

FRANK O'MALLEY'S 'MODERN CATHOLIC WRITERS' A Golden Anniversary Reprint

Foreword

Notre Dame students fortunate to gain access to Frank O'Malley's classroom recall this course as a comprehensive introduction to general humanities, not simply an "English course." It overflowed the conventional segregation of academic subjects by engaging students in a bold integration of all the humane disciplines. O'Malley considered it his primary mission—and, most likely, a sacred privilege—to give Notre Dame students a sensitive introduction to the minds and hearts of sixty-five 19th and 20th century writers he considered "Catholic," in spirit and purpose if not in active affiliation with the Church. These were not just "course readings" but a select library, a "lifetime plan."

It might have been more accurate to call his course "Modern Writers for a Catholic," or more precisely, "for a Catholic young man at Notre Dame," a privileged person called to exercise leadership not only in his chosen career and in the family he would most likely form, but the more significant leadership a strong Catholic example would impress upon the lives of contemporaries. Even more: A Young Catholic Notre Dame Man called to live his faith enthusiastically, affirmatively, with all his heart and mind; called to be a saint. Toward that end, O'Malley thought it necessary to make sure the faith of boyhood became intellectually satisfying, a challenge now in college and ever after. The point was to equip his students with a Catholic discernment by drawing them into a company of literate, humane, devout friends with whom they could spend their lives. O'Malley's students came to form an intellectual and spiritual brotherhood extending beyond class years and lasting well into their lives and perhaps forever as companions of God.

Secretly Mr. O'Malley (as his students always called him) must have hoped that many would follow him into teaching. The moments former students spent at his bedside in St. Joseph's Hospital, not far from the Notre Dame campus, in the final weeks before his passing (May 7, 1974), are unforgettable precisely because the fixed expression of his face, his eyes, his smile was an unspoken question: "Will you continue it?" Many of his students did answer that question with their lives, becoming college teachers—of English, of philosophy, history, art, political science, and every discipline.

All of this helps explain why one of his contemporaries in the Arts and Letters faculty referred to Frank O'Malley as "a prophet-teacher" (Thomas Stritch, *My Notre Dame*, p. 105)—a term that better than any other expresses what Mr. O'Malley did as he stood at his lectern in O'Shaughnessy Hall, speaking always in a low, often a whispery voice, most often not his own words but the carefully chosen words of the honored men and women who found a place on his list.

Editorial Note. The text below—first the syllabus (pp. 3-8), then the reading list (pp. 9-20)—is reproduced as it is in the original single-sided mimeographed typescript. Footnote citations have been supplied.

Frank O'Malley was an institution at the University of Notre Dame almost from the day he arrived as an undergraduate in 1928 until his death nearly fifty years later, and extending beyond into the present. His best-remembered and most influential course, "Modern Catholic Writers," continues to bear fruit in the lives and works of his students. It is especially fitting to reintroduce it now that many Notre Dame alumni, teachers, and students are concerned about reviving the founding Christian inspiration of liberal learning—O'Malley's ideal plan for "Christ College."

In that spirit, this 50th anniversary reproduction has been prepared and is now made available to all who consider O'Malley's ideal worth pursuing.

They may also find it helpful to consult the following studies that testify to his influence as student, thinker, teacher, writer, counselor, and friend:

John W. Meaney, O'Malley of Notre Dame (Univ. of Notre Dame Press, 1991)

Clarence McClancy, "The Question of the Inspired Teacher: Personal Recollections of Frank O'Malley," Univ. of Notre Dame Alumni Assn., 2003

N. D. Center for Ethics and Culture, "Who Inspires Us: Frank O'Malley," 2006

Ralph McInerney, "Profiles of Catholic Writers: Frank O'Malley," Notre Dame Center for Ethics and Culture, 2005

Notre Dame's Archives preserve O'Malley's published articles and manuscripts.

