



Reject the lewd “V-Monologues”!

Sinful play betrays Notre Dame’s Catholic identity, tramples the 6th Commandment underfoot, and gives scandal... again

The “V-Monologues” has become a loudspeaker of the sexual revolution. It promotes lesbianism, undermines traditional marriage, and subverts all basic norms of modesty and decency.

This crude and sinful play ignores what all Catholic students need and which many long for in our hypersexualized culture: an invitation to imitate the heroic lives of the Saints and the numerous and outstanding models of purity that fill the glorious history of the Catholic Church. Nevertheless, Notre Dame’s president, Rev. Fr. John I. Jenkins has allowed this play to perform on campus again, on March 24-26.

Tradition Family Property Student Action deplores this decision because the play subverts Catholic moral teaching.

Father Jenkins defends his decision

On March 10, Father Jenkins made a public statement giving his reasons for allowing the performance of V-Monologues on the Notre Dame campus.¹ He states that he is satisfied that the principles of the “The Common Proposal of the Chairs of Arts and Letters and Fr. Jenkins” —as approved in spring 2006 after previous performances and protests— are being applied in the play’s March 24-26 performance. However, **are his decision and the “Common Proposal” in line with Church teaching?**

Bishop D’Arcy condemns V-Monologues

Some days after Fr. Jenkins’ statement, Most Rev. John M. D’Arcy, Bishop of Fort Wayne-South Bend, issued “The decision to allow performances of ‘The Vagina Monologues’ at the University of Notre Dame,” condemning the V-Monologues, its message, agenda, and sinfulness and the inappropriateness of its performance at a Catholic University like Notre Dame.²

Speaking with authority, as bishop of the local diocese, Bishop D’Arcy states, “I must publicly and respectfully disagree with Father Jenkins’ decision. I am convinced that

¹ The statement issued by Fr. Jenkins is available at www.wsbt.com/home/related/16612646.html

² <http://www.diocesefwsb.org/COMMUNICATIONS/statements.htm>

permitting performances of ‘The Vagina Monologues’ is not consistent with the identity of a Catholic university.”

Bishop D’Arcy refutes the principal reasons alleged for the play’s performance at Notre Dame. For the benefit of the students and public who may not have read Bishop D’Arcy’s statement, TFP Student Action highlights here some of its important points. (The subtitles and emphases are ours.)

Performing V-Monologues v. reading Nietzsche – a difference of kind, not degree

Bishop D’Arcy says that the performance of the V-Monologues is “not comparable to the long accepted academic tradition through which a wide variety of authors are read and discussed in classes at Notre Dame and in all institutions of higher learning. In the first place, the difference between the works of authors such as Nietzsche, Gibbon, Luther and Joyce, and ‘The Vagina Monologues’ is **a difference, not of degree, but of kind**. The former have written serious philosophical, theological and literary works, which have influenced Western thought. As such, their work has academic merit and is worthy of serious discussion and critique in a classroom setting... When a book or play is read in class, the student expects it to be discussed and critiqued; indeed, this is an essential part of the classroom experience. This is not so when one attends the performance of a play. One generally goes to a play and leaves; staying afterwards to listen to a panel discussion about the play is not inherent in the activity of attending a play. No one who comes to the play is required to stay for the panel discussion, and Father Jenkins’ attempt to give the performances of this play an academic quality seems deficient.”

Performing the play endorses the “V-Monologues” message and agenda

“In addition,” Bishop D’Arcy continues, “unlike reading the play as a classroom assignment, the performances are themselves an endorsement of the international V-Day campaign... [P]eople push to have this play performed year after year because they endorse the message it conveys, and they want to be part of the international campaign to promote this message. In allowing performances of the play on campus again this year, whether or not they are officially considered part of the V-Day campaign, **Notre Dame continues to cooperate in advancing the campaign’s agenda, an agenda which**, as I have repeatedly reflected in my several statements over the years, is directly opposed to the dignity of the human person and **is antithetical to Catholic teaching.**”

“This drama violates the truth about woman, the truth about human sexuality and the truth about the human body. It even celebrates the lesbian abuse of an underage girl. It is pornography justified only by a ‘politically correct’ ideology. Academic freedom encourages the pursuit of the truth. Academic freedom is prostituted when it is used to justify activities which dehumanize women and perpetuate blatant falsehood.”

—Archbishop Alfred C. Hughes of New Orleans in a March 5, 2008 condemning the performance of V-Monologues at Loyola University.

