Glory be to God for dappled things

The Journal of Union's Faculty Forum is published annually for the purpose of providing a visual vehicle for faculty expression. It seeks a wide range of appeal and welcomes submissions from any bona fide faculty member of this institution. The material published herein belongs to the individual faculty member and may be used by him/her as he/she wishes in professional journals. Please submit any material to next year's editor Dr. Clyde Tilley, Union University, Jackson, TN 38305.
EDITORIAL

"art, n. (ME. arte; L ars; OF art; root ar to join; Gr. arteunein, to arrange)
1. the disposition or modification of things by human skill, to
answer the purpose intended.
2. creative work generally, or its principles; the making or doing
of things that have form and beauty.
3. cunning;artful behavior.
4. skill, dexterity, or the power of performing certain actions,
acquired by experience, study, or observation.
5. (usually in the pl.) a trick; wile.
Synonyms--aptitude, readiness, skill adroitness, contrivance, deceit."
(source: Webster's New Universal Unabridged Dictionary)

Whether or not man creates for his own sake, for art's sake, for
community's sake, for society's sake, for communication's sake, or even
for God's sake is hardly worth arguing, though pages and pages have been
written to promote one principle or the other. The fact that eleven
Union professors and one administrator saw fit to risk themselves in
print in some form of this journal speaks well of mankind's innate
desire to communicate something, though it be a mere "comma" in one's
life. Here are poems by Walt Padelford, Marilyn Smothers, and Mike
Pollock; art work by Grove Robinson, Pat Pinson, and James Hargett; es-
says by Clyde Tilley, Marilyn Smothers, Lytle Givens, and Judy Kem; an
interview with Larry Stewart, an address by Pat Pinson--"one thing thou
lackest"--Paradise, but then we have the creation of God all about us.

It need only be said that, except for the drawings and poems, the
material presented herein is printed in the chronological order in which
it was received by the editor. No thematic or pragmatic arrangement was
attempted or desired, again with the exception of the art and poetry. Where possible a coupling of different artistic expressions by the same
writer has been employed (e.g., Marilyn Smothers' poem with her essay,
Pat Pinson's photograph with her essay, Judy Kem's poem translation with
her essay). Such linkage should highlight the versatility of Union's
professors as well as provide a display of different art mediums.
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GOD, MAMMON, AND INSTITUTIONAL LIFE
by W. Clyde Tilley

When Jesus taught that no person can serve two masters, it was quite obvious that one master he had in mind is God. But who is the other? The devil? The world? The flesh? These are some of the most likely candidates.

Imagine the surprise when Jesus announced this other master who shares no common ground with God: "You cannot serve God and mammon" (Matthew 6:24). The impact of that surprise truly hits us when we recognize that mammon simply means money. Money can be a great servant but is an impossible master, if God is to be in charge of one's life. God will be coregent with no other king and, in this context, especially money.

When we begin to realize how consistent the New Testament is with this basic appraisal of the role of money in the life of a Christian disciple, we experience another surprise: How could we have strayed so far in our grasp of this strong antithesis between God and money?

When a rich young man inquired the way of salvation, Jesus required that he renounce his wealth. When the man refused to do so, Jesus flung out the statement: "It is easier for a camel to go through the eye of a needle than for a rich man to enter the kingdom of God" (Mark 10:25). One is not to lay up treasures on earth (Matthew 6:19) and his life does not consist of the abundance of his possessions (Luke 12:15). In one connection Jesus put covetousness in the same list with murder, theft, and adultery (Mark 7:22) as did Paul (Romans 1:29), who went on to identify it with idolatry (Col. 3:5) and said that such sinners would not inherit the kingdom of God (Eph. 5:5).

In other epistles, the love of money is exposed as the root of every kind of evil (1 Tim 6:10) in the context which warns against the temptation to be rich (v. 9) and says that some have been lured from the faith by it (v. 10b). In analyzing the relationship between godliness and gain, the same writer says that the former leads to the latter only if one is content with the simplicity of life's basic provisions and if the gain which one seeks is not material (vv. 5-8). James is another New Testament writer who sees the implicit contradiction between the life that is subjected to the Lordship of Christ and the life that is bent upon riches (James 2:5-7; 4:1-5).

The antithesis between life's mastery by wealth and life's mastery by God is by no means a marginal doctrine in the New Testament but is stated repeatedly in language that is unequivocal. Despite the forthrightness of Scripture, this basic teaching has not held its ground very well in the development of Christian doctrine across the years, especially as it is reflected in the popular understanding of our faith. Perhaps because our sense of Christian stewardship has allowed us to retain money in its role as a servant, its implicit charm for us often permits it imperceptibly to become master without our being aware of it or without our being willing to admit it, even when we suspect that such is the case.
While being hard on drunkeness, and adultery, we have often respected covetousness, found in the same New Testament lists of vices, and the wealth to which it often leads. Unlike adultery but like drinking, money is permitted in some measure but is brought under the restraints of moderation. The ideal of moderation in drinking has been reduced for many to the level of abstinence while the ideal of moderation in money has been inflated to the level of wealth. Yet there is operative in each a seeming principle of addiction by which the servant role subtly usurps the master role in one's life. This subtlety is especially implicit in money.