—John A. Gueguen, Jr.
B.A. '56, M.A. '58

I – The Syllabus

PROBLEMS IN CRITICISM AND EXISTENCE

I. The Attitude to be Taken

- A. Literary achievements are not to be dealt with simply as theological or philosophical documents. The concentration remains on art-work but the art is seen as embodying the image of man, his world and his history, as involving the serious questions of “existence and the existent”. It is a deception to think that poets and novelists as well as their readers, in the words of one contemporary American critic, “are not beings with theological passions and social hopes and powerful convictions about the nature of our fellow-men, or that these can be held back from our knowledge or judgment of [literature]; without these, without ‘life’, there would be no [literature] at all”.¹
- B. Since the subjects are, for the most part, large in statement and scope, it is desirable that the student find a close core or center within the ones chosen, from which he can move out and from which he can draw the variety and spread of his reflections. The “constrictions” of subjects and bibliographical matters will be worked out in conference with the instructor.

II. The Common Question: required of all students

Show, at least synoptically, how the writers you have considered in this course reject both the philosophy of progress (the conventional modern belief in progress) as well as its easy corollary, the philosophy of despair (the resort or submission to despair when things are going badly), for the Christian sense of the mystery of human history and destiny.

- III. Elective list: one problem from each section of this list must be selected. The student, however, may choose problems of his own devising—after consultation with the instructor.

A. CULTURE

1. The Incarnation as the key to the Christian understanding of history and culture.
2. The culture of the Church: the world of intellect and art within the world of worship.
3. Christopher Dawson’s theme: the center of culture is cult.

¹ Herbert Blau, “Kenneth Burke: Tradition and the Individual Critic,” *The American Quarterly*, 6, No. 4 (Winter 1954), pp. 233-336. (The author, a faculty member of San Francisco State College and consulting director of the San Francisco Drama Guild, School, and Actor’s Workshop, was commenting on an Alan Tate poem.)—*Ed.*

4. The problem of culture (as the development of true personality) versus civilization (as the death of spirituality).
5. Guardini and Bernanos: on the people and the cultured.
6. An explication of Guardini's statement: "What ultimately matters is not activity but development."² The problem of personality versus the functionary.
7. Josef Pieper: the meaning of intellectual work.
8. The meaning of Newman's "gentleman".
9. The antonyms of Bloy: The Bourgeois and the Poor Man.
10. Franklinism and Babbity in American culture: the obliteration of spiritual form by the formula for success.³
11. "To serve God by science or art, it is necessary to begin by practicing them as if these disciplines were in themselves their own ends; and it is difficult to make such an effort without being taken in. So much the more difficult is it when we are surrounded by savants and artists who treat them as ends. Their attitude is a spontaneous expression of naturalism or, to give it its old name, which is its name for all time, of paganism, into which society ceaselessly tends to fall back because it has never completely left it. It is important, however, to free ourselves from it. It is impossible to place the intelligence at the service of God without respecting integrally the rights of the intelligence; otherwise it would not be the intelligence that is put at His service; but still more is it impossible to do so without respecting the rights [of] God: otherwise it is no longer at His service that the intelligence is placed. What has to be done in order to observe this second condition?" (Gilson)⁴ Try to suggest an answer to this question.
12. Maritain: the humanism of the Incarnation.
13. Péguy and Gill: Work in Christian Culture.
14. Interpret: "History is like a vast liturgical text in which the iotas and punctuation marks are worth as much as versicles or whole chapters but the relative importance of each is not determined and is profoundly hidden." (Bloy)⁵

B. ART

1. An explanation and commentary: "Criticism, in order to rise above technique, must 'jump the gap'—or rather eliminate the gap—between 'literary values' and universal values, if for no other reason than to perform its function of discerning the unity of human experience as

² Romano Guardini, *The Spirit of the Liturgy* (New York: Sheed and Ward, 1935).

³ Sinclair Lewis's novel, *Babbity* (1922) sketched the self-satisfied person who readily conforms to conventional bourgeois ideals. Benjamin Franklin's *Poor Richard* (1733-58) introduced a common-sense empiricism contented with practical maxims lacking in deep inspiration.

⁴ Étienne Gilson, "The Intelligence in the Service of Christ the King," *Christianity and Philosophy* (New York: Sheed and Ward, 1939), pp. 103-125.

⁵ Léon Bloy, *Pilgrim of the Absolute* (New York: Pantheon, 1937).

