.

I need his rigor, Sister. *IgnatianSpirituality.Com* provides a [biographical page](#) for St. Ignatius Loyola (1491-1556), replete with links to many articles discussing him and his influence on Christians in the present day and the time when he lived. He is best known for founding the Jesuit Order of priests in 1540, also known as the Society of Jesus (SJ). James Martin, SJ, describes Ignatius and the Jesuits in his book, [A Jesuit Off-Broadway](#):

... the Society of Jesus was not created simply to run schools. Its original goal, as articulated by its founder, the Basque lover-turned-soldier-turned-mystic-turned-writer, Saint Ignatius of Loyola, was much broader than that. The fundamental goal of the Jesuits is to 'help souls'.

Ignatius is also known for [The Spiritual Exercises](#), a manual that compiles meditations, prayers, and contemplative practices. He designed it to be used by the clergy during a 30-day retreat of solitude and silence. In recent years, the *Exercises* have been adapted for the laity, both as guided 19- or 30-day retreats as well as a daily practice.

For more information, click these links for an [outline](#) and a [text](#) of the *Spiritual Exercises*.

Ignatius wrote that his *Spiritual Exercises* "have as their purpose the conquest of self and the regulation of one's life in such a way that no decision is made under the influence of any inordinate attachment." (Ron Hansen in [Santa Clara Magazine](#), June 8, 2006) Corita's reference to "rigor" likely refers to this degree of spiritual guidance.



St Ignatius Loyola, ca 1634-50, by Francisco Zurbaran (1598-1662)

A Jesuit Off-Broadway chronicles Father James Martin's involvement with playwright Stephen Adly Guirgis and the cast of [The Last Days of Judas Iscariot](#). His role was to provide insight into the play's theological and historical issues as it developed. He also writes about the long history of theatre practice that began shortly after his order, the Society of Jesus, was founded. For the Jesuits, theatre emerged from Ignatius' encouragement of his priests to use their imagination in prayer. Jesuits were asked to engage in a "composition of place," in which they would imagine themselves in a particular Bible scene during their prayer, immersing themselves in a visual and tactile reality shaped by their imaginations. This directly parallels an actor's development of sense memory, the acting technique wherein the recollection of physical and emotional sensations around a personal experience are "imported" into the inner life of their character to aid in forming truthful emotional responses. It is also similar to acting exercises that help develop a sense of place. In his book, [Companions of Jesuits](#), Joseph F. MacDonnell, SJ, points out that Jesuit theatre naturally emerged from that kind of prayer. Martin writes:

Many of the first members of the Society of Jesus had been students at the University of Paris, where plays and academic celebrations were a part of the curriculum and an integral part of student education. When the Jesuits began founding their own schools, they applied what they had learned in Paris. "From their experience," O'Malley writes, "they saw the enthusiasm thus engendered especially in younger students, and they set about exploiting it for appropriating skills learned in the classroom."

The O'Malley quote comes from his book, [The First Jesuits](#).

I feel that Corita's process and purpose both as an artist and a teacher emerged similarly from an active prayer life that used the tradition of contemplation – Ignatius' name for praying with the imagination – to engage her mind and heart (there's that word again!) and awaken her creativity. She talks of craving contemplation and calls herself a contemplative several times in the play. The first step in Ignatian contemplation is to see, not to think, a practice that Corita advocated for her students and herself. In the play, she tells her class: "Art doesn't come from thinking, but responding. Patience. Stillness. Enter what you see ... Pick a word you love, and use your finder". (See definition for finder on p. 21 of this document.)

Corita's observation that art does not come from thinking but from responding derives directly from Ignatius' guides for contemplation. It is also found in her book, [Learning by Heart: Teachings to free the creative spirit](#). In "[How to Free Your Creative Spirit, According to Sister Corita Kent](#)", her July 7, 2017 article for *Artsy.Net*, Alexxa Gotthardt discusses Corita's book and its approach to teaching: "Kent developed a radical and unprecedented curriculum designed to arouse and embolden her students' creative spirits by looking at the everyday world in new ways". It has been said by many of her friends, fellow nuns, and former students that Corita did not only teach them to see art differently, but she also made them look at *everything* very differently, which carried through their whole lives.

"Ignatius was convinced that God can speak to us as surely through our imagination as

through our thoughts and memories". (Kevin O'Brien, SJ, [The Ignatian Adventure](#)). Immaculate Heart sister Lenore Navarro Dowling said of Corita's art: "She visualized for us what was going on in our spirit" ([Rebel Hearts](#) film). In his May 30, 2017 chapel presentation at LaTourneau University in Longview, Texas, "[Art, Worship, Creation, and Imaginative Engagement](#)," Ken Myers expounds on the connection between creativity and the divine:

Catholic philosopher Josef Pieper has a little book of essays called "Only the Lover Sings"—art and contemplation—only if you love something do you sing about it. Only if you delight in it, do you rejoice in it, and he is talking about the kind of rejoicing that is evident in works of art. He says there that to contemplate means first of all to see, not to think, and he is advocating a contemplative approach to creation so that we can see what it is, and then express what we have seen...a kind of seeing that is receptive and open, and not just accurate. That is the kind of seeing that is practiced by artists, and it is not unlike the tradition of contemplative prayer in the Christian tradition, and that gives us a link between worship and the arts.

When I say the artist perceives creation, I don't just mean trees and birds and colors and sunsets, but I mean all of the components of creation—shapes and sounds and textures—as well as various human activities within creation: the way our bodies inhabit space and time, the way words work with all their intriguing textures and resonances as well as the shape of our inner life—what sorrow feels like or sounds like or looks like. Memory, grief, affection—all of the aspects of nature and human nature have to be attended to lovingly and then reassembled or reconfigured or remixed in some way. Human creativity is not as God's creativity ex nihilo—creation out of nothing—it is creation out of something, and it is a something that God, the God that we worship, has already blessed with meaning. Creation is meaningful revelation, and its revelation can be perceived as we are imaginatively involved with the stuff of creation.

With the guidance of Ignatius and her own divine spark, Corita's art, faith, sense of social justice, and stewardship of her evolving world and its culture were inextricably bound together.

More on Josef Pieper: his aforementioned book, [Only the Lover Sings](#); articles about the book: "[Josef Pieper: Only the Lover Sings](#)"; "[How Bach Will Save Your Soul: German Philosopher Josef Pieper on the Hidden Source of Music's Supreme Power](#)"; and one of his essays, "[Learning How to See Again](#)" from [The Imaginative Conservative](#).

Jesus as the Breck Girl? From Diane Brewer:

Invented in 1936 by a shampoo company · (Breck) in search of an advertising campaign, the Breck Girl countered trends toward modernization and became an icon of traditional values and idealized femininity. Although trademarked as "The Breck Girl," many women actually served as her model in the company's more than 50 year advertising campaign.

Below, on the left is an image of a blue-eyed, blond, Anglicized version of Jesus. In the middle is a 1949 Breck ad, featuring a typical blonde, blue-eyed Breck girl, and on the right is an image of Jesus that was developed by forensic anthropologist Richard Neave from historical evidence and computerized tomography.



According to Kyle Jaeger in his article "[A Scientist Showed Us What Jesus Really Looks Like](#)", published on December 14, 2015, on *Attn.Com*:

Neave is an expert in forensic facial reconstruction, and by taking three Semitic skulls from Israeli archeological sites (near where Jesus is believed to have been born), he was able to use computerized x-ray and ultrasound techniques to construct a model of Jesus' face. Based on anthropological and genetic data, he came up with the image ...

Our Lady: A term used for Jesus' mother, Mary.

wineskins: animal skins sewn up and used to hold wine. Maggie is telling Corita that as an artist and teacher, she and her students could create new visuals of Jesus and his mother that reflect the times they live in and provide people with more relevant imagery. To illustrate her point, Maggie references a 2000-year-old quote from Jesus, found in [Mark 2:22](#): "No one pours new wine into old wineskins. Otherwise, the wine will burst the skins, and both the wine and the wineskins will be ruined. No, they pour new wine into new wineskins".

Mike Nappa's article, "[What Is the Significance of New Wine in New Wineskins?](#)", written for *Christianity.Com* on April 20 of this year, explains the process of making wine and pouring it into wineskins. In a nutshell, in the Israeli culture of Jesus' time and place, clean water was scarce, so wine was the drink at meals. Making wine then is akin to making wine now: grapes are harvested, then, in most cases, spread out in the sun for a few days to increase the sugar content. Afterwards, they are crushed in large stone vats by people trampling them with their bare feet, then finishing the crush by pressing the grapes with a wooden plank weighted with stones. The liquid then ferments in a vat for four days to a

week, at which time it is strained and stored in wineskins to complete fermentation. Nappa writes:

Because new wine continued to ferment and emit gas inside its container, it was therefore crucial for it to be stored in new, supple wineskins. That way, the flexible nature of the wine container would allow it to expand and stay sealed as the fermentation process progressed.

The idea of putting new wine in an old, inflexible wineskin would've been regarded as foolishly wasteful because the old, dried-out wineskin would simply crack and drain out all of the new wine.



A new goatskin wineskin, typical of those used in Jesus' time

USC: University of Southern California, where Corita begins graduate school in 1947. She begins screenprinting near the completion of her master's degree in 1951. (from ["Chronology"](#), *Corita.Org*)

Charles Eames: From Diane Brewer: "Corita studied with designer/architect Charles Eames at USC. He and his wife, Ray became most famous for their design of the mass-producible, but elegant 'Eames Chair'."



A 1940s Eames LCW (Lounge Chair Wood) Lounge Chair

Charles and Ray designed their chair using a technology for molding plywood that they developed before and during WWII.

Sign of the Cross: a Christian sign made in blessing or prayer by tracing a cross from the forehead to the chest and to each shoulder, or in the air. The words from the text, “In the name of the Father and of the Son and of the Holy Ghost. Amen” are spoken successively as the gestures are made. The reforms of Vatican II (see *Addendum Part 1*, “More on Vatican II” by Solange Marcotte) changed “Holy Ghost” to “Holy Spirit”.

[Britannica.Com](https://www.britannica.com/topic/sign-of-the-cross) explains the gesture further and provides its history, and the illustration below shows each gesture and its accompanying phrase.