Why is this the case? Certainly one can do without a moderate amount of alcohol better than he can do without a moderate amount of money, making abstinence less practical in the latter case. In addition, the overindulgence of alcohol distorts our capacity for normal functioning in a way that overindulgence in money does not. However, this should not obscure the fact that in both indulgent addictions the perspective within which we function or fail to do so is distorted nonetheless (Matthew 6:22-23). One master makes a more obvious fool of himself than does the other, but obvious or not, neither master is God and each rivals him with the same deadly ambition.

It has always been thus necessary for the authentic Christian to be sensitive and cautious about the role that money plays in her life. Only in the most wary and conscientious instance can the inclination that money the servant has for insurrection in the life of the Christian be averted.

Although this struggle is imposing for the individual Christian in the simplest of settings, it becomes especially thorny in the institutional life of the Christian church. The process of institutionalization is a complex one to which even the phenomenon of religion is, perhaps necessarily, subjected. The Christian church started out as a spontaneous fellowship (koinonia) which lived by faith. However, it gradually hardened into an institution. The church as an institution would take on more and more of the features of the "principalities and powers" which characterize social existence in this world. Less and less by faith and more and more by sight would be the emerging law of its existence. A New Testament writer anticipated this course of development when he wrote of a time when people would be "holding a form of godliness but denying the power of it" (2 Tim. 3:5).

At no point does the institutionalized church betray its overwhelming propensity for its lack of trust in God than in its attitude toward, and its dependence upon, money. Little wonder that the passage about form without power in religion cited above is related to certain other tendencies including the love of money (2 Tim. 3:2).

Let us consider how this living out of the institutional life of the church may contribute to this love of money, thus causing the mastery of Christ to become more and more a lip-service only, while mammon becomes the true functional master.

Institutionalism has to do with the entrenchment of power. What is at first merely a useful instrument serving some noble aim gradually begins to gather about itself those institutional accretions of power
and technique by which it becomes increasingly conscious of its own existence as an end in itself. In the case of the church it is less and less able to abandon consideration for its continued existence to the nobility of its purpose under the providence of God and of Christ who functions as its head. It tends to resort more and more to techniques which are designed to insure not only its survival but its growth. In short it becomes less possible for the church to live by faith as it aligns itself with, and thus puts its trust in, worldly forms of power.

One of these worldly powers is of course money, economic power. Buildings must be built and maintained. Growing professional staff must be trained, employed, and supported. Budgets must be devised and met. Money is indeed an admirable servant at this point but has every potential for becoming a rival master with whom God has said he will not and cannot share His throne.

The dynamic which is operative in this usurpation of power can be seen when the values of the kingdom of God come into conflict with the values of this world and with its own economic well-being which are modeled upon the values of this world. This is especially true when the culture with which this coalition must be made is one like our own which exalts and idolizes success and growth. Since the kingdom of God and the kingdoms of this world have conflicting values, the pressure is upon the church to stifle its own unique witness to truth and the kingdom values in order that it may continue to prosper in the world. The church which has a commitment to growth or even survival can no longer have a commitment to Jesus Christ. Like the fleshly mind, "it is enmity against God; for it is not subject to the law of God, neither indeed can be" (Romans 8:7). If commitment is to Jesus Christ there can be no commitment to anything else for the reason that no one can serve two masters. When Christ is master, survival and growth are at the mercy of God in whom we place our trust. If the church grows it will be because Christ is adding to his church as was the case in the primitive fellowship (Acts 2:47). As we resort to our own manipulative techniques for church well-being, we betray our lack of trust in God and in Christ who is the church's head.

Concretely, the gospel of Jesus Christ when properly understood and applied will be controversial as Jesus often taught. But controversy and boat-rocking are usually not compatible with our institutional goals. Thus the pastor will be under pressure both from within and without to be silent on Christian mandates concerning war and peace, violence and nonviolence, wealth and poverty, the very areas where our Lord and the ancient prophets and apostles were most vocal and for which they were most frequently persecuted. Budgets cannot be met, buildings cannot be built and expanded, and comfortable salaries cannot be paid when the church is bold in its total witness to the truth. It seems never to occur to anyone that buildings, budgets, and salaries should be simplified and, if God wills, even deleted in order that the uncompromising witness to truth might be made. So the tail continues to wag the dog as we whittle away at the truth so it will conform to our buildings, budgets, and salaries. That this is the case exemplifies once again that no person can serve two masters.
The rivalry between God and mammon in the life of the institutional church is nowhere better evidenced than in its establishments of higher learning. As higher educational institutions, they have an obligation to help the student in the quest for truth by equipping him to examine critically the tradition of learning which his culture has bequeathed to him. The examination is made with a view to making it his own in a meaningful and existential way or of revising it to accord with his gift of intelligence and his level of enlightenment. The educational task cannot be simply the unruffled promulgation of a tradition (indoctrination) and still be worthy of the name "higher education."