- expressed in art or as expressed in culture or society.”
2. Draw out the implications of one of the following statements:
 - a. “It is one of the laws of great art that its greatness is in direct proportion to the worth of its philosophy and theology.” (Haecker)⁶
 - b. “It is an incontrovertible proposition that people who consider a work of art merely from the artistic point-of-view do it an injustice. Its significance as a composition can only be fully estimated when it is viewed in connection with the whole of life.” (Guardini)⁷
 - c. “The tragedy of art (in the modern world) cannot be understood if it is understood only on the aesthetic and social level; it is only genuinely comprehensible on the religious level. Aesthetic analysis can show the withering, the slow disintegration of art from too much consciousness; social analysis can show the even greater loneliness of the artist among men. But the religious interpretation alone can lead us back to the very source of this desertion and decay.” (Weidle)⁸
 3. The function of the Catholic critic.
 4. An analysis of the critical mode of Theodor Haecker in Virgil, Father of the West.
 5. A suggestive exploration of the way in which Maritain’s Existence and the Existent—at least in some of its ideas—might serve as an illumination of the problems and themes of novelists in the Church today.
 6. The import of the development of personality for the writer and for his creations.
 7. The distinction between purpose and meaning as applied to art: correspondences among art, play and the liturgy.
 8. The Catholic novelist: his comprehension of “the tangled web”.
 9. Maritain: the meaning of matter and form.
 10. The dilemma of art and prudence: Mauriac and the responsibility of the Catholic novelist.
 11. Maritain’s concept of creative emotion (see Maritain, “Poetic Experience”, Review of Politics, Oct. 1944).
 12. The value, for critic and artist, of Maritain’s Art and Scholasticism.
 13. Eric Gill and E. I. Watkin: their basic attitudes towards art.
 14. An evaluation of Newman’s notions of literature and of a Catholic literature.
 15. Bloy’s ideas on art and writing.
 16. Claudel’s concept of a noesis perennis that “does not invent its themes, but takes what creation offers, in the manner of the liturgy.”
 17. Poetry and belief: the significance of supernatural form—particularly in the poetry of [Gerard Manley] Hopkins.

⁶ Theodor Haecker, *Journal in the Night* (New York: Pantheon, 1950).

⁷ Guardini, *op. cit.*

⁸ Vladimir Weidle, *Origins of Soviet Literature* (1952).

C. TECHNIQUES

1. Exhaustive penetrations into the technical skill of one of the following works:
 - Hopkins, "The Windhover"
 - Hopkins, "Spelt from Sibyl's Leaves"
 - Hopkins, "Carrion Comfort"
 - Claudél, The Hostage
 - Bernanos, Under the Sun of Satan
 - Mauriac, The Woman of the Pharisees
 - Undset, The Wild Orchid
 - Lowell, "Where the Rainbow Ends"
 - Powers, "Lions, Harts, and Leaping Does"
2. Bloy's virtues and weaknesses of technique as a novelist.
3. Hopkins and Wordsworth as nature-poets.
4. The poetry of Hopkins and Robert Lowell: a scrutiny of techniques and meanings.
5. A comparison of the art of Hopkins and Thompson: The Wreck of the Deutschland and The Hound of Heaven.
6. An appraisal of the judgment that the art of Graham Greene is too clever, too facile, too tricky.
7. Waugh's artistry in A Handful of Dust and Brideshead Revisited.
8. The medieval and modern novels of Sigrid Undset: a study of the difference in tone.
9. Swift and Bloy: the rhetoric of ridicule.
10. D. H. Lawrence, Mornings in Mexico and Graham Greene, Another Mexico: style and feeling.