The Sign of The Cross



1. With your right hand, touch your forehead and pray, "In the name of The Father."



2. Touch the center of your chest and pray, "and of The Son,"



3. Touch your left shoulder and pray, "and of The Holy..."



4. Touch your right shoulder and pray, "Spirit, Amen."

woodcuts: from the website of the [Metropolitan Museum of Art](https://www.metmuseum.org) in New York City:

The oldest form of printmaking, woodcut is a relief process in which knives and other tools are used to carve a design into the surface of a wooden block. The raised areas that remain after the block has been cut are inked and printed, while the recessed areas that are cut away do not retain ink, and will remain blank in the final print.

Corita's early, many-layered silkscreen prints were influenced by the heavy, rough-hewn figures of hand color-washed medieval woodcuts. Her brushstrokes imitated their thick, incised lines and rough surface of the wood. She employed [hatching and crosshatching](#) to replicate the cuts in the surface of the printing block, and her application of color, though more opaque, resembled their hand-colored washes. These techniques can be seen in the illustrations below:



On the left is a [woodcut by Johann Schönsperger](#) for the February 22, 1490, Augsburg edition of *Passio domini Jesu Christi* (*Passion of the Lord Jesus Christ*). Corita's serigraph on the right, "The Lord is With Thee", printed in 1952, shows how she also recreated the woodcutter's "thick contours and parallel lines" and the "hooked and looped lines to accentuate the garments and to suggest a physical presence beneath the folds" described in the notes for the print.

calligraphy: From [Brittanica.Com](#):

the art of beautiful handwriting. The term may derive from the Greek words for 'beauty' (kallos) and 'to write' (graphein). It implies a sure knowledge of the correct form of letters—i.e., the conventional signs by which language can be communicated—and the skill to make them with such ordering of the various parts and harmony of proportions that the experienced, knowledgeable eye will recognize such composition as a work of art. Calligraphic work, as art, need not be legible in the usual sense of the word.

Calligraphy

Our esteemed and beloved playwright, Irene O’Garden, is an ace calligrapher. The home page of her website shows her hand pulling the corner of a cloth that reveals one of her quotes, rendered beautifully in her calligraphy.

Story Circle: the phrase has more than one application, including formalized, guided, tribal and adult versions. In this context, it is a circle formed when participants – usually preschoolers or children in the primary grades – sit cross-legged with their teacher and take turns showing a beloved toy, book, or photograph from home and sharing a story about it.

The Balinese say this: “We have no art. We do everything as well as we can.” From Diane Brewer:

This saying was the motto of the art department at Immaculate Heart. Corita's student, Jan Steward articulates the spirit of this motto in the book she wrote with Corita on capturing the creative spirit: "It is from the Balinese, a culture whose vocabulary does not include the noun art. The guiding philosophy of Balinese life is expressed in active verbs: to dance, to sing, to paint, to play. Art is a noun label and neither the Balinese nor Carita believed that one can live a life of labels, a life already defined. To work, play, see, touch, laugh, cry, build, and use it all—even the painful parts, and survive with style: that's what Corita taught. She taught that art is not something apart from life and living. Her nonstop, red-eye-special assignments tore away at preconceptions, exhausted the self-conscious approach to art and led us finally, open and hopeful, in new directions. She asked that we let happen a personal journey down unfamiliar roads—in pursuit of answers which were, in some ways, less important than the trip. She knew we could encounter terrific surprises along the way, and her job was to make us able to experience and relish them. Living the questions was our job; we were never being *artists*" (Steward 6). Moreover, the "(non) art" of the Balinese (a topic Steward refers to again in her chapter on "Celebration," whether an intensely spectacular cremation ceremony, a trance dance or a shadow puppet performance is a celebration of the connection between human and divine forces in everyday life. The point of such a celebration is not to create something to admire but rather to engage wholeheartedly in the process of establishing that connection.

rules: [The Corita Art Center store has a poster](#) of the Ten Rules. “This poster,” they write, “features the time-tested advice of Corita Kent’s ten rules. In the 1960s Corita created her

ten rules as advice to her Immaculate Heart College students. The words were visually arranged by the calligrapher David Mekelburg and hung in her classroom. In the decades since, this perennial work has gone on to encourage many more creative endeavors". A copy of the poster is below.



You can't create and analyze at once: A Corita Kentism that is one of her core philosophies, but didn't end up on the Ten Rules poster. In the play, Maggie is the originator. She tells Corita at their first meeting, "Less analysis! More thing-making-ness! Art as direct experience!"

Short films by Charles and Ray Eames: Per Diane Brewer:

In addition to their furniture designs, the Eames couple produced more than 100 short films. The first film Corita shows [in an earlier draft of the play] is "Toccata for

Toy Trains,' a film that merges the personalities of different toy trains with equally different styles of music. The second film Corita refers to is called 'Blacktop,' and it's nothing more than soapsuds on asphalt set to the music of Bach.

Don't blink. 'Cause if you do, you'll miss something: From Diane Brewer, "Corita was famous for telling her students not to blink".

Don't you think art starts with how to see? See pp. 10-13 of this glossary.

Art doesn't come from thinking, but responding. Patience. Stillness. Enter what you see. See pp. 10-13 of this glossary.

finder (*empty slide cardboard 2" x 3"*): Artist and author Austin Kleon provides this quote from Corita's and Jan Seward's book, [*Learning by Heart*](#), in his blog entry, "[Learning to see by looking at the world one piece at a time](#)" published Monday, November 5, 2018:

[The finder] is a device, which does the same things as the camera lens or viewfinder. It helps us take things out of context, allows us to see for the sake of seeing, and enhances our quick-looking and decision-making skills.

An instant finder is an empty 35mm slide holder. Or you can make your own by cutting a rectangular hole out of a heavy piece of paper or cardboard—heavy enough so that it won't bend with constant use. You can then view life without being distracted by content. You can make visual decisions—in fact, they are made for you.



One of Corita's students using a finder

Immaculate Mary, our Hearts are on Fire, (etc.) Ave, Ave, Ave Maria: A hymn sung to Mary, Jesus' mother, on any one of the Marian feast days. "Ave Maria" is Latin for "Hail, Mary!", and comes from a prayer to the Virgin Mary (another name for Jesus' mother) that is used in Roman Catholic worship. The first line is adapted from [Luke 1:28](#).

The hymn was originally sung at the Grotto of [Lourdes](#), where Mary was said to appear to a fourteen-year-old miller's daughter, Bernadette Soubiroux, in a series of 18 visions that spanned from February 11 to July 16, 1858.

The lyrics can be found on [WikiSource](#), and a recording of it can be found [here](#).

In nomine Patris et Filio Spiritu Sanctus, Amen: This is the Latin translation of the words of the Sign of the Cross. (See p. 15 of this glossary.) Before the reformations of the Second Vatican Council, or Vatican II, the Roman Catholic Mass and its prayers were done in Latin. Vatican II changed it so the Mass would be spoken in the language of the parishioners attending. Cardinal McIntyre was a conservative Catholic who did not agree with many of the reforms, which would occur later, between 1962 and 1965.

On this Mary's Day, we pray to imitate Our Lady: in devout obedience, in suffering, in sacrifice and servitude: The Cardinal's prayer is his own and does not come from any prayerbook. It contains a subtextual directive for any would-be wayward nuns. Mother Michael's prayer in the scene also has a directive, but it aims for the Cardinal. After the Cardinal entreats "Our Blessed Mother" to "imbue our precious sisters with humility," Michael responds, "And so we pray for all of us, Your Eminence".

*In creative angst, she grabs some ink and throws it on the screen
She pulls the squeegee to obliterate the print. She's about to yank the print off and tear it up, but as she starts to lift it, she finds it much improved.* Corita used the monoprint silkscreen technique to alter the print she did not like. A [YouTube video illustrates the technique](#).

Yes, wow. The LA County show is coming up. Submit this.

So's the State Fair, MAGGIE. The print that won both contests was "The Lord is With Thee", pictured on p. 18 of this glossary. Per Diane Brewer, "Very early in her career (1952), Corita won first prize for a print she submitted to LACMA [LA County Museum]". Michael confirms the two awards in the play when she says, "First place! Both the LA County Museum, and the State Fair! For her second print!"

I thought you were devoted to Ignatius. He says "I will call upon myself insults, as Christ did, instead of honors": The source of this quote is the *Spiritual Exercises of St. Ignatius of Loyola*, and can be found in the meditations for the second week, which is "A Meditation on Two Standards". [A Faith That Does Justice, Inc.](#) explains that the two standards are the Standards of Christ and the Standards of Satan, using a quote from Ignatius to describe the difference:

Let those who follow this path seek to help all, first by attracting them to the highest

spiritual poverty, and should it please the Divine Majesty, and should God deign to choose them for it, even to actual poverty. Secondly, they should lead them to a desire for insults and contempt, for from these spring humility.

Hence, there will be three steps: the first, poverty as opposed to riches; the second, insults or contempt as opposed to the honor of this world; the third, humility as opposed to pride. From these three steps, let them lead people to all other virtues.

Art's not even useful! Sister Sebastian's remarks reflect an attitude towards art that existed long before she spoke them and continue to this day. "[What is Art According to Famous Thinkers Through History](#)" (Elena Martinique for *Widewalls* magazine, June 13, 2016) offers this rejoinder:

Whatever art is, it is inherent to human existence. Dostoevsky wrote: 'Art is as much a need for humanity as eating and drinking. The need for beauty and for creations that embody it is inseparable from humanity and without it man perhaps might not want to live on earth. Man thirsts for beauty, finds and accepts beauty without any conditions but just as it is, simply because it is beauty; and he bows down before it with reverence without asking what use it is and what one can buy with it'. For Nietzsche, 'art is essentially the affirmation, the blessing, and the deification of existence'. Art is a means of coping with the world we live in, our own existence and making sense of it all. American novelist Saul Bellow wrote that 'art has something to do with the achievement of stillness in the midst of chaos'. On the other hand, for Oscar Wilde, 'art is the most intense mode of individualism that the world has known'. Art is also an attempt at immortality, or as French novelist Andre Malraux wrote, 'art is a revolt, a protest against extinction'. Art is all those things and so many others. Transcending a solipsistic view of life, art has the power to relate to the world and each other with more integrity, more curiosity, more wholeheartedness. And by doing so, it makes our lives infinitely rich.

Student Two cuts with an exacto blade: the student is cutting a film or paper stencil. Andrew B. Gardner, author of [The Artist's Silkscreen Manual](#), Grosset & Dunlap, New York, 1976), writes in "Chapter 4: Knife-Cut Stencils":

In any kind of silkscreen printing, a stencil is needed to control where the ink will and will not print on a surface. This creates the intended pattern, design or image.