As Christian educational institutions, these establishments have an obligation to facilitate this enlightenment in a particular way. Insofar as the church claims a repository of revealed insight, these institutions must never shirk their calling to examine the evidential foundations of this faith and to sift the wheat of Christian truth from the chaff of cultural accretions which becomes intermixed with it from generation to generation. Religious cultures become uncritical hybrids no less than does any culture. Specifically, our "Bible-belt culture" through the subtle and unsuspecting winds that blow can soon give Biblical and divine sanction to ideas and trends that turn out on closer examination to be chaff rather than wheat.

Because the educational process carries a high economic price tag, the temptation is especially great to sell our souls to mammon by sacrificing the quality of what we as educators are able to do for and with our students for the quantitative tokens of our institutional life such as budgets, enrollments, buildings, and other resources. Instead of priding ourselves on how much we are able to do with the resources at our disposal in a sense of Christian stewardship, we pride ourselves on the sizes of our budgets and budget increases as though that within itself was supposed to be something good. It is good however only when success is worshipped as an ultimate value and/or when mammon has become God.

In the actual institutional situation, considerations of fiscal well-being are usually determinant of the shape that education is permitted to take. Actual and potential donors who do not have expertise in the teaching disciplines are able to usurp the prerogative of the academicians and scholars and are able to call the shots about what can and cannot be taught. Christian doctrines become creeds to be used for public relations purposes rather than expressions of faith to challenge the student and to stimulate enlightenment.

Especially in the religious and philosophical areas of study, it is considered that the opinion of the unschooled layman is as competent as that of the trained scholar or that truth and the quest for it are of such little value that they may be sold to the highest bidder. Instead of trusting God whom we cannot see with the outcome of our endeavors in enlightened learning, we trust money which we can see to assure our continued institutional existence whether or not we are able to accomplish what the institution was designed to do in the first place. The institution is able to continue in this present mold of success only if it relinquishes its mission. Unable to serve God and mammon, we have opted to serve mammon under the guise that we are serving God.
Like the frog that would not suffer itself to be put into hot water, we have been put in the sauce pan of gradually warming water only to be scalded to death over the long haul. We were unaware of the graduated degrees at which the temperature of the water grew while we basked in the sauna of our affluence.

Does this not hit near the heart of the woes of our society? William Sloan Coffin, pastor of the famed Riverside Church in New York City makes the following indictment of modern Christianity:

That the churches could better the lot of humanity, even save the world, goes without saying. The only question is whether Christians in sufficient number will find the imagination and dedication in the coming decades to effect a reformation comparable in scope to the sixteenth century....

...our present system, however we label it, simply is not working, largely because we Christians worship God in our spiritual life and mammon in our economic life....The system is not working when hunger is on the rise in the richest nation of the world. The system is not working when 70 to 80 percent of all released prisoners return to prison, and generally for worse crimes. The system certainly is not working abroad when no end to the arms race is in sight; and when throughout Central and Latin America, and South Africa as well, the United States has seemingly nothing to offer the millions who are tired of being unemployed, underfed, ill without money to buy medicines---nothing, that is, except the prospect of more dead, mutilated bodies in streets.5

Never were the words of Peter more applicable: "For the time has come for judgment to begin with the household of God; and if it begins with us, what will be the end of those who do not obey the gospel of God?" (1 Peter 4:17).
1 The terminology here is reflective of the influence of Carroll Quigley in *The Evaluation of Civilization: An Introduction to Historic Analysis* (The MacMillan Company, New York; 1961). He distinguishes between instruments and institutions: "An instrument is a social organization fulfilling effectively the purpose for which it arose....An institution is an instrument that has taken on activities and purposes of its own separate and different for the purposes for which it was intended" (p. 49).


4 For a good treatment of the effects of growing institutionalism and administration upon the life of a Christian university, see address appearing in pamphlet form, *Community and Governance in the Christian University* by Harold L. McManus of Mercer University. This pamphlet is issued by the Committee of Southern Churchmen, Nashville. Also C. S. Lewis, *The Abolition of Man* (MacMillan Publishing Company, New York, 1955).