D. THEMES

1. Hopkins' resolution of the problem of human suffering in The Wreck of the Deutschland.
2. The meanings of the life and work of Pierre de Craon in Claudél's The Tidings Brought to Mary.
3. The elements of Christian optimism in the work of Mauriac: concentration on Thérèse.
4. Hopkins' criticism of civilization in "God's Grandeur," "The Sea and The Skylark," "In the Valley of the Elwy," and "Duns Scotus's Oxford."
5. An appraisal of the experience of Greene's Pinkie and Rose, the Mexican priest and Scobie in terms of Péguy's statement: "The sinner lies at the very heart of Christianity."
6. The spiritual and intellectual character of Thomas Merton as revealed in The Seven Storey Mountain: his sense of spiritual crisis, his attitudes to contemporary literature, his attitudes towards literature.
7. Studies in innocence and suffering: Bloy's Clotilde, Bernanos' Chantal, Claudél's Violaine. Keep in mind also Dostoievsky's characteriza-

- tions of Christian innocence.
8. Péguy's Joan of Arc: the awakening of vocation.
 9. The "ambiguous spirituality" of Rimbaud and Baudelaire as a preparation for the "unambiguous spirituality" discerned in the dramas of Claudel.
 10. The Psalms as the source of Gertrud von le Fort's Hymns to the Church.
 11. The reasons for the "loneliness" of the old man in Mauriac's Viper's Tangle: an examination of the character in himself and in his relations to the other characters in the book.
 12. The ways in which Claudel's The Satin Slipper justifies the epigraph: "God writes straight with crooked lines. Even sins."
 13. Péguy's Night and "The primacy of the logos over the ethos."
 14. The precise respects in which Joyce's Portrait of the Artist as a Young Man seems to be a Catholic novel: a description, too, of Stephen's confusions about the Church and its imperfections.
 15. Sigrid Undset's Kristin Lavransdatter and Olaf Audunsson: the significance of self-submission.
 16. Manzoni and Silone: the meaning of the people.
 17. Show how the following statement could be a most appropriate epigraph for the work of one or more great modern Catholic poets and novelists: "Greatness, in the eyes of Christ and of the Christian, lies in accepting suffering through love, while being fully sensitive to it." (Danielou)⁹ In this light, too, a comparative study of Mauriac and Dostoievsky might be interesting.

E. COMPARATIVE LITERATURE

1. The suffering of Raskolnikov and Sonia in Dostoievsky's Crime and Punishment and of Pinkie and Rose in Brighton's Rock.
2. The awareness of Grace in Greene, Mauriac and Joyce.
3. The "non-pharisaical" approach to the handling of characters in the novels of Mauriac, Bernanos, Undset and Greene: a summary.
4. The "response to value" of Kafka's Joseph K., Joyce's Stephen, and Greene's Mexican priest.
5. The Faustian man in the novels of Bernanos and Dostoievsky.
6. A summation of the differences in religious attitudes-towards-life of Bernanos, Mauriac, Kafka, Silone, and Ramuz: a notation, finally, of any focus that draws them all together. A study, in particular, of the supernatural element in the novels of Charles Williams, Ramuz, Kafka, and Bernanos.
7. Hopkins and Claudel as Incarnational-Redemptive poets.
8. The understanding of vocation in the fiction of Bernanos (with allusions to Greene's The Power and the Glory and Silone's Bread and

⁹ Jean Danielou, *Advent* (New York: Sheed and Ward, 1951).

Wine).

9. The anguish of Mauriac's Thérèse and Undset's Kristin.
10. The visions of Blake and Bloy.
11. Blake and Bernanos: the myth of progress.
12. The illuminations provided in Dawson's "Christianity and Sex" (Enquiries into Religion and Culture) for the study of the treatment of sex in the works of Undset and Greene.
13. The thaumaturgic quality of the novels of Bernanos and Dostoievsky.
14. The handling of "the supernatural element and the sense of the miraculous" in the work of Bernanos and Ramuz.
15. A comparison of Kafka's notion of the Godhead with that of Graham Greene and Sigrid Undset.
16. Hawthorne and Mauriac: the workings of conscience.
17. Mauriac and Undset: their conceptions of love and happiness.
18. Patmore and Claudel: the religious significance of human love.
19. The theme of misery and poverty in modern literature: the essential attitudes of Dickens, Dostoievsky and Bloy.
20. An examination of the point-of-view that T. S. Eliot does not manifest himself as a religious poet in the assured sense of a) Chaucer and Dante, b) Hopkins and Claudel.
21. Bernanos and Faulkner: The scrutiny of spiritual perversity in contemporary life.