Stencils are of three kinds: knife-cut, photographic, and resist. This chapter will deal with knife-cut stencil techniques.

For speed and ease of use, nothing surpasses the knife cut stencil, though it can be exceedingly detailed and complex. As the name implies, the stencil is cut with a knife, usually a stencil or frisket knife.

The stencil material itself may be paper, lacquer soluble film, or water-soluble film. The stencil is prepared by cutting and removing those areas that are to be printed.

Prior to printing, the stencil is fastened to the screen in a fixed position. Paper stencils are held in place on the screen by the surface tension of the printing ink. The film stencils are adhered to the screen fabric by melting the film with its particular solvent and embedding it in the screen.

Stencil knives come in several shapes and sizes. Irene has Student Two cutting a stencil with an [X-ACTO® blade](#), generally considered the highest quality. Gardner writes about stencil knives:

One of the most readily available knives is the number one X-Acto with a number 11 or 16 blade. This knife ... has interchangeable blades, and is slightly larger than a pencil. Many people prefer this knife because of its heavier weight. X-Acto also makes a similar knife with a smaller handle.

The cheapest knife is a fixed-blade frisket or stencil knife. The blade is fixed in an aluminum or plastic shaft that is somewhat thinner than a pencil.



The types of stencil knives for use in cutting paper and film stencils are shown above. The most common blades used for stencil-cutting are the X-ACTO #11 and #16 blades, pictured on the following page. The top left is the #16 and the #11 is the third one down on the left.



Like Indonesian dancers: Patty Gallagher, who is eminently suited on many levels to play Corita Kent, also happens to be an accomplished Balinese dancer who offers a course in Balinese dance among those she teaches at the University of California at Santa Cruz (UCSC). She is pictured below as Monkey in [JOURNEY TO THE WEST](#), which played at the Rogue Theatre September 6 through 23, 2012. Among the many hats Patty wears, she is a member of the Resident Acting Ensemble at the Rogue.



Director Cynthia Meier discusses JOURNEY TO THE WEST on its page on [Rogue's website](#):

The story of Journey to the West is well known throughout China and Southeast Asia. It's a story that's been made into countless movies, TV shows, books, paintings, cartoons, and video games. And yet, for those of us in the West, the story is virtually unknown. In seventh century China, a monk named Xuanzang actually made a legendary 17-year trip to India to obtain Buddhist scriptures, which he brought back to the Tang emperor. (Whether he was guided by Guanyin, or accompanied by Monkey, Pig or a reformed cannibal, is anybody's guess!)

Though adaptated from a late sixteenth-century classic Chinese comic novel, Patty's gesture and posture are Balinese dance moves.

Shredded Wheat: a breakfast cereal. You can read all about shredded wheat cereal, its inventor, and history [here](#).



Poverty, obedience or chastity? According to Philip Kosloski, in his October 15, 2012 article "[Why do religious make vows of poverty, chastity, and obedience?](#)" for *Aleteia*:

When men and women are accepted into a religious community, they will typically profess three primary vows of poverty, chastity and obedience (also known as the "evangelical counsels").

He goes on to quote an explanation found in the Apostolic Exhortation, [Vita Consecrata](#), by St. John Paul II:

The three disciples caught up in ecstasy hear the Father's call to listen to Christ, to place all their trust in him, to make him the centre of their lives. The words from on high give new depth to the invitation by which Jesus himself, at the beginning of his public life, called them to follow him, to leave their ordinary lives behind and to enter into a close relationship to him. It is precisely this special grace of intimacy which, in the consecrated life, makes possible and even demands the total gift of self in the profession of the evangelical counsels. The counsels, more than a simple

renunciation, are a specific acceptance of the mystery of Christ, lived within the Church...By professing the evangelical counsels, consecrated persons not only make Christ the whole meaning of their lives but strive to reproduce in themselves, as far as possible, 'that form of life which he, as the Son of God, accepted in entering this world.'

Betty Crocker: Betty Crocker is made-up, like Mr. Peanut and Aunt Jemima, which thankfully was re-branded on June 17, 2020 "to make progress toward racial equality" ([NBCnews.com](https://www.nbcnews.com)).

According to [BettyCrocker.com](https://www.bettycrocker.com), her "story" began in 1921 with a Gold Medal Flour promotion, which attracted "thousands of responses and a flood of questions about baking". The company invented the Betty Crocker name to sign the letters they answered back.

From the letters came radio, cookbooks, television, the Betty Crocker Test Kitchens, and the launch in 1997 of *BettyCrocker.com*. Packaged food mixes bearing the brand hit grocery shelves in 1942, and by April 1945, Betty Crocker "was the second best-known woman in America, followed by First Lady Eleanor Roosevelt".



Betty's image, developed in 1921 for her radio show, has changed seven times over the past century to reflect "the changing fashions of American women"

three dollars: The equivalent value in 2022 is \$33.45. Quite a hefty penalty!

A parish worthy of your name, Jerome! Our sixty-sixth...we open one a month!

McIntyre, who became archbishop in 1948, was widely credited for overseeing the rapid growth of the archdiocese. During his first 15 years, the number of parishes increased from 221 to 297, parochial schools more than doubled from 159 to 327, and pupils tripled from 52,010 to 174, 110. ([LA Times](https://www.latimes.com))

Society for the Propagation of the Faith: The oldest of four Pontifical Mission Societies of the Catholic Church, the Society for the Propagation of the Faith was founded in Lyon, France, in 1822, by Pauline Jaricot. It is an international association coordinating assistance for Catholic missionary priests, brothers, and nuns in mission areas.

(PropagationArchNY.org)

The CARDINAL holds up the card ... A WOMAN CLOTHED WITH THE SUN



A Woman Clothed With the Sun by Corita Kent



Our Lady of Guadalupe

Jimmy Akin wrote an article, "[Revelation 12: Who Is the Woman Clothed with the Sun?](#)" for the National Catholic Register – yes, the same National Catholic Register mentioned in the play – published September 1, 2012. He quotes a passage from Revelation 12:1 and 5, in which St. John sees a great sign in the sky:

And a great portent appeared in heaven, a woman clothed with the sun, with the moon under her feet, and on her head a crown of twelve stars.

She brought forth a male child, one who is to rule all the nations with a rod of iron, but her child was caught up to God and to his throne.

He goes on to say that Pope Benedict XVI, the current pontiff's predecessor, interpreted the

apparition in his book, [Jesus of Nazareth](#):

On the basis of the “corporate personality” model — in keeping with biblical thought — the early Church had no difficulty recognizing in the Woman, on the one hand, Mary herself and, on the other hand, transcending time, the Church, bride and mother, in which the mystery of Mary spreads out into history.

Corita Kent’s interpretation, as pictured on the previous page on the left, shows Mary as the central figure in her print, “A Woman Clothed With the Sun”. Mary fits Michael’s description to the Cardinal as “colorful and joyous” as she holds her infant son. In the center of her later piece, “[mary does laugh](#)” (1964), Corita’s handwriting declares: “Mary does laugh; and she sings and runs and wears bright orange. Today she’d probably do her shopping at the Market Basket” (“[How to Fight the Power with Joy, a Lesson From Corita Kent](#)”).

On the right of “A Woman Clothed With the Sun” is Our Lady of Guadalupe, Mexico’s most popular religious and cultural image, who is modeled after St. John’s vision from Revelations. She is always depicted with the sun’s rays emanating from her body, wearing a crown of twelve stars, with the moon under her feet.

Bing Crosby: Bing Crosby (1903–1977) was “one of America’s most popular entertainers of all time. In 1931, Crosby launched his hugely popular radio show. He soon started starring in films, winning an Academy Award for *Going My Way* in 1944. Throughout much of his career, Crosby dominated the music charts with nearly 300 hit singles to his credit”. ([Biography.Com](#))



He was a devout, practicing Catholic whose output was squeaky clean. He made several Catholic-themed movies, including the Oscar-winning *Going My Way* (1944) and *The Bells of St. Mary's* (1945). “Bing Crosby used his fame and wealth to help friends, acquaintances and strangers in ways both public and nearly invisible”, leveraging “his influence in the film industry to provide work for those on his ‘take care of list’” and “generally did not draw attention to his charitable giving”. ([PBS.org](#)) He founded a charity golf tournament in 1937,

now known as the AT&T Pebble Beach National Pro-Am. One of his earliest donations was to support the defense of the Scottsboro Boys in the infamous trial in Alabama in 1931.

my cathedral ... LA is the center of the world. A thousand Catholics move here every week: After serving 18 months as coadjutor archbishop of New York, “On Feb. 7, 1948, Archbishop McIntyre was transferred to Los Angeles as the eighth occupant of the jurisdiction originally established in 1840 under the title *Ambas Californias*. Shortly after his installation at Los Angeles, Archbishop McIntyre set about to reorganize the archdiocesan curia, to erect a new chancery, and to refurbish Saint Vibiana's Cathedral—all of which he deemed necessary for the efficient management of a jurisdiction encompassing an area of 9,508 square miles with a rapidly increasing Catholic population”.
(Encyclopedia.com)

Monsignors Ginty, Dougherty and Flynn: I found a Father Denis Ginty; a Bishop John Joseph Dougherty; and a Monsignor James B. Flynn: all of whom were American Roman Catholic clergy who served during the Cardinal's tenure.

[Father Denis Ginty](#): An unsavory character if there ever was one, Father Ginty, who served in the Archdiocese of Los Angeles during McIntyre's reign, was accused of sexual abuse of a 10-year-old girl in 1968, a claim that finally reached a settlement after his death. The child was attending Confraternity of Christian Doctrine (CCD) classes through the Church of the Nativity, Ginty's parish in Los Angeles. The abuse took place in a playground near the church. Ironically, one of McIntyre's most fervent missions and notable successes was “widening the scope and influence of the Confraternity of Christian Doctrine”
(Encyclopedia.com).

[Bishop John Joseph Dougherty](#): Not only did he serve during McIntyre's era, but he was also president of Seton Hall University from 1959 to 1969, making it likely that he had been on the Cardinal's radar for some time. Additionally, Dougherty attended two of the four sessions of the Second Vatican Council (1962–1965); McIntyre attended all of them.
(Wikipedia.org)

[Monsignor James B. Flynn](#): Before asking to be transferred to parish work, Monsignor Flynn distinguished himself as a priest social worker at the San Francisco Boys Home, Catholic Social Service, and later as Director of Catholic Charities; McIntyre founded the [Cardinal McIntyre Fund for Charity](#) in 1951 to support “the “neediest of the needy ... for whom no other resources exist.” Father Flynn is also the name of the priest in the play *Doubt*.