ON LIGHT
by Walton M. Padelford

For everything that's visible is light
And God is light, so where's the seeing then
Of Him who pushed the world around the sun
And spoke the daytime different from the night?

O light, unprism'd, unreflected beam
That I ride on, yet all in color now-
Myself, greens, blues, off-hues in truth, somehow
Not right, yet lovely in this cosmic stream.

The walking in the light each day by grace
Might 'custom us to live in brightness here.
It does, to some extent, but there's a plan
To make us brighter yet, then face to face,
Knowing, known, not darkly; crystal clear,
The true light coming 'lightens every man.

THE FAR DISTANCES
by Michael Pollock

oilskin operas vibrate in my heart
in the far distances of the weak
apology.

conspiratorial engagements dart
between the buried truths now
with a carpetbag of betrayals in
apology.

these far distances express the
clear ambiguities of a buggy ride
into fantasy.

oilskin operas vibrate in my heart
in the far distances of the weak
apology-
intimate too with deep embrace.
DUALISM IN JOHN CROWE RANSOM'S POEMS ABOUT LOVERS: "VAUNTING OAK" AND "ECOLOGUE"
by Marilyn Smothers

Dualism in John Crowe Ransom's poems about lovers may be viewed in emerging conflicts between man and woman, honor and desire, and the real and the ideal. Howard Nemerov's contention that these are poems about lovers but are not love poems (Nemerov 99) appears to be supported by the bitter memories, frustration, doubt and skepticism within the poems.

The ideal situation where love triumphs as the ultimate experience in which man finds meaning does not appear in Ransom's poetry. Instead, Ransom attempts to picture life as he believes man actually experiences it. In his preface to The World's Body Ransom says:

The poetry I am disparaging is a heart's desire poetry. If another indentification is needed, it is the poetry written by romantics, in a common sense of that term. It denies the real world by idealizing it: the act of a sick mind (Ransom ix).

Ransom believed that man had once been nearly whole and his apprehension and response, though incomplete, had been integrated and effective; but now man is riven into reason and sensibility, with little communion between them. As a result, man's apprehension is confused and fragmented and his response "crippled or even paralyzed" (Stewart 25). Ransom's poems "Vaunting Oak" and "Ecologue" dramatize the conflict between the real world, where reason and the sensibility have little communion, and the ideal world, where they experience a harmonious relationship. Ransom believed that the sensibility should "enjoy the ephemeral pleasures of the natural world" (Stewart, Ransom 25), but he did not idealize that world. What he depicts in these two poems is man's inability to experience the redemptive qualities of love because of his confused and fragmented apprehension.

John Lincoln Stewart believes that the traditional Hebraic-Christian belief in the conflict between the body and the soul was the strongest outside influence on the formation of Ransom's concept of the dual nature of man's mind (Stewart, Ransom 21). In a letter to Allen Tate written in March, 1927, Ransom declared, "...here's a slogan: Give us Dualism or we'll give you no Art" (Stewart, Fugitives and Agrarians 22). Stewart says,

He had a certain wry sympathy with the romantic temperament, but he thought the tendency to exalt emotion and sensuous experience to be potentially misleading and dogmatic in its own way. He took sides with the sensibility because he thought it was oppressed under the present regime [intellectualism], not because he wanted to see it dominate human behavior and values (Stewart, Ransom 23).

In Ransom's treatment of the conflict between the real and the ideal is found what Isabel Gamble MacCaffrey calls his "war of death with life" (MacCaffrey 212). The overriding presence of death in his poems about lovers indicates the degree with which Ransom is absorbed
with modern man's dilemma in seeking to experience human love and its redemptive qualities in the face of paralyzing fear and inevitable death. Man must accept death as a reality of life. To fail to recognize death as one of the most perplexing issues of life is to live in an unreal world. Thus, the extent to which Ransom treats death reveals what Delmore Schwartz calls "not disillusionment...but an inclusive acceptance of life for what it is." He would have his lovers recognize that "to be faithful to the body and to love the body is to be aware of its degradation, its decay, and its death" (Schwartz 447). Ransom's lovers in "Vaunting Oak" and "Ecologue" embody this conflict between the real and the ideal. The speakers represent the struggle between the lover who allows reason to control his response and the lover who allows the sensibility to control hers. But, more importantly, they symbolize the struggle between reason and the sensibility.