II – The Reading List ¹⁰

UNIVERSITY OF NOTRE DAME
MODERN CATHOLIC WRITERS
PROFESSOR O'MALLEY

I. THE LITURGICAL ROOTS

- A. Romano Guardini..... **The Church and the Catholic**
(1885-[1968]) **The Spirit of the Liturgy**
The Faith and Modern Man
The Lord
The Last Things
*The End of the Modern World
*Freedom, Grace, and Destiny
***The Death of Socrates**

*O'Malley comment: “a great teacher”
- B. Louis Bouyer.....Liturgical Piety
(1913-[2004])
- C. Karl Adam..... **The Spirit of Catholicism**
(1876-[1966]) Christ Our Brother
One and Holy
- D. Dietrich von Hildebrand.....Liturgy and Personality
(1889-[1977]) Transformation in Christ
The New Tower of Babel
*True Morality and Its Counterfeits
*In Defense of Purity
- E. E.I. Watkin..... The Catholic Centre
(1888-[1981]) Catholic Art and Culture
- F. Josef Pieper..... **Leisure: The Basis of Culture**
(1904-[1997]) The End of Time
Fortitude and Temperance
Justice
***Prudence**

II. THE PROPHETIC JUDGMENT (upon our civilization, for the violation of

¹⁰ Ed. note: Bold-face titles were especially emphasized by O'Malley in class; asterisk indicates writers, titles, and comments he added in class. Biographical dates are added.

the liturgical character of existence)

- A. [John Henry] Cardinal Newman..... **Apologia Pro Vita Sua**
(1801-1890) Selected Sermons (e.g. “Nature and Grace” from Parochial and Plain Sermons; “Private Judgment” from Essays and Sketches, vol. 2; “An Internal Argument for Christianity,” vol. 3)
*Selected Lectures (“The Doctrine of Justification”; “On the Prophetic Office of the Church”)
***The Idea of a University (The Scope and Nature of University Education)**
*University Sketches
***An Essay in Aid of a Grammar of Assent**
***An Essay on the Development of Christian Doctrine**
*A Letter to the Duke of Norfolk
*Callista: A Sketch of the 3rd Century
- B. Léon Bloy..... The Woman Who Was Poor
(1846-1917) **Pilgrim of the Absolute**
(c.f. also Albert Beguin’s excellent study, entitled Léon Bloy: A Study in Impatience)
*O’Malley comment: “only one sorrow in life—not to be one of the saints”
- C. Charles Péguy.....Basic Verities
(1873-1914) Men and Saints
The Mystery of the Charity of Joan of Arc
God Speaks (especially “Night”)
O’Malley comment: “less startling; quieter”
- D. Georges Bernanos.....Plea for Liberty
(1888-1948) Diary of My Time
Diary of a Country Priest
Under the Sun of Satan
Joy
The Open Mind
The Last Essays of Georges Bernanos (“Why Freedom”; “Our Friends, the Saints”; “France”)

*O'Malley comment: "some of his thought and presentation is like Bloy"

- E. Eric Gill.....Art in a Changing Civilization
(1882-1940) Autobiography
Money and Morals
Work and Leisure
Work and Property
Letters
It All Goes Together
*Art-Nonsense and Other Essays
*Beauty Looks After Herself
*The Necessity of Belief
- *F. Søren Kierkegaard.....*A Kierkegaard Anthology (ed.
(1813-1855) Robert Bretall)
*Attack upon Christendom
*Purity of Heart
*Christian Discourses
*The Concept of Dread
*Edifying Discourses
*The Point of View
*Stages on Life's Way
*Works of Love
*The Sickness unto Death
*The Present Age (espec. "The Dif-
ference between a Genius and an
Apostle")
*Either/Or: A Fragment of Life
*Philosophical Fragments
*Concluding Unscientific Postscript

III. THE "CONSTRUCTION" OF CIVILIZATION *(Newman goes here, too)

- A. G.K. Chesterton.....Autobiography
(1874-1936) Outline of Sanity
Heretics
Orthodoxy
The Everlasting Man
The Catholic Church and Conver-
Sion
The Poet and the Lunatics
Tremendous Trifles
The Man Who Was Thursday
The Flying Inn
Poetry
*What's Wrong with the World