John Cage: Much can be learned about John Cage (1912 – 1992), the avant-garde composer and music theorist from his “[Autobiographical Statement](#)” on JohnCage.org.

John Cage is quoted as the originator of Rule 10 in the “Immaculate Heart College Art Department Rules”, aka “The Ten Rules” poster (see pp. 20 and 21 of this glossary), which reads: “We're breaking all the rules. Even our own rules. And how do we do that? By leaving plenty of room for X quantities’ (John Cage)”. In her article “[10 Rules for Students, Teachers, and Life by John Cage and Sister Corita Kent](#)” for *Marginalian.org*, Maria Popova

reveals that the 10 Rules, though authored by Corita, are often attributed to Cage, who popularized them.



John Cage was a major influence in Corita Kent's art practice and teaching methodology, as described by Diane Brewer:

Carita had this to say about the experimental composer: "I know of a record by John Cage where he tells many stories- some long, some short- each one in a minute. The long ones are spoken quickly to fit. The sounds around him while recording are all part of the reading and it helps us to see that each sound in the world can be heard in a new way, or that each square inch of a painting can hold surprises" (Kent and Steward 90).

John Cage's ideas also serve as a foundation for Corita's ideas about art. In the book *Sister Carita*, she refers directly to his idea "about error as the failure to adjust preconception to actuality" (9). For her, the process of creating art is a process of rearranging preconceived views in response to inventions, discoveries, and attitudes and actualizing that rearrangement in the work of art. Therefore, the artist can give fresh significance to an advertising slogan and humanity by rearranging and celebrating the connection between the two: in her art, the child-like wonder in the childish appeal of Wonder bread's slogan becomes intricately connected to the process of growing up without constructing false barriers between ego and/or ideas.

Von Sternberg: "Motion picture director most famous for his film, *The Blue Angel* (1930) starring Marlene Dietrich". (Diane Brewer)

Charles Eames: see pp. 16-17 and 21 in this glossary

Great Men Series: From the November 6, 2019 *Hyperallergic.com* article "[Corita Art Center to Debut Its Great Humans Series with Event Featuring Roxane Gay and Abbi Jacobson](#)"

about the Great Men Series:

While serving as head of the Immaculate Heart College's art department in Los Angeles from 1964–1968, Corita launched "The Great Men Series" featuring leading artists, activists, and scholars, including Charles Eames, John Cage, Daniel Berrigan, Alfred Hitchcock, and Buckminster Fuller who called the evening, "one of the most fundamentally inspiring experiences of my life." Years later, Corita admitted of the title, "we would never call it that now".

Buckminster Fuller: From Diane Brewer:

Architect and engineer Buckminster Fuller, himself responsible for inventing "Bucky Balls," the geodesic domes he thought would solve world homelessness at the turn of the 20th century, was an avid admirer of Corita. When he visited her department Loaves and Fishes [his] life" (Stevens).

Five hundred dollars: \$500 in 1958 is equivalent in purchasing power to about \$5,155.88 today.

Art is a living thing. Living things don't "re-present" the past. Seagulls never turn back into eggs - Tomato plants look nothing like their seeds.

Art must let its former forms subside. God and art present us with the present. Which is what we yearn for - all our faculties absorbed, alive in this unique experience. The delightful and confounding thing in art is that it never happens again! Uniqueness has no rules, and that confounds us. But we can expose ourselves to greatness, and study and absorb it. Then as artists - no - as humans - we can leap creatively. Art is leaping where no one has been. Not always easy and not always fun. But leading to more ease, and more delight. And only God is totally un-nervous.

One of Irene O'Garden's many strengths is to write in Corita's voice while still retaining her own unique, recognizable, mellifluous poet's voice. For this speech of Corita's, Irene told me that the seagulls and tomatoes are her invention, and the rest are taken and assembled from multiple places. She then refashions Corita's words for euphony and rhythm.

To provide an example, Irene shared Corita's essay, "[Art and Beauty in the Life of the Sister](#)," from the anthology, [The Changing Sister](#), edited by Sister M. Charles Borromeo Muckrnhirn CSC (Fides Publishers Notre Dame, Ind. 1966). Corita writes:

Today is a question-making time for man, a time in which we have been forced to notice newly the uniqueness of people and things as they squirm out of categories and definitions. Perhaps some insights about the process of art may be illuminating for this time. The thing about art that delights and confounds us is that it never happens again. This delights us if we have learned how to look because the esthetic experience allows all of our human faculties to be absorbed in the environment of the present and for a while to be fully alive without reflecting, without turning back or looking ahead. Uniqueness confounds us because there are no rules or guides.

There can be no science of the particular. In a sense this confounding is a delight because it puts us in touch with that aspect of reality which is described as uniqueness— the fact that nothing ever happens twice in the same way in every respect.

Today man is impatient in many fields— in theology, as well as the other sciences— with too much definition that compartmentalizes before he knows what there is to be put into compartments. Maybe he wants to understand things better than he at the moment can. He must then take a creative leap that imagines or recognizes the possibility of things that haven't happened before, and then go on to make them come true in the area of making or understanding. The artist-scientist or artist-image-maker is exercising himself in leaping. Art means going in a direction that nobody has ever been before. The artist must possess a kind of endurance to keep it up, a willingness to take risks, to be always not sure (which seems quite reasonable because who is?).

Maybe what distinguishes the artist from the un-artist is un-nervousness or nervousness about change. We all have areas of un-artist and areas of artist in us. And some have so much artist in them that they can not only leap in their own rearranging but can get insights from watching leapers in fields other than their own. Only God is totally un-nervous. In this speedy world of ours when facts are multiplying rapidly and giant rearrangements are happening all around us, it seems dangerous to be made nervous by the new— to want what we can never have, to want things not to be rearranged. It would be better to be able to take the leap, which is to be able not only to live with change and newness but even to help make it.

To read Corita's words, and then hear how Irene couches them for us succinctly – with musicality, discovery, and exuberance, but without sacrificing any of their integrity or humanity, is to witness the art of the poet-playwright, her gift of economy and her formidable skill of imbedding structure with deceptive ease.

tissue paper loaves and fishes: I was unable to find a work of Corita's that fits this description, but I did find a serigraph, *Loaves and Fishes*, by John Swanson, who studied with Corita Kent at Immaculate Heart College. Swanson "makes his home in Los Angeles, California, where he was born in 1938. He paints in oil, watercolor, acrylic and mixed media, and is an independent printmaker of limited edition serigraphs, lithographs and etchings". (Vanderbilt.edu)

"Loaves and Fishes", aka "The feeding of the five thousand" is the only miracle performed by Jesus which is recorded in all four gospels: Matthew 14:13-21, Mark 6:31-44, Luke 9:12-17, and John 6:1-14. "And although there are minor differences in the telling from gospel to gospel, they are all broadly similar on the detail" ("[A Summary and Analysis of the Feeding of the Five Thousand](#)"). Matthew retells the event in Chapter 14, verses 13-18:

When Jesus heard of it, he departed thence by ship into a desert place apart: and when the people had heard thereof, they followed him on foot out of the cities. And Jesus went forth, and saw a great multitude, and was moved with compassion toward them, and he healed their sick. And when it was evening, his disciples came to him, saying, 'This is a desert place, and the time is now past; send the multitude away, that they may go into the villages, and buy themselves victuals'. But Jesus said unto them, 'They need not depart; give ye them to eat'. And they say unto him, 'We have here but five loaves, and two fishes'. He said, 'Bring them hither to me'. And he commanded the multitude to sit down on the grass, and took the five loaves, and the two fishes, and looking up to heaven, he blessed, and brake, and gave the loaves to his disciples, and the disciples to the multitude. And they did all eat, and were filled: and they took up of the fragments that remained twelve baskets full.

The story is regarded as an allegory for God's grace as spiritual "food", not unlike Corita's theme for Mary's Day 1964: "Food: physical and spiritual, political".



Loaves and Fishes by John August Swanson, serigraph print, 2003

Irregular Bulletin: Archive.org describes the *irregular bulletin*:

There were a total number of nine Irregular Bulletin issues, which were published and numbered irregularly (#1, #2, #4, #6, #8, #13, #14, #50 and the Last Irregular

Bulletin, which was unnumbered). Published intermittently by the Art Department of the Immaculate Heart College between 1956 through 1963, the Irregular Bulletin was a newsletter that announced the various activities and accomplishments of the students and faculty, including renowned artist, Corita Kent, who was head of the art department at IHC. Initially comprised of a few pages of printed paper announcing departmental news, the bulletin quickly evolved into a more extended publication, with a distinct graphic style that in many ways presaged the formation of contemporary zines. In later issues, the bulletins were printed by Rapid Blue Print Company, a local printer in Los Angeles, and filled with abundant photography and reproductions of artworks by faculty and students. The publications also included documentation of notable Los Angeles figures that visited and/or lectured at the school including: Charles & Ray Eames; Buckminster Fuller, and John Cage. The bulletins also included course descriptions for upcoming school years and also featured local Los Angeles gallery and museum exhibition listings, press clippings related to the arts and humanities, and notable local current events as well as advertisements for local businesses. Edited by Sister Magdalen Mary, the bulletin became highly regarded for its innovative presentation and was collected and purchased by individuals and institutions outside the school.

Diane Brewer adds: "Maggie did, in fact, do this bulletin, and she included a lot of Carita's photographs. Irene O'Garden points out that it probably drove Corita crazy with its pasted together, haphazard feel".

The film, [Inside the irregular bulletin](#), which shows many examples of the publication, is posted on [Corita Art Center's tumblr](#), accompanied by this description:

Published intermittently by the Immaculate Heart College art department from 1956 - 1963, the "irregular bulletin" was a newsletter edited by the inimitable Sister Magdalen Mary, announcing the various activities and accomplishments of the students and faculty, including Corita, who succeeded Sister Magdalen Mary as head of the art department. So what was it, you ask? The "irregular bulletin" was initially comprised of a few pages of printed paper announcing departmental news, but it then quickly evolved into a longer and broader publication, with a distinct graphic style that in many ways presaged the formation of contemporary zines.