In a dramatic confrontation the sensibility, "wrapped in a fantasy of good," struggles to establish the vaunting oak with its "more than a hundred years and more than a hundred feet" as a symbol of her love. But reason, the "unbeliever of bantering brood," with whom the sensibility is "mortal yoked," exults at how the tree "will break/If Heaven assault him with full wind and sleet." It is clear to him that the "temporal twigs...unsure of seat,/And the frail leaves of a season," which are the victims of "the mad humors of wind." are reminders that the oak tree, the "tower unleaning," is, in reality, in the process of dying. It is only a matter of time until love, too, will be tested by this full assault of Heaven; and when it is, like the tall oak tree, it cannot stand the assault. Reason and the sensibility cannot come to terms where love is concerned. The sensibility has dismissed the daisies and other flowers as inappropriate symbols of love. She who has been "instructed well by much mortality: recognizes that the oak towers over these "pied and dusty clumps" of summer flowers that are already in the process of dying. In the manner of the southern gentleman, reason sets out to "[undo] the pitiful error" in the sensibility's declaration that the vaunting oak is "established...forever." Reason, a "sorrowing lover," is grieved that even before the joy of love is gone, the oak tree, a "grand old fellow who holds gallantly...will be gone."

Although Ransom allows both reason and the sensibility to have their say in "Vaunting Oak," he appears to favor reason. First of all, the conflict is viewed from the vantage point of reason, the "I" of the poem. Reason willingly has been brought by the sensibility up to where the oak stands. He notes the caution employed by the sensibility in not boasting of a living symbol of love as the two of them traverse the field of summer flowers, whose tenure is briefer even than their own. Secondly, reason with confidence knocks loudly on the tree "[drawing] forth like a funeral a hollow tone." A second time he "[beats] more sternly producing a "dolorous cry" which penetrates and obscures both the sounds of nature and of human crying. Thus the insight of reason has been confirmed by the oak tree, an "eminent witness of life," rich in association with lofty ministrations. An objective bystander in this confrontation, the tree has declared loudly its impending death.

Nevertheless, this insight on the part of reason has produced not arrogance but sorrow and grief, and in Ransom's 1969 revision of this poem, he has softened the voice of reason from one of "bitter blood" to
one of "bantering brood." This dramatic confrontation between unbelieving reason and sensibility, "a young heart...instructed well by much mortality," is one of Ransom's most successful treatments of man's inability to experience the redemptive qualities of human love. The encounter enacts Ransom's belief that reason and sensibility are unable to operate in harmony resulting in man's inability to function as a whole person.

In "Ecologue" Ransom again dramatizes this conflict between reason and the sensibility. Two speakers, Jane Sneed and John Black, engage in what begins with a nostalgic looking back to an idyllic existence and concludes in despair. Once again it is the feminine voice of the sensibility that espouses the beauty of the ideal world, the world that does not exist anymore, if it ever did. It was a world of innocence and harmony where the two of them "played happily"; they were integrated, whole. Unlike the voice of the sensibility in "Vaunting Oak," Jane Sneed in "Ecologue" recognizes that her world has been invaded somehow; and she sets out with reason to examine the metamorphosis. She concludes that the source of the change is evil, an unnamed "something came flapping out of hell" and created between them a chasm that cannot be crossed. Love cannot survive the onslaught of fear, and this love-stifling fear is somehow associated with the "dream of Death."

The masculine voice of reason assumes the role of interpreter of the idyllic past he shared with the sensibility when they revelled in their joy. With the same confidence voiced in "Vaunting Oak" somber-voiced reason knows that the metamorphosis occurred when they were overcome by fear and became "mortals teasing for immortal spoils,/Desperate women and men." The sensibility believes it occurred when they learned that they were mortal, "marchers unto night." And so their idyllic world is gone and the result is catastrophic. Not only is the male-female relationship thwarted but all human intercourse has been interrupted. Any view of life to the contrary is denounced by reason as a dream of innocence. The world, in reality, is people with despairing lovers. Mathematically speaking they are "one part love/And nine parts bitter thought."

But reason and the sensibility--these "old friends, ill met" are engaging in dialogue that attempts to understand what has happened, and the sensibility is not easily discouraged. Even reason has conceded that "one part love" remains. So what if night does come, so what if it be "fathomless," she still envisions happy lovers somewhere who join together against the darkness. The assurance of physical contact is there: They "consort their little hands that hold much of heat in little storage." She is not making inordinate claims for the power of love; nevertheless, love is at work. What little warmth exists is found in love, and the eyes of love dispel the darkness "almost" as well as does the light of the sun. And when hearts come together, courage becomes the watchword. In his 1969 revised edition of Selected Poems, however, Ransom omits a stanza depicting fear overcome and the darkness passing away, with lovers reclaiming the world they knew as innocents: a world of sunshine, singing birds, and "golden dew."