- *The Napoleon of Notting Hill
- B. Hilaire Belloc.....The Servile State
 (1870-1953) The Restoration of Property
Europe and the Faith
Survivals and New Arrivals
Hills and the Sea
Poems
 ***Selected Essays**
- C. Christopher Dawson.....**The Making of Europe**
 (1889-[1970]) **Progress and Religion**
Medieval Religion
Enquiries into Religion and Culture
Religion and the Modern State
The Judgment of the Nations
Religion and Culture
Religion and the Rise of Western
Culture
Understanding Europe
Education and the Crisis of Chris-
tian Culture
 ***Dynamics of World History**
 *The Age of Gods
- D. Jacques Maritain.....**True [Integral] Humanism**
 (1882-[1973]) Freedom in the Modern World
Ransoming the Time
Education at the Crossroads
The Range of Reason
The Degrees of Knowledge
Scholasticism and Politics
Existence and the Existent
Man and the State
Art and Scholasticism
Creative Intuition in Art and
Poetry
An Essay on Christian Philosophy
Approaches to God
The Rights of Man and the Natural
Law
The Social and Political Philosophy
of Jacques Maritain (ed. Leo R.
Ward and Joseph Evans)
 *The Person and the Common Good
 *Science and Wisdom

- *St. Thomas and the Problem of Evil
 - ***A Preface to Metaphysics**
 - *Religion and Culture
 - *Theonas: Conversations with a Sage
 - *The Things That Are Not Caesar's
 - *Christianity and Democracy
 - *An Introduction to Philosophy
 - *An Introduction to Logic
- E. Étienne Gilson.....The Spirit of Mediaeval Philosophy
 (1884-[1978]) The Unity of Philosophical Experience
God and Philosophy
Mediaeval Universalism
Dante the Philosopher
The Choir of Muses
 ***Reason and Revelation in the Middle Ages**
 *Thomist Realism and the Critique of Knowledge
 *Being and Some Philosophers
 *History of Christian Philosophy in the Middle Ages
 *The Christian Philosophy of Thomas Aquinas
 *History of Philosophy and Philosophical Education
 ***A Gilson Reader** (ed. Anton Pegis)
 *Christian Philosophy: An Introduction
- F. Emmanuel Mounier..... **Personalism**
 (1905-1950) **Be Not Afraid**
 *A Personalist Manifesto
 *O'Malley comment: "Of very great value"
- G. Gabriel Marcel..... **The Philosophy of Existence**
 (1889-[1973]) Man against Mass Society
The Mystery of Being
Homo Viator
The Decline of Wisdom
 ***Being and Having**
- H. Jean [Cardinal] Daniélou..... **The Salvation of the Nations**
 (1905-[1974]) Advent
Origen

- I. Henri [Cardinal] de Lubac..... Catholicism
 (1896-[1991]) The Drama of Atheist Humanism
 *Surnaturel
- J. Yves Montcheuil..... For Men of Action
 (1899-1944) A Guide to Social Action
Aspects of the Church
- K. [Emmanuel] Cardinal Suhard..... **The Church Today**
 (1874-1949)
- L. Orestes Brownson..... **The Brownson Reader** (ed. Alvan
 S. Ryan)
- M. Waldemar Gurian..... **Bolshevism: An Introduction to**
 (1902-1954) **Soviet Communism**
“The Catholic Publicist” (Review of
Politics, [17/1] January 1955)
 *O’Malley: “a universal philosopher, not political scientist; wrote many
 good ones not translated. The Catholic publicist is a missionary in
 the modern world (not its despiser) engaged in a persistent search to
 comprehend the real meaning of eternity in his age. A Catholic can-
 not look upon the Church as *one of many*.”
- *N. Yves Simon..... *An Introduction to the Metaphysics
 (1903-[1961]) of Knowledge
 *Nature and Functions of Authority
 *Community of the Free
 ***Philosophy of Democratic Govern-**
ment
 *Three Lessons on Work [Work, So-
ciety, and Culture]