The Spring 1959 "irregular bulletin no. 14" can be found [here](#) in its entirety. "The Last Irregular Bulletin (unnumbered)" from December 1963 can be found [here](#). The bulk of the issue contains the entire reproduction of *Mosaics for Everyone (Enlarged Edition)* by Sister Magdalen Mary. A lovely photo of her can be found on p. 7.

A nun astride a camel: the photo that so offended Cardinal McIntyre is on the following page.



Corita and Maggie while traveling in Egypt in 1959

Conception Abbey Press: Conception Abbey is a Benedictine monastery located in northwest Missouri, which was founded from the Swiss monastery Engelberg Abbey in 1873. (ConceptionAbbey.org). One of the main endeavors of the Abbey has been The Printery House. It began as an in-house publication effort in the 1930s, would expand to become Conception Abbey Press in the 1950s, and then would change its name to The Printery House in 1973. It is noted for its calligraphy and artwork for the stationery they create and distribute. (Wikipedia.com)

“If I reveal the defect of another, I make known my own defect.” This is from the *Spiritual Exercises of St. Ignatius of Loyola* (see pp. 11-14 of this glossary), in the “General Examen of Conscience” section. It paraphrases the following entry, which can be found under the subheading “Word”: “Nothing must be said to injure another’s character or to find fault, because if I reveal a mortal sin that is not public, I sin mortally; if a venial sin, venially; and if a defect, I show a defect of my own”.

Henry Miller: “Henry Miller, (born Dec. 26, 1891, New York City—died June 7, 1980, Pacific Palisades, Calif., U.S.), U.S. writer and perennial Bohemian whose autobiographical novels achieve a candour—particularly about sex—that made them a liberating influence in mid-20th-century literature. He is also notable for a free and easy American style and a gift for comedy that springs from his willingness to admit to feelings others conceal and an almost eager acceptance of the bad along with the good. Because of their sexual frankness, his major works were banned in Britain and the United States until the 1960s, but they were widely known earlier from copies smuggled in from France”. (Brittanica.com)

Hans Kung: Hans Küng (1928-2021) was “a Roman Catholic theologian and priest whose brilliantly disputatious, lucidly expressed thoughts in more than 50 books and countless speeches advanced ecumenism ... provoked the Vatican to censure him”. (NYTimes.com)

He [Cardinal McIntyre] then insisted The Immaculate Heart Trio revoke their Capitol Records contract - “heathens”: From AnitaCaspary.com:

The Immaculate Heart of Mary Sisters and Immaculate Heart College gained international attention for their Art Department and the artwork of Sister Mary Corita Kent, but the Music Department achieved distinction as well. The Zeyen sisters, Sisters Mary Denis, Mary Mark, and Mary Anthony, pictured [on the following page], were teachers and concert artists. They released three albums with Capitol Records.



More on the Trio can be found on this page and others in [The Catholic News Archive](http://TheCatholicNewsArchive).

His Nibs: an informal noun, “a mock title used to refer to a self-important man, especially one in authority”. (*Oxford Dictionary*)

The Holy Father wants religious orders to get with the twentieth century before it’s over. I want a rigorous examination of our Rule before this summer’s Chapter, with an eye to update.

Change the habit?

And work and prayer and convent governance: Pope John XXIII is the Holy Father Michael quotes (see *Addendum Part 1*, “More on Vatican II” by Solange Marcotte). Cardinal McIntyre objected to the updates Michael is looking to initiate. He was a rigorous participant in Vatican II, as described in his profile on Encyclopedia.com, serving as a kind of devil’s advocate:

In addition to serving a significant role in the central preparatory commission for Vatican Council II, the cardinal attended all the sessions of the council and was active in its deliberation. He made six oral interventions. In the first session, he raised the question of infants dying without baptism, a topic, he noted, that was not treated in any of the schemas. In later interventions he spoke in favor of the original schema on divine revelation, argued for the continued use of Latin, opposed changes in the Mass, and spoke against giving juridical status to episcopal conferences. Nonetheless, a national survey published by America in 1966, revealed that the archdiocese of Los Angeles was far ahead of other American jurisdictions in heeding the suggestions and spirit of Vatican Council II.

The Vatican Pavilion at the World's Fair! Forty feet of mural! Corita designed the 4' x 40' Beatitudes Wall for the Vatican Pavilion of the New York World's Fair in 1964.



Another uterine infection? Need another D & C? From "[Corita Kent, American Printmaker and Pop Artist](#)": "By the mid-1970s, Kent was approaching her sixties and suffering with her first diagnosis of cancer in 1974 ... By 1977, both herself and her dear friend Sister Mary Catherine were suffering from cancer; Mary Catherine died two years later in 1979 ... In 1977, Kent was diagnosed with cancer for a second time but carried on working. However, by 1986, cancer was found to have spread to her liver. In September of 1986, she passed away at age 67".

IBM's commissioning a Christmas window in New York: "[By the Power of Signs and Wonders: Corita Kent, IBM, and Political Design](#)", an essay by Julia Bryan-Wilson found in the anthology [Corita Kent and the Language of Pop](#), edited by Susan Dackerman, describes the window Corita made for IBM:

In 1965, Corita Kent received an invitation from IBM to create a holiday display in the storefront windows of their Product Display Center at the corner of 57th Street and Madison Avenue in New York. Kent turned the commission into a project for her lettering and design course at Immaculate Heart College, and the twenty-two students in the class worked collaboratively during the term to produce an installation that would be both eye-catching and meaningful to passers-by at the bustling intersection. They focused on the phrase “peace on earth,” a sentiment to often uttered on Christmas cards that it can register as a hollow platitude, though it had recently been the topic of a stirring encyclical issued by Pope John XXIII that touched on human rights, economic justice and Cold War disarmament. Through its stark juxtaposition of news photographs and judicious use of quotations, the IBM display fleshed out the concept of “peace” within the context of the specific conditions of 1965, including social unrest, civil rights, and an escalating war in Vietnam.

Under the subheadings of Peace, Alive, Explosive, and Propaganda, Bryan-Wilson describes the design, construction, interpretations, implications, and impact of the piece.





A video about the window can be seen [here](#).

Nieman Marcus giftwrap: Irene provided four scans from the cards reproduced from the original designs of the giftwrap. The lighting appears uneven because they were printed on silver foil. Irene remembers the one below, “Unfailing Treasure of Love”, most vividly.



Papal Countess: Per Diane Brewer:

The Catholic Church, through the Pope, periodically bestows gifts of nobility on people of (primarily financial) merit. When Joseph P. Kennedy went to Pope Pius XII's coronation in 1939, the Pope anointed him a member of the Knight Grand Cross of the Order of Pius IX. At the same time, he appointed Kennedy's wife, Rose, a "papal countess." Rose died in 1995, and, given the connection between Corita and the Kennedy family, it is possible she was Corita's benefactor in this case?

Here's an [article about Rose Kennedy's appointment as Papal Countess](#).

"Summer of Love": [Author Bill Petro](#) published a four-part series on [his blog](#) in June 2022 about the Summer of Love. In "[History of the Summer of Love — 1967: Part 1 – Sex, Drugs, and Rock & Roll](#)". A native San Franciscan, he provides this overview:

The Summer of Love was fifty-five years ago, the Summer of 1967, with its epicenter in San Francisco's Haight-Ashbury neighborhood. It was a summer of sex, drugs, and rock & roll. Both San Francisco and Liverpool celebrated 30-year anniversaries in 1997. While not limited to San Francisco — New York and London were involved — no other city but San Francisco attracted almost 100,000 young people who converged on the Haight-Ashbury neighborhood near San Francisco's Golden Gate Park. This mood was captured at the time by the hit single by Scott McKenzie, "San Francisco (Be Sure to Wear Some Flowers in Your Hair)," with its lyric:

*For those who come to San Francisco
Be sure to wear some flowers in your hair
If you come to San Francisco
Summertime will be a love-in there*

It was a special time, just one Summer. Ironically, the song was written by John Phillips of The Mamas & The Papas to promote the June 1967 Monterey International Pop Festival.

In the following year, both Robert Kennedy and Martin Luther King, Jr. would be assassinated. Woodstock was still two years away. But at the time, there had never been anything quite like it.

Petro's series is quite informative. His other articles are [Part 2: Sex](#); [Part 3: Drugs](#); and [Part 4: Rock and Roll](#).

"happening": "event that combined elements of painting, poetry, music, dance, and theatre and staged them as a live action". ([Brittanica.com](#))

sweet as mimeograph: a duplicating machine which produces copies from a stencil, now superseded by the photocopier. (*Oxford Dictionary*)

Maggie is referring to the sickly-sweet smell that is characteristic of the printing ink used in the machine.

Bing Crosby: see p. 30 of this glossary

This sacred day, we lift the common stuff - like groceries, grocery signs, out of the every day to celebrate them. When we put them back, they will be signs for us, of all our neighbors' needs, and our responsibility.

If Mary were alive, she'd grocery shop! My latest print says she's "The juiciest tomato of them all!": In his article, "[How to Fight the Power with Joy, a Lesson From Corita Kent](#)", which was published on April 16th, 2019 in AIGA's *Eye on Design* Magazine, Theo Inglis wrote about Mary's Day and Corita's print:

Kent's detractors, of course, were horrified by these unconventional parades. The 1964 parade's partial focus on food—which in the words of Marcia Petty, helped to “re-establish the fact that the ordinary is beautiful”—would lead to Kent's most controversial screenprint: the juiciest tomato of all (1964). It included the text “Mary mother is the juiciest tomato of all,” a reference to a letter from her friend Sam Eisenstein, who had repurposed the phrase from a Del Monte tin of tomatoes in his description of the parade. Kent intended for the allusion of Mary as a tomato to be an exuberant affirmation of her glory, perfection, beauty, and ability to give spiritual nourishment. But to Cardinal McIntyre, it was sacrilegious, its unintended sexual connotations an affront. He banned it from being shown publicly.

Of Sam Eisenstein, Diane Brewer writes: “A novelist and essayist close to Corita (until she cut him off), Eisenstein's lasciviousness was (is) rather ‘juicy’”.

"I live on silkscreen ink and holy water and dance on the head of a pin." Diane Brewer notes “Irene O'Garden's poetic sensibility ...”

Dancing on the head of a pin, according to [YourDictionary.com](#), is a metaphor. “The subject of arcane intellectual speculation”, it is “used as an example subject of enquiry the pursuit of which is of no value”, and “alludes to the theological question ‘How many angels can dance on the head of a pin?’ — a question cited to debunk mediaeval angelology in particular and scholasticism in general. Since angels are non-corporeal and do not occupy space, an infinite number of them could be present at a single point in space simultaneously”.