And once again, Ransom allows reason the final word. The voice of John Black announces that any idea of stamping out the darkness is the dream of innocence and that lovers "as well might be/Beneath ground as
above." Although the sensibility is silenced by this final 
pronouncement, she already has had her say, and she has fearlessly 
challenged reason's analysis of the fundamental problem. For possible 
causes of the metamorphosis reason has looked to theogony, to the powers 
of darkness, to an angry God, to philosophy or Fate. All of these 
proposed causes the sensibility has challenged with her conclusion: 
"Who can tell--Not I, not you." Thus Ransom's feminine voice of the 
sensibility here is worthy of what Stewart calls "grudging admiration" 
for those who manage, in spite of all they see and know about life, to 
preserve both their innocence and their dreams (Stewart, Ransom 27).

Thus in "Ecologue" Ransom beautifully dramatizes modern man's 
dilemma: "a dissociation of sensibility that creates an imbalance—\-with 
reason, the imperious one, attempting to dominate sensibility, the 
innocent one" (Willbanks 46). Characteristic of his poems about lovers, 
both "Vaunting Oak" and "Ecologue" assume a stance between reason and 
the sensibility. In any case, his characters are never able, as Ransom 
concludes in his poem "Man Without Sense of Direction," to "fathom or 
perform their natures." The harmony between reason and the sensibility 
is gone, and man is destined to misunderstand his own nature and to know 
misery, the misery of the weeping girl with whom Ransom concludes 
"Vaunting Oak" and the misery of the lovers in "Ecologue" who "As well 
might be/ Beneath ground as above."
BIBLIOGRAPHY


LITTLE BEN: A SONNET to TIME
by Marilyn Smothers

Why does he sound so early in my ear?
He isn't gentle and he isn't awed
By my quick hand sent out to drag
him near
To stop his cry, to see if by some fraud
He's called me forth from slumber. Now
I peer
Into his face for signs of false display.
Some little hope I hold he's played
the cheat,
Deceiving me into a day new-made,
While yet the old in warm arms holds
me close
And fogs my mind with heavy dream-like
sleep.

But what alas is true the case unfolds.
His careful rendezvous with day to keep
This plastic Phoebus with the luminous
eyes,
Set by my hand, now turns to make me rise.
SOCIAL PSYCHOLOGICAL MISCONCEPTIONS AND LIBYA'S RULER
by Lytle Givens

One of today's urgent social issues involving national and international ramifications and consequences pertains to Libya and its ruler. A basic myth which continues to be perpetuated is the belief that his hostility and terrorist activities are a consequence of his Moslem fundamentalism and a messianic perception of himself. As long as the United States and the world utilizes this misconception in analyzing the problem it will continue to exist.

Social psychologists inform us our self definitions are essentially based on the way we perceive others evaluating us. C. H. Cooley, with his concept of the "looking-glass self," explained the self as the judgment one makes about oneself as seen reflected in the attitudes of others toward oneself. W. I. Thomas believed when we define a situation as a real, then it is real in its consequences. The basic overriding problem with the Libyan ruler is one of an identity crisis. This paper focuses on his identity crisis and indicates a possible viable solution.

What is his identity crisis? Wouldn't you have an identity crisis if everyone spelled your name differently? A strong possibility exists he doesn't know how to properly spell his name now since there has been a plethora of ways his name has been listed. A sampling (nonrandom but diversified) of various journals, magazines and newspapers reveals the deviations in relation to spelling:

el-Quadaffii-- The Spotlight
el-Qaddafi -- The New York Times
Gaddafi ------ Time
Kaddafi ------ Newsweek
Khadafy ------ USA Today
Qaddafi ------ The Washington Post
Qadhafi ------ Wall Street Journal

It can also be asserted with a high probability of accuracy if persons were asked to spell his name, many more variations would be forthcoming. Until the time the United States and the world either (a) asks him how to spell his name, or (b) comes up with a uniform spelling of his name the eminent likelihood of continued conflict will be ever present.
velvet
by Michael Pollock

in the long open and arched looking glass
above the fountain chamber
we shine like the referral
who stalks the countryside of conscience-
a velvet window leading
a velvet window pleading.

spotted down with a precise color of you
above the fountain chamber
we shine like the referral
who gazes at the buxom dreams of today-
a velvet window leading
a velvet window pleading.

and when the booming reality sinks to the
applause in the slow curved smiles
we finally arrive with the last footnotes
in the long open and arched looking glass-
a velvet window leading
a velvet window pleading.
(The following is an interview with Vice President for Development Larry Stewart on 21 May 1986. The intent of this procedure is to promote greater understanding between the various sections of the college family. It is our wish that JUFF be used as a conveyor of and promotion for in-house college communication on key issues important to us all--Editor.)

PINSON: Mr. Stewart, how long ago and under what conditions did you come to Union?
STEWARD: Ironically, today starts my ninth year as chief development officer. When I was contacted I didn't want the job, and I told the President that nine months before I took it. I didn't want to take a $14,800 cut in salary, at least until I knew it was God's will that I come.