IV. THE POET: THE RENEWAL OF SPIRITUAL FORM

- A. [Charles] Baudelaire..... The Flowers of Evil
 (1821-1867) Curiosités esthétiques
- B. [Arthur] Rimbaud..... A Season in Hell
 (1854-1991)
- C. Francis Thompson..... The Hound of Heaven and Other
 (1859-1907) Poems
 *O’Malley comment: “a heavy and artificial writer”
- D. Coventry Patmore..... Poems

- (1823-1896) Religio Poetae
The Rod, the Root, and the Flower
*Musical Poems of Nuptial Love
- E. Paul Claudel.....**The Tidings Brought to Mary**
(1868-1955) **The Satin Slipper**
The Hostage
The City
Ways and Crossways
Letters to a Doubter
The Eye Listens
Poetic Art
- F. G.M. Hopkins.....**Collected Poems**
(1844-1889) Letters
Notebooks and Papers
The Hopkins Reader (ed. John Pick)
Gerard Manley Hopkins Reader (ed.
W.H. Gardner)
- G. Gertrud von le Fort.....Hymns to the Church
(1876-[1971]) The Pope from the Ghetto
The Veil of Veronica
The Song of the Scaffold
- H. Charles L. O'Donnell [CSC].....The Rime of the Rood
(1884-1934) *Collected Poems
- I. Thomas Merton.....Man in the Divided Sea
(1915-[1968]) Figures for an Apocalypse
The Seven Storey Mountain
Seeds of Contemplation
The Waters of Siloe
The Ascent to Truth
The Sign of Jonas
Bread in the Wilderness
No Man Is an Island
- J. Robert Lowell.....Lord Weary's Castle
(1917-[1977]) The Mills of the Kavanaghs
*O'Malley calls him "the most powerful poet alive today in America."
- K. David Jones.....Anthemata
(1895-[1974]) In Parenthesis
- L. Caryl Houselander.....The Flowering Tree

(1901-1954)

Guilt

A Rocking Horse Catholic

- M. Allen Tate..... Poems
(1899-[1979]) The Man of Letters in the Modern World: Selected Essays, 1928-1955
*Reactionary Essays on Poetry and Ideals
- N. John Nims..... The Iron Pastoral
(1913-[1999]) A Fountain in Kentucky
- O. Ernest Sandeen..... Antennas of Silence
(1908-[1997])
- P. John Logan..... Cycle for Mother Cabrini
(1923-[1987])
- *Q. Max Picard..... *The World of Silence
(1888-[1965])
- *R. Ned O’Gorman..... The Night of the Hammer
(1929-) Adam Before His Mirror

V. THE NOVELIST: THE RENEWAL OF SPIRITUAL SUFFERING

- A. Alessandro Manzoni..... The Betrothed
(1785-1873)
*O’Malley comment: “A Milanese story of the 17th century; classic novel of the 19th.”
- B. François Mauriac..... God and Mammon
(1885-[1970]) Thérèse
Vipers’ Tangle
Woman of the Pharisees
The Unknown Sea
The Desert of Love
The Mask of Innocence
Proust’s Way
Men I Hold Great
*The Son of Man
*The Lamb

*O’Malley crossed out four titles from an earlier listing: Flesh and Blood, The Loved and the Unloved, The Stumbling Block, The Weakling.