ACT II

Society for the Propagation of the Faith: According to the [Pontifical Mission Societies of Boston Website](#):

Through the prayers and offerings from Catholics worldwide, The Propagation of the Faith is building Church communities in Africa, Asia, the Pacific Islands, and remote area of Latin America. This includes aiding the work of religious communities in education, health care, and social services; supporting educational programs for lay catechists; and giving a helping hand to small Catholic communities determined to plant themselves firmly and be a witness to our faith in mission territories.

They provide support for Catholic missionaries and missionary organizations.

Mary's proper veneration was established at the Hollywood Bowl by us in 1948: with hymns and rosaries; and a hundred thousand people on their knees: This line refers to the tradition of the 'Mary's Hour' devotional service, which was begun by Cardinal McIntyre in 1948 at the Hollywood Bowl. The Los Angeles Times Article ['Rosary Bowl' seeks to revive a once-vibrant tradition](#), says the celebration "drew its largest audience, about 100,000, to the Coliseum in 1954."



Image from [calisphere.org](#), Mary's Hour ceremony 1954

cycle of novenas: The Catholicmatch article [What Is A Novena Prayer? Definition and How To Pray A Catholic Novena](#) says in simplest terms, a novena is

[A prayer] said over a continuous length of days for a special intention." The traditional length of a novena is nine days, but this may be amended based on circumstance, and the needs of the individual or group praying. There are a number of novena prayers written for different occasions and purposes (including penance

of course). In this instance, the Cardinal is demanding that the sisters commit to a year of daily novena prayers as penance for their actions.

Papal Countess: As defined by Diane Brewer:

The Catholic Church, through the Pope, periodically bestows gifts of nobility on people of (primarily financial) merit. When Joseph P. Kennedy went to Pope Pius XII's coronation in 1939, the Pope anointed him a member of the Knight Grand Cross of the Order of Pius IX. At the same time, he appointed Kennedy's wife, Rose, a "papal countess." Rose died in 1995, and, given the connection between Corita and the Kennedy family, it is possible she was Corita's benefactor in this case?

automata: As defined by Diane Brewer: Mechanical Statues



Image from Christie's article [Mechanical miracles: The rise of the automaton](#)

mosaics: According to [Brittanica.com](#), mosaic art is:

[The] decoration of a surface with designs made up of closely set, usually variously coloured, small pieces of material such as stone, mineral, glass, tile, or shell. Unlike inlay, in which the pieces to be applied are set into a surface that has been hollowed out to receive the design, mosaic pieces are applied onto a surface that has been prepared with an adhesive. Mosaic also differs from inlay in the size of its components.



Image from Rachel Rodi Mosaics [website](#)

Folk Art: Also from [Brittanica.com](#):

[Folk art is a] predominantly functional or utilitarian visual art created by hand (or with limited mechanical facilities) for use by the maker or a small circumscribed group and containing an element of retention—the prolonged survival of tradition. Folk art is the creative expression of the human struggle toward civilization within a particular environment through the production of useful but aesthetic buildings and objects.]

Father Daniel Berrigan: *See Solange Marcotte's Addendum, Part II*

For further reference:

<https://onbeing.org/blog/the-saint-i-never-met-daniel-berrigan/>

IBM Christmas window: In 1965, Corita Kent used the phrase “Peace on Earth” to anchor the Christmas window display IBM commissioned her to create. She enlisted the semester-long help of the 22 students in her lettering and design class. The phrase had recently been used by Pope John XXIII to discuss issues of economic justice, human rights, and the cold war. Corita’s display magnified the dissonance between the state of the world and the phrase so often used during the holidays. She did eventually have to change her display, as she plans to do in this scene.

See <https://arthistory.berkeley.edu/wp-content/uploads/2020/04/37-jbw-by-the-power-of-signs-and-wonders.pdf#page=1&zoom=90,847,717> for more details on the window and its impact.

JFK: John F. Kennedy was born on May 29th, 1917. According to the White House [website](#): [He] was the 35th President of the United States (1961-1963), the youngest man elected to the office. On November 22, 1963, when he was hardly past his first thousand days in office, JFK was assassinated in Dallas, Texas, becoming also the youngest President to die.



At the end of Scene 14, on p. 40 of *Little Heart*, we hear the “*Sound of Gunshot.*” This stage direction represents JFK’s assassination.

Dag Hammerskjold: From un.org:

Dag Hjalmar Agne Carl Hammarskjöld was Secretary-General of the United Nations from 10 April 1953 until 18 September 1961 when he died in a plane crash while on a peace mission in the Congo. He was born on 29 July 1905 in Jonköping in south-central Sweden. The fourth son of Hjalmar Hammarskjöld, Prime Minister of Sweden during World War I...



Hammerskjold was a pacifist and a renowned diplomat. You can find direct quotes here: https://www.goodreads.com/author/quotes/946904.Dag_Hammarskjold

Pope John the Twenty-Third: From [Wikipedia](#):

Pope John XXIII ([Latin](#): *Ioannes XXIII*; [Italian](#): *Giovanni XXIII*; ^[a] born **Angelo Giuseppe Roncalli**, Italian: [\[ˈandʒelo dʒuˈzɛppe ronˈkalli\]](#); 25 November 1881 – 3 June 1963) was head of the [Catholic Church](#) and sovereign of the [Vatican City State](#) from 28 October 1958 until his death in June 1963. ...He was ordained to the [priesthood](#) on 10 August 1904 and served in a number of posts, as [nuncio](#) in [France](#) and a delegate to [Bulgaria](#), [Greece](#) and [Turkey](#). In a [consistory](#) on 12 January 1953 [Pope Pius XII](#) made Roncalli a cardinal as the Cardinal-Priest of [Santa Prisca](#) in addition to naming him as the [Patriarch of Venice](#). Roncalli was unexpectedly elected [pope](#) on 28 October 1958 at age 76 after 11 ballots. Pope John XXIII surprised those who expected him to be a caretaker pope by calling the historic [Second Vatican Council](#) (1962–1965), the first session opening on 11 October 1962.

John XXIII made many passionate speeches during his pontificate. His views on equality were summed up in his statement, "We were all made in God's image, and thus, we are all Godly alike.

More details about the Second Vatican Council can be found in Solange Marcotte's Addendum Part 1, "More on Vatican II."

A detailed biography of Pope John the Twenty-Third can be found here: https://www.vatican.va/content/john-xxiii/en/biography/documents/hf_j-xxiii_bio_16071997_biography.html

war in Viet Nam: From the [History Channel](#) website:

The Vietnam War pitted communist North Vietnam and the Viet Cong: against South Vietnam and the United States. The war ended when U.S. forces withdrew in 1973 and Vietnam unified under Communist control two years later.

The war was largely protested in the United States. US involvement was seen as unjust and unnecessary by many political activists, including Daniel Berrigan and Corita Kent. The use of chemicals such as Agent Orange was particularly brutal, and American citizens were more aware of the violence as the cultural focus of the country shifted in favor of peace. The Anti-Vietnam War Movement was particularly widespread among young hippies and liberals of the 1960's and early 70's. The draft was also reinstated in 1969, which added to the weight of unnecessary death already being felt so deeply by US citizens. Daniel Berrigan committed some of his most radical acts in protest of the Vietnam War (See Solange Marcotte's *Addendum Part 2, "Daniel Berrigan"*), and Corita created work like this:



Images from Corita.org

that lad who set himself on fire last week at the United Nations Plaza: From The History Channel website:

In the second such antiwar incident within a week, Roger Allen LaPorte, a 22-year-old member of the Catholic Worker movement, immolates himself in front of the United Nations headquarters in New York. Before dying the next day, LaPorte declared, "I'm against wars, all wars. I did this as a religious act." LaPorte's act of protest followed that of Norman Morrison, a 32-year-old Quaker from Baltimore, who immolated himself in front of the Pentagon on November 2.

Daniel Berrigan committed some radical acts in protest of war, but he held a deep reverence and appreciation for life (See Solange Marcotte's Addendum Part 2, "Daniel Berrigan"). An event such as immolation —setting one's self on fire— probably would have made a particular impact on this man, who spent his life desperately trying to stop people from destroying life in all its forms. I imagine it would have been especially wounding to witness such violence in the name of the God and the cause Berrigan held so dearly.

interfaith alliance we've created: Clergy and Laity Concerned: In this line, Dan refers to the organization Clergy and Laity Concerned. The group was founded in 1965 in response to the Vietnam War, and was originally called Clergy and Laity Concerned About Vietnam. The organization worked in opposition to the war, and after it was over, amended its title and continued to fight for human rights in other ways. Over the years, they have partnered

with the American Friends Service Committee among other groups in pursuit of their humanitarian mission.

For further information on Clergy and Laity Concerned, visit: <https://africanactivist.msu.edu/organization/210-813-739/> and <https://kinginstitute.stanford.edu/encyclopedia/clergy-and-laymen-concerned-about-vietnam-calcv>

hope: Hope was a cornerstone of Berrigan's belief system. He is quoted in *The Geography of Faith: Underground Conversations on Religious, Political & Social Change* :

"You know, I don't at all hesitate to be a bit utopian about all this because I think hope is itself an act, a very big leap, which in a sense defies the grim facts always about us and opens up new ways of thinking about things."