PINSON: What are your specific qualifications for this position?
STEWARD: I majored in Marketing and Finance and minored in Psychology at Baylor U. (but I should have reversed that because in this business I use about 90% psychology and 10% business training). I am licensed in the securities field, qualified about as high as one can go in that, and a member of NASD. Prior to coming here I had worked in institutional bond business (including mainly churches), and before that the worked for then Gov. Buford Ellington. I worked with over 100 churches and I knew most of the West Tennessee pastors on a first name basis, mostly through my father's pastorate. I also took piano for 8 1/2 years and was church organist at my father's church. But that hasn't helped much in this office. I enjoy playing at home by myself though.

PINSON: How would you rate your staff realistically?
STEWARD: Excellent. I'd rate them up there with any comparable situation in the country.

PINSON: How is your Development department organized?
STEWARD: There are five areas: (1) Admissions and Recruiting (2) Financial Aid (3) Public Relations (4) Alumni Affairs (5) Development-funding.

PINSON: Did you feel you had President Craig's "ear" and support?
STEWARD: When the search committee talked to me about this job I asked, "Will I have all the rope I want to hang me?" I asked them to give me full rein for three years and then fire me if they didn't like the results. I still have the job and, yes, the President's full support.

PINSON: Is Union financially sound now?
STEWARD: We still have some of the old campus liability. We've made the mistake of selling part or whole of it in theory and counting on that money only to see the deal fall through. But the $2.8 million debt this college had in 1978 will be totally dissolved by the time this goes to press (June 1). The only debt now on the books is two dormitories which are self-amortizing anyway. Yes, the school is in good shape.
PINSON: Would you contrast some differences between some 1986 figures and those when you came here in 1978?

STEWART: When I came here in 1978, there were 16 people working in all of the five departments under this office, now there are 20. In 1978 there were 1,032 students, now 1,511. In 1978 the endowment was $1.5 million, now it's almost $7.5 million. In the first year (1978-79) we were fortunate to have a 46% increase in development funds. Since 1978 we have completed five major construction projects at a cost of $6,000,000. All of these were paid off before they were completed.

PINSON: Some faculty members have suggested that Union is "top-heavy" or heavily staffed. How would you react to that?

STEWART: Well, there are a number of things that need to be looked at and faculty salaries in ratio to administrative/staff cost and to student increases is one. Yet, in 1979 the administrative/staff cost was 16.3% of a 3.2 million operation budget. In 1986, the budget increased to about 9 million, but the administrative cost was still only 16.8%. In my 8 year tenure I have added only one recruiter and one secretary in admissions and recruiting. It should be pointed out also that the mailouts alone are five times greater since 1979. That alone necessitates at least one additional person. No one has any conception of the paper work involved. We process 500,000 pieces of mail each year. Our workload has increased at least 10 times to what it was 8 years ago.

PINSON: When you first came here you initiated a "breakfast" meeting between your office and the departments as a kind of liaison. Those have since been discontinued. Why?

STEWART: Those "breakfast" contacts were efforts on my part to get to know the various department members and to offer my services, and I might add that my office is still open to any department that feels I might be able to help. In fact, I could name two or three this year who I have consulted with. I value faculty opinions and suggestions.

PINSON: What is the final date on the Endowment campaign?

STEWART: Officially it will end December of this year, but unofficially it will never end.

PINSON: Are there any moves toward establishing some Endowed Chairs?

STEWART: Efforts have been made to that end for the last two years, but none successful yet. It is extremely difficult and expensive.

PINSON: Do you feel your office is open to suggestions and criticism?

STEWART: I like to think I welcome criticism both from the inside and the outside. I may not always agree and I know I make mistakes, but I do try to listen. At the same time, I would agree that the faculty needs to be better informed on expenditures, policies, procedures. I hope this interview will go toward serving that aim.

PINSON: You have been criticised in private at least for promising higher faculty salaries, but being unable or unwilling to deliver. How would you respond to that?

STEWART: First, let me say I doubt that there is anyone among the
administration/staff who has a greater appreciation for the academic/faculty concerns than I do. If this faculty has a champion, I'd have to vote for myself, though I realize that sounds self-serving. I have never been to any single faculty member since I've been here and asked for pledges to any campaign simply because I don't think the salaries are where they should be. No, I haven't been successful in getting salaries up where I personally would like to see them. Of course, let me say that's not my jurisdiction, and if it were, I wouldn't ask for blanket across the board raises anyway. I'd rather see raises given on merit.

A second point is that we really have not had the dollars to make the raises needed. One of the mistakes has been to let the growth factor outstrip the projections by about three years. Now of course you want to grow, but it is a mistake to grow faster than the support services.