Propaganda piece for the sexual revolution

Bishop D’Arcy goes on to say that he is “convinced that, in the current cultural context, allowing performances of ‘The Vagina Monologues’ at Notre Dame is analogous to [a Catholic university in Germany showing a Nazi propaganda film in 1938]. The play is little more than a **propaganda piece for the sexual revolution and secular feminism.**”

Debases women’s dignity and exalts sin

“While claiming to deplore violence against women,” Bishop D’Arcy continues, the play “violates the standards of decency and morality that safeguard a woman’s dignity and protect her, body and soul, from sexual predators.... Most importantly, the sexual sin, which the play depicts in several scenes, desecrates women just as much as, if not more deeply than, sexual violence does. The play depicts, exalts, and endorses female masturbation, which **is a sin**. It depicts, exalts, and endorses a sexual relationship between an adult woman and a child, a minor, which **is a sin** and also a crime.”

“Doubtless some will reply that [canceling V-Monologues] is a violation of artistic freedom. But artistic freedom on a Catholic campus cannot mean the complete license to perform or display any work of art regardless of its intellectual or moral content. Any institution which sanctioned works of art that undermined its deepest values would be inauthentic, irresponsible, and ultimately self-destructive. At Providence College artistic freedom is governed by the values embodied in our mission statement. A Catholic college cannot sanction the performance of works of art that are inimical to the teaching of the Church...”

—Rev. Fr. Brian J. Shanley, O.P., PhD, president of Providence College, when prohibiting the performance of V-Monologues on his campus.

The play undermines the sacred institution of marriage

The play “depicts and exalts the most base form of sexual relationship between a man and a woman,” Bishop D’Arcy states. “These illicit sexual actions are portrayed as paths to healing, and **the implication is that the historic, positive understanding of heterosexual marriage as the norm is what we must recover from.**”

Performing the play puts the faith on the defensive

“The overriding issue here is moral,” Bishop D’Arcy affirms. “The play is an affront to human dignity, as Catholic teaching understands it. If it is performed, it should be denounced. Otherwise, the university appears to endorse it as in some way good and the impression is given that Catholic teaching is one option competing among many. **This method places faith in a defensive position and on the margin and is unacceptable at a Catholic university.** ‘A faith that places itself on the margin of what is human, of what is therefore culture, would be a faith unfaithful to the fullness of what the Word of God

manifests and reveals, a decapitated faith, worse still, a faith in the process of self-annihilation.’ — John Paul II, *Address to Intellectuals, to Students and to University Personnel* at Medellin, Columbia, 5 July, 1986. Cited in *Ex Corde Ecclesiae* 44.”

As Catholics, when searching for the truth, we don’t start from scratch

Bishop D’Arcy is categorical when addressing the main argument put forth by those advocating the play’s performance, that from its discussion... the truth will emerge. **“[W]hat makes a Catholic university distinctive is the conviction that in the search for truth, we do not start from scratch; we start from the truth that has been revealed to us in the Word of God, the person of Jesus Christ, and the teaching of his church.** The notion that truth will emerge from a discussion in which many points of view are represented both disrespects revealed truth and separates the search for truth from the certainty of faith; instead, as Pope John Paul II stated in *Ex Corde Ecclesiae*: ‘A Catholic university’s privileged task is “to unite existentially by intellectual effort two orders of reality that too frequently tend to be placed in opposition as though they were antithetical: the search for truth, and the certainty of already knowing the fount of truth.” — John Paul II, Discourse to the Institut Catholique de Paris, June, 1, 1980, cited in *Ex Corde Ecclesiae*, 1.”

The V-Monologues are irreconcilable with a Catholic University

Bishop D’Arcy concludes, stating, “the performing of this play, even with one or more persons willing to present Catholic teaching, is **in direct opposition to both the spirit and letter of *Ex Corde Ecclesiae***. Also, because it depicts and endorses sinful sexual acts **in direct opposition to church teaching, I believe its performance to be pornographic and spiritually harmful**. This judgment is made after prayer, reflection and dialogue and after preparing [several statements](#) over many years.

“Because of this pastoral finding, of which I am convinced, and keeping in mind primarily the spiritual welfare of our young students... I remain hopeful that Father Jenkins will reconsider his decision for this year and future years. **A decision not to sponsor the play is not only consistent with academic freedom but is a right use of such freedom for it shows respect for the truth, for the common good and the rights of others.** (cf. *Ex Corde Ecclesiae*, 12)”

TFP Student Action joins in Bishop D’Arcy’s request and respectfully urges Fr. Jenkins to **ban the performance of the V-Monologues at Notre Dame FOREVER!**

Tradition Family Property Student Action

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