For more quotes from Daniel Berrigan, visit https://www.goodreads.com/author/quotes/81268.Daniel_Berrigan

Hope to see the face of one starved man when the bread arrives at last: This line is in reference to a direct quote from Daniel Berrigan:

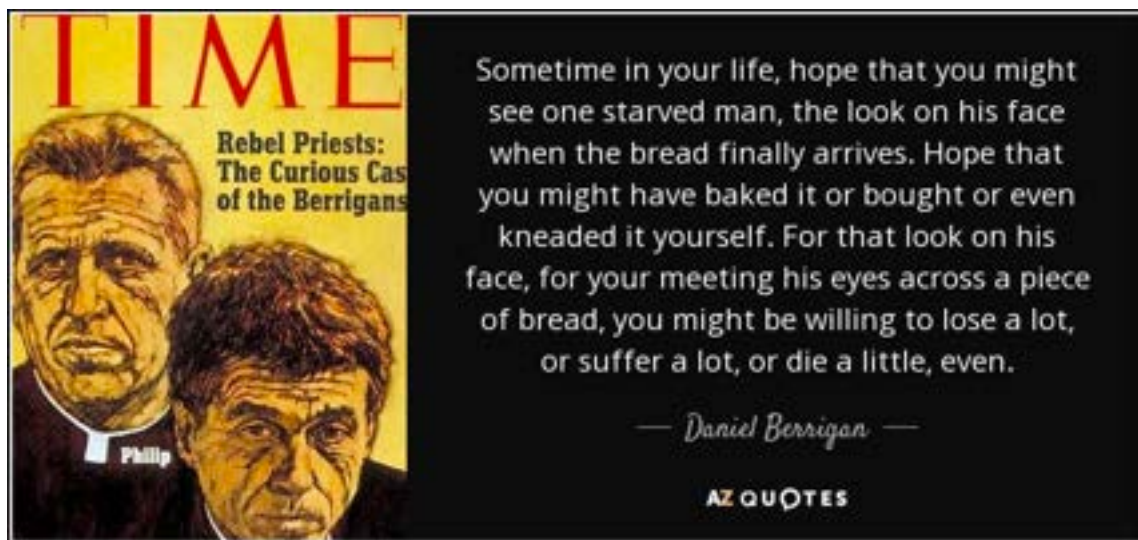


Image from azquotes.com

or die a little, even: This line (a continuation of the one based on the quote above), spoken by Dan, is a reference to "dying unto self," a concept of Christianity and especially Catholicism. It is an expression of rebirth and commitment to faith. Gotquestions.org says this about the phrase, and how it relates to baptism:

Dying to self is never portrayed in Scripture as something optional in the Christian life. It is the reality of the new birth; no one can come to Christ unless he is willing to see his old life crucified with Christ and begin to live anew in obedience to Him.

Bibleref.com takes it one step further in their analysis of “Romans 14:8, NIV: If we live, we live for the Lord; and if we die, we die for the Lord. So, whether we live or die, we belong to the Lord.”:

The previous verse declared that nobody who is in Christ lives and dies to him or herself. Born-again, saved Christians no longer exist to serve our own agenda. We cannot claim the right to follow our own path to our own goals. Rather, Christ redeemed us, meaning that He paid for us. We have been bought with a price (1 Corinthians 6:19–20 [“Do you not know that your bodies are temples of the Holy Spirit, who is in you, whom you have received from God? You are not your own” Biblegateway.com]). Or, as Paul puts it here, we live to the Lord and, eventually, we die to the Lord. Whether living or dead, the Lord owns us.

St. Joan, under banners:



Jeanne-darc.info quote's Joan of Arc describing her banner “in her own words,” and provides an explanation of its significance:

I had a standard whose field was sown with lilies. There was a figure of Christ holding the world and on each side of Him was an angel. It was made of a white fabric called “boucassin”. Written above: Jhesus Maria, as it seems to me, and it was fringed in silk.

....Banner: A knight who led a significant number of troops into battle was entitled to carry a banner. This banner, emblazoned with his device or a badge or a recognizable symbol, was useful for rallying troops in the confusion of battle. The form of the banner was largely dependent upon the rank of the knight and size of his contingent.

Knights with small household units, called lances or on their own typically bore a small triangular pennant rather than a banner. Knights with larger groups were known as

knights banneret, a rank that seems to have been vaguely formalized during the 14th century.

Jeanne's battle standard was made from a material called Buckram, similar to an artist's canvas with a silken fringe. It measured 3 feet high by 12 feet long.

The website has more from Joan of Arc herself, as well as a more detailed analysis of her banners, if you have further curiosities.

canonical: In her line "...The Cardinal's arriving with a team for a canonical!" Sister Michael refers to canonical visitations which became increasingly frequent and invasive in nature as the IHM sisters implemented changes sanctioned by Vatican II (See Solange Marcotte's *Addendum, Part I, "More on Vatican II"*). Michael goes on to accurately illustrate the severity of the IHM sisters' experience: "These visits are supposed to come just once in five years and just be a pious chat with just one priest. Our second in six months..."

hobnail: According to [Wikipedia](http://en.wikipedia.org/wiki/Hobnail) (which also provided the image below): "[A] **hobnail** is a short nail with a thick head used to increase the durability of boot soles." The word also has a long military history extending back to the Roman Empire. More information about the military history of hobnails can be found at <http://historyofboots.blogspot.com/2009/07/military-boots.html>. In this case, when Dan refers to the "hobnails of oppression," he uses the metaphor of the hobnail to name the canonical review as a weapon the church is using to secure their power and control over the sisters.



Image from [Wikipedia](http://en.wikipedia.org/wiki/Hobnail)

Corita's book jacket designs for Daniel Berrigan: The cover art on many of Berrigan's books lacks an explicit credit. I have provided below a list of books that are credited to

Corita, and some that are not credited to her but look like her work, labeled accordingly. This list may not be exhaustive.

“They Call Us Dead Men” Published: 1966

“Consequences: Truth and...” Published January 1, 1967

“Footnotes and Headlines,” (Written by Corita Kent with a forward by Daniel Berrigan)
Published January 1, 1967 — Uncredited

“Night Flight to Hanoi” Published January 1, 1968

“No Bars to Manhood” Published 1970

“The Trial of the Catonsville Nine” Published 1970

“Trial Poems” Published 1970 — Uncredited

“Love, Love at the End” Published January 1, 1971

“The Dark Night of Resistance” Published 1971

“America is Hard to Find” Published 1972 — Uncredited

“No One Walks Water” Published 1977

Here are some images of a few of the covers:



Images of book jackets, and artistic credits from crystalmoody.com and abebooks.com

James Joyce: From Britannica:

James Joyce, in full **James Augustine Aloysius Joyce**, (born February 2, 1882, Dublin, Ireland—died January 13, 1941, Zürich, Switzerland), Irish novelist noted for his experimental use of language and exploration of new literary methods in such large works of fiction as Ulysses (1922) and Finnegans Wake (1939).

Ulysses: This is one of James Joyce’s most famous books. Published in 1922, it is still taught in schools today. According to the Britannica article linked under the book’s title above:

Stylistically dense and exhilarating, it is generally regarded as a masterpiece and has been the subject of numerous volumes of commentary and analysis. The novel is constructed as a modern parallel to Homer’s Odyssey.

dispensation of my vows: See Solange Marcotte's *Addendum, Part 1, "A Note on the Dispensation of Vows"*

Cardinal: We charge the ... : From Diane Brewer:

According to this article [[California Nuns Fight for a Modern Way of Life](#) in the NYT], the list of changes the IHM nuns gave to Cardinal McIntyre included their desire to wear modern habits, use their own names, and, in some cases, pursue talents other than their traditional vocations of teaching and nursing.

These changes were implemented as the IHM sisters' response to Vatican II (See Solange Marcotte's *Addendum, Part 1, "More on Vatican II"*), but were not supported by Cardinal McIntyre and therefore put the sisters in the crosshairs of the Archdiocese of Los Angeles.

Canon Law: From [Britannica.com](#) :

"[A] body of laws made within certain Christian churches ... by lawful [ecclesiastical](#) authority for the government both of the whole church and parts thereof and of the behaviour and actions of individuals. In a wider sense the term includes precepts of divine law, natural or positive, incorporated in the [canonical](#) collections and codes."

The Sacred Congregation for Religious: According to [Vatican.va](#):

The Congregation is responsible for everything which concerns institutes of consecrated life (orders and religious congregations, both of men and of women, secular institutes) and societies of apostolic life regarding their government, discipline, studies, goods, rights, and privileges. It is competent also for matters regarding the eremitical life, consecrated virgins and their related associations, and new forms of consecrated life. Its competence extends to all aspects of consecrated life: Christian life, religious life, clerical life; the relationship is of a personal character and has no territorial limits; certain determined questions of their members, however, are remanded to the competence of other Congregations. This Congregation also can dispense those who are subject to it from the common law.

***They Call Us Dead Men* by Dan Berrigan:** This is the title of one of Berrigan's books (see the images of book covers designed above). Published by MacMillan in 1966.

From the back of the book jacket (2009 reprint):

"They call us dead men, and we live," wrote St. Paul. Berrigan's immersion into Pauline theology has allowed him to present his deepest concerns for the Church's role in the world. Knowing that the Church can not live in retreat from life, he illuminates the implications of the "Triple Revolution"-race, peace, and technology-for committed Christians who wish to see true renewal within ecclesial life.
—From the Introduction by William Stringfellow

modified habit: Diane Brewer dates the modernization of the nun's habits at 1965. For more detail about why the habits were modernized, see Solange Marcotte's Addendum, Part 1, "More on Vatican II," and the entry for "Cardinal: We charge the ..." above.

The Art Directors Club: The [Free Dictionary](#) says the ADC is:

A professional organization for [art directors](#), graphic designers and visual communication specialists. It hosts educational, networking and other events, and it provides scholarships for aspiring professionals. It was established in 1920 and is based in New York.

"WET and WILD," a 7UP slogan:



Image from clickamericana.com

The "Wet and Wild" slogan was part of an effort to rebrand the drink. 7UP was originally marketed as medicinal. It was advertised at first as a headache cure, and hangover-helper. The New York Times Article [Takeover Target in 7-Up Fight: A Family-Controlled Company](#) states that "It was not until the 1960's that "Wet and Wild" and later "Untola" were used to lure the teen-age drinker."

Corita used the slogan in her artwork, and was known to wear a “Wet and Wild” pin on her habit from time to time.



Image from Corita.org

The rioting in Watts: As defined by Diane Brewer:

On the evening of August 11, 1965 these (Watts) riots erupted after the arrest of Marquette Frye and others in his family: white policemen pulled him over on suspicion of drunk driving and then arrested his mother and stepbrother after a scuffle in front of a large crowd. The unrest lasted for six days. Although triggered by this incident, it was really a culmination of frustration in the black community over the slow pace of the Civil Rights Movement and tension with the LAPD. Cardinal McIntyre was widely criticized in the press for his opposition to the Civil Rights Movement.

The National Catholic Reporter: This entry from their [website](http://www.ncreporter.org) leans a little toward self-promotion, but it will give you an excellent idea of their philosophy, and what distinguishes the NCR from other publications:

Since its beginning in 1964, readers have looked to NCR as a credible independent voice in Catholic journalism. NCR is accountable to an accomplished lay board of directors rather than a bishop or head of a religious order. Initially, NCR's audience

was mostly national. NCR has now developed a global online audience, with readers in virtually every country on the planet.