- C. Graham Greene..... **England Made Me; *or The Ship-Wrecked**
Brighton Rock
The Power and the Glory
The End of the Affair
The Heart of the Matter
Lost Childhood
*The Quiet American
- D. Evelyn Waugh
(1903-[1966])
A Handful of Dust
Brideshead Revisited
Black Mischief
Decline and Fall
Vile Bodies
*O'Malley crossed out eight titles from an earlier listing: Put Out More Flags, The Loved One, Helena, Mr. Loveday's Little Outing, Scoop, Scott-King's Modern Europe, Men at Arms, Officers and Gentlemen.
- E. Seán Ó Faoláin..... Bird Alone
(1900-[1991]) Nest of Simple Folk
*O'Malley comment: "excellent travel books: Ireland, Italy"
- F. Sigrid Undset..... **Kristin Lavransdatter (The Bridal Wreath; The Mistress of Husaby; The Cross; Christiana)**
(1882-1949) The Master of Hestviken
The Wild Orchid
The Burning Bush
The Longest Years
- G. J.F. Powers.....Prince of Darkness
(1917-[1999]) The Presence of Grace
- H. Elizabeth Langgasser..... The Quest
(1899-1950)
*O'Malley comment: "philosophical; friend of Gurian; others untranslated"
- I. Leo L. Ward [CSC].....Men in the Field
(1898-1953) *Value and Perfection
- J. Richard Sullivan.....Summer After Summer
(1908-[1981]) The World of Idella May
First Citizen
311 Congress Court
Fresh and Open Sky
Story of Notre Dame

*O'Malley comment: "some say, the top Catholic novelist today."

- *L. Edwin O'Connor.....*The Last Hurrah
(1918-[1968]) *The Edge of Sadness

VI. RELIGIOUS ATTITUDES IN MODERN LITERATURE (apart from ex pro-
professo Catholic
writers)

- A. [Fyodor] Dostoevsky..... **The Brothers Karamazov**
(1821-1881) **The Idiot**
The Possessed
Crime and Punishment
***Poor Folk**
***A Raw Youth**
***Notes from Underground**
***The House of the Dead**
(note studies of Dostoevsky by
Berdyayev and Guardini)¹¹
- B. T.S. Eliot..... **The Wasteland and Other Poems**
(1888-[1965]) Four Quartets
Murder in the Cathedral
The Cocktail Party
Family Reunion
The Rock
(see The Complete Poems and Plays,
[1909-1950, NY: Harcourt, 1952])
*Notes Toward the Definition of
Culture
*After Strange Gods: Modern Heresy
*Essays Ancient and Modern
*Selected Essays, 1917-1932
- C. Rainer Maria Rilke..... Life of the Virgin Mary
(1875-1926) Poems from the Book of Hours
Duino Elegies
Sonnets of Orpheus
Journal of My Other Self
*(see Guardini, "Rilke's Duino
Elegies," [Rilke's Duino Elegies:
An Interpretation, Chicago:
Regnery, 1961])

¹¹ Nikolai Berdyayev, *Dostoevsky* (New York: Meridian, 1957); Romano Guardini, *The Lord* (Chicago: Regnery, 1954); Guardini, "The Legend of the Grand Inquisitor," *Cross Currents*, 3/1 (Fall 1952).

- D. James Joyce.....The Dubliners *(“The Dead”)
(1882-1941) **A Portrait of the Artist as a Young Man**
Ulysses
*Finnegan’s Wake
- E. Franz Kafka.....The Castle
(1883-1924) The Trial
Amerika
Metamorphosis
The Great Wall of China
Diaries
- F. Ignazio Silone..... **Bread and Wine**
(1900-1978) The Seed Beneath the Snow
And He Hid Himself
A Handful of Blackberries
*(see his testimony in The God that Failed [ed. Richard Crossman, New York: Harper, 1949])
- G. C.F. Ramuz..... What Is Man
(1878-1947) The End of All Men
When the Mountain Fell
- H. Charles Williams..... Descent into Hell
(1886-1945) All Hallows Eve
Many Dimensions
War in Heaven
The Figure of Beatrice
The Descent of the Dove
*The Place of the Lion

*O’Malley’s comment: “British poet, critic, and historian, as well as novelist; spiritual historian of culture”
- I. Elizabeth Madox Roberts..... **The Time of Man**
(1881-1941)
*O’Malley’s comment: “most beautiful American novel in a long time”
- J. Simone Weil..... **Waiting on God**
(1909-1943) Gravity and Grace
The Iliad; or the Poem of Force
The Need for Roots
Letter to a Priest

*O’Malley’s comment: “She never entered the Church.”

K. Dylan Thomas..... Collected Poems
(1914-1953) Quite Early One Morning
Adventures in the Skin Trade
*O'Malley's comment: "He's *the* poet of our time; that was all he did."