Because of its independent status, NCR goes where other Catholic news sources cannot. In its early days, NCR reported on the reforms of the Second Vatican Council, including the secret findings and the dissenting opinions of Pope John XXIII's/Pope Paul VI's commission on birth control. We were the first, and for many years the only, publication to report the clergy sex abuse crisis and episcopal cover-up. We were the first Catholic publication to report extensively on the environment.

Alice B. Toklas is a Catholic now: From Diane Brewer:

“Gertrude Stein's partner and purported subject of Stein's. The Autobiography of Alice B. Toklas (1933). After Stein died, Toklas did, in fact, find religion.”

The Library of Congress: The library's [website](#) describes them as:

...The largest library in the world, with [millions of books, films and video, audio recordings, photographs, newspapers, maps and manuscripts](#) in its collections. The Library is the main research arm of the U.S. Congress and the home of the U.S. Copyright Office.

The Library preserves and provides access to a rich, diverse and enduring source of knowledge to inform, inspire and engage you in your intellectual and creative endeavors.

The library really does house all issues of “Maggie’s Irregular Bulletin.”

Westinghouse ads series starts next week in Newsweek, Time and Forbes: From the [Fadedsignals.com](#): “Group W Westinghouse Broadcasting published a series of ads ... featuring famous quotes interpreted artistically by [Corita Kent](#).”

Included on the site is an example of one such double-page ad:



The item Forbes is running on you should be in today!: Corita was featured in Forbes, and a number of other publications over the course of her career (which really took off in the 60's). This line (spoken by Viv in the play) gives us just one example of her rapidly expanding National presence. A [UCLA feature](#) gives us a taste of some of the major companies and publications she was involved with:

She was on the cover of Newsweek in 1967 and the subject of hundreds of magazine and newspaper stories. She was named a woman of the year by the Los Angeles Times in 1966, and completed commissions for the 1964 New York World's Fair, IBM, and Westinghouse. Her work was acquired by prestigious museums, such as the Los Angeles County Museum of Art; the Metropolitan Museum of Art, New York; and the Museum of Modern Art, New York

Please remind Miss Hepburn that my artwork is for sale. She said last time she thought nuns didn't charge: Irene O'Garden has confirmed that this instance really took place between the two women. The story was told to her by Mary Anne Karia, a former assistant of Corita's, in whose family home the artist would eventually pass away.

This is my artwork! Credited to you?: Corita Kent did, in fact, take credit for a student's work in Forbes magazine, though the details of how such a thing happened are unclear. The student's name was Jan Steward, and the information was discovered in interviews that Irene O'Garden conducted with Steward in preparation for the writing of Little Heart.

He never knows what's wrong and nothing helps: Corita did struggle with pain throughout her career. She was eventually diagnosed with ovarian cancer, first in 1974, and again in 1977. Corita's sister died of cancer two years later. In 1986, cancer is found in Corita's liver, and she passed away from the illness on September 18th that same year. A timeline can be found on [Corita.org](#), and more information about Corita's final years can be seen in Solange Marcotte's Addendum Part 2, "Corita Kent."

tempera: According to the definition provided by [MoMa.com](#) (from which these images were also taken), tempera is "A painting medium in which colored pigment is mixed with a water-soluble binder, such as egg yolk." Here are some examples of works done in the medium from the same website:



Higgins ink: From the Higgins Ink [website](#) (Images from the same source):



Higgins ink made its first appearance in the west during the gold rush era. Rufus L. Higgins was an entrepreneur in Virginia City, Nevada — the center of the Comstock gold mining boom of the 1850s - the 1880s. He established several general stores starting in 1863 and purchased a soda mine in 1868, all of which served the ever-growing mining community of the Comstock load. During this time, Rufus created one of the few inks produced in the west and sold it in the only known customized embossed ink bottles in Virginia City. There are no known formulas or patents for his ink, but it did very well in the region. He distributed his ink in the early 1870s through Pioneer Book Store, the only bookstore in the city. As more people flocked to the Gold and Silver mines in Virginia City, Rufus' business boomed. He expanded his offering to include stationery and music items, which complemented his ink. Soon after, misfortune replaced success when his store burned down in the great Virginia City fire of 1875. In 1876 he left Virginia City never to be heard from again. Records for Rufus seem to end with his bankruptcy and the loss of his business.

It's curious that Higgins American Indian ink was launched in 1880 by Charles Higgins, shortly after Rufus left Virginia City. Charles Higgins was a patent solicitor in Brooklyn, New York, during the time Rufus was operating his businesses in

Virginia City. Charles would seek out usable inventor's ideas to patent. His inventions of the "American Indian ink" and the "Eternal Ink" were said to have happened while experimenting with dyes and inks at his sister's kitchen table. There is some speculation that the two Higgins ink men were related, and that Rufus had sold his formulas to Charles or worked with him to create the Higgins Ink Company. No known supporting documentation exists, however, and so the timing and common surname linking the two Higgins inks remains coincidental.

If Rufus was the first to sell Higgins ink, then it was Charles who patented and marketed the inks worldwide. The most popular periodicals of the day used Higgins Inks and recommended them to artists and others in the publishing industry.

Charles also used artists' testimonials to promote his inks, creating a niche in the art world that would take his brand across the globe to be the most well-loved India ink of its time.

and clay: Clay has been used for sculpture and other forms of art throughout history and can be a medium for screen printing! It is likely that Corita and her students needed it for printing purposes in this instance. More information on methods used to print on clay can be found on [Ceramic Arts Network Daily](#).

you're still safely underground: According to Diane Brewer:

In 1968, Dan and his brother, Philip (also a Berrigan priest) were convicted of publicly setting fire to their draft cards with homemade napalm. Protesting what he called an illegal war, Dan went into hiding for 4 months before serving his sentence in a federal prison in Danbury, CT. Dan and his brother were also responsible for organizing the Catholic New Left.

Dear Dan ...: Corita and Dan wrote letters to each other for many years. Even when Dan was underground (See the entry for "*you're still safely underground*" above), and it would have been more difficult than using the US Postal Service. She wrote them on receipts, old envelopes, and any other scrap paper she had on-hand. Corita's mention of "*Stars at dull noon and flowers on doomsday*" in this line is a direct reference to a letter she received from him.

Requests to view the letters can be submitted at: https://hollisarchives.lib.harvard.edu/repositories/8/archival_objects/1614509

Ecclesia Sanctae: From Diane Brewer:

Pope Paul VI released this Apostolic Letter Sanctae on August 6, 1966 and outlined a set of guidelines for implementing the principles established in Vatican II. (Document available upon request).

We can resume our given names! See entry for "*Cardinal: We charge the ...*" above.

We're hemorrhaging our faculty: During this time (1966) Immaculate Heart College was receiving huge pressure from the Archdiocese, and Cardinal McIntyre in particular, because of the changes they had implemented in 1965. The nuns were put through grueling, invasive interviews, and would eventually face an ultimatum (See Solange Marcotte's *Addendum Part 1* for a more detailed analysis and timeline.). The college began to suffer during this period of change, and although it remained open until 1981, it would never fully recover from the events of these critical years surrounding Vatican II.

We're Look Magazine ... a special issue called "The Turned-On People.": This issue is real. It was published on June 28th, 1966 (according to Dougcomicworld.com) and it does exist somewhere in the ether, but I was unable to find an archive of it online.

Didn't he burn draft cards? Isn't he a criminal? See entry for "*you're still safely underground*" on p. 69 above.

Assassination of RFK: From the [History Channel](http://HistoryChannel.com) online:

Shortly after midnight on June 5, 1968, Senator [Robert Kennedy](#) is shot at the Ambassador Hotel in Los Angeles after winning the [California](#) presidential primary. Immediately after he announced to his cheering supporters that the country was ready to end its fractious divisions, Kennedy was shot several times by 24-year-old Palestinian Sirhan Sirhan. He was pronounced dead a day later, on June 6, 1968.

The summer of 1968 was a tempestuous time in American history. Both the [Vietnam War](#) and the anti-war movement were peaking. [Martin Luther King Jr.](#) had been [assassinated](#) in the spring, igniting riots across the country. In the face of this unrest, President [Lyndon B. Johnson](#) decided not to seek a second term in the upcoming presidential election. Robert Kennedy, John's younger brother and former U.S. Attorney General, stepped into this breach and experienced a groundswell of support.

From Irene O'Garden: "Incidentally, according to my interviews, two IHC students were present in the crowd at the assassination. I regrettably could not include that in the play."

emblem Immaculate Hearts wear: According to Diane Brewer: The nuns in this order each wore a big (pierced heart) silver pin with this emblem on it.



Image from B. Modern's [Pinterest](#) page

The Order split, we made a lay community: See Solange Marcotte's *Addendum, Part 1, "A Brief History of the Immaculate Heart Order"*

To rescue the college, I sold our whole Folk Art Collection. In vain. Our beautiful toy was in ruins ... I still collect. But now it's plastic trinkets: From Irene O'Garden:

Jan Steward told me that Maggie [born, Margaret Martin] was not really part of the community or the convent when she came back after her world tour, and that she sold her extremely valuable collection of Folk Art to rescue the college, but it did not net enough. She somehow ended up living on her own, "in a wild kingdom of cheap toys. She rises in a red fright wig—A practical joker in a polyester pant suit, or plastic boots and a long black cape. 'Hello, Darling,' she would say."

In another interview, Sam Eisenstein told me she lived in "a house of wonder, incredible squalor, eating fast foods, surrounded by these broken, half-broken or beautifully working machines from all over the world, with cases of her fifths of scotch—her only food was little cheese and cracker packets—a case of those, and many cokes a day. Still, you know she is someone terrific."

Jane told me that former students tried to keep an eye on her as she became more out of balance—They'd invite her to dinner or musical events, for example, but she and Corita would never again tolerate being in the same room.

I was also told by Sam Eisenstein that, when informed of her death, the LA City Council stood in tribute and reverence to her.

While the details of her death are not publicly documented, the LA times ran a short obituary on her death in 1995, which you can read in its entirety here: <https://www.latimes.com/archives/la-xpm-1995-08-02-mn-30539-story.html>

Big Bang: The Big Bang is a scientific theory regarding the beginning of our solar system.

From [Nasa.gov](https://www.nasa.gov):

The big bang is how astronomers explain the way the universe began. It is the idea that the universe began as just a single point, then expanded and stretched to grow as large as it is right now—and it is still stretching!