A third point is that few people realize the payroll percentages. Tuition and fees make up 49% of our almost 9 million budget, the Tennessee Baptist Convention about 14%. Last year the TBC cut us back $40,000. Also our Endowment campaign cuts tremendously into unrestricted giving. Two churches last year cost us about $24,000 in that area. Add to that the fact that most of the Endowment pledge is on paper rather than in cash at this point. It's very difficult to give large raises under those conditions.

PINSON: I just want to make one quick point. According to a recent study by Schuster and Bowen, teachers' "real" earnings have declined more than any other occupational group since 1972. Also, Union really gets extra mileage out of its teachers in the short Winter term. At Lambuth, for example, the short term is under separate contract from the yearly salary. That's a fact often overlooked when administrators compare our salary range with other schools. Then when you consider the doubling in enrollment at Union since 1972 which, at least in theory has added to the teacher work load, and I think you can understand why some of the faculty are disappointed in their salaries.

STEWART: Yes, I can see their viewpoint. Again, that's why I have never asked one thin dime from our faculty for the current campaign. But I do think I have the right to ask for their support in general. Over the last seven years Lambuth has been getting much less salary increase than Union, yet to my knowledge they have 100% contributing to their campaign, against only 50% of our faculty at Union. Now I've not fussed about that, but it does damage our public image with the outside. Further, I think we have been unable to deliver on departmental scholarships and equipment requests only once since I've been here. Again, I think this faculty should know that I give them all the support I can muster.

PINSON: We've been here over an hour discussing these points and you have a meeting I'm detaining you from. Permit me to thank you in behalf of the Union Faculty Forum Publication and in behalf of mutual understanding.
Winning Smile
by Michael Pollock

timbering techniques become baron-like in the winning smile and wink of suggestion—
you would dare clothes to fall as I would to watch them drop—
yet I am silent in the companionship walk as the emergency smears a prepared youth in his underground reputation—
indignantly the winning smile flies moth driven to a suggested flame only to be burned alive at the late acceptance.
(The following is an address given to students at an Honors banquet May 15, 1986, at Union University by Dr. Patricia Pinson. It is published here at the kind insistence of JUFF's co-editor, Dr. Clyde Tilley, for which I thank him very much.

---The Editor

GADFLY, GARNISH AND GREAT UNDERTAKINGS
by Patricia Pinson

Happy Birthday to us! We are eleven years old. This is a time of celebration, evaluations and innovation. We have survived in an era where programs stressing thinking, responsibility, and work have not been popular--where peer pressure says get in, get it, and get out--a degree in college that is--so you can get a high paying job. Celebration is in order. Surviving has meant we have had to be flexible--we've changed the structure of the program 3 times in 11 years and we have worked hard to survive among both faculty and students. We have expected our students to perform and to perform well, and we have expected faculty to think beyond the usual lecture in their speciality and to be open to new ideas and viewpoints. It has not been easy. In fact, is all this really worth it? I have wondered--seriously wondered---What is an Honors program? In thinking this through, I believe that it is this: Gadfly, Garnish, Great Undertakings.

GADFLY

An irritating and bothersome individual (gadfly), unnecessary embellishment (garnish), and immense tasks (great undertakings)--does that sound like the honors program so dear to your heart? If you are trying to finish your thesis or write your synthesis paper, it might very well sound accurate. A gadfly is irritating and bothersome, biting and goading, persistent as Monday mornings. And garnish is something extra--not really necessary--a frill. And great undertakings--is not going to college a great undertaking in itself? Why do we let ourselves in for this--this flitting, fabulous frill? And what place does it have in the midst of an institution where knowledge is categorized, organized and made available for consumption in neat packages to be administered every Monday, Wednesday and Friday?

Sometimes we wonder. Indeed, it would seem that society does not really need such programs, and our fellow schoolmates are often incredulous of our involvement in something which is not necessary for getting the degree and getting a job. Institutions say such programs are not cost effective--too many teachers with too few students. Are we really only a bothersome and unnecessary nuisance? a gadfly?

Plato had the answer. He had studied with Socrates, you remember—that notorious gadfly of Athens—and had become somewhat of a gadfly himself, although he was more decorous and proper than his old teacher. He told a story about people chained in a cave living the good life—watching TV on the large screen wall in front of them. One poor fellow was freed from his bondage, however, and looking around behind him saw that the images they were all discussing were actually made by puppet figures moving in front of a fire—the puppets were the real
figures and they were seeing only shadows. Then he was pushed up the steep passageway out of the cave into the outdoors. There he found that the puppets down in the cave were only poor paper copies of real objects in the outside world, and that the sun rather than the fire, was the real source of light. He began to dance and sing as he contemplated this higher world, but became aware that his duty was to go back to his friends and tell them of the marvelous reality of this world. This was the true world. Of course, they were not impressed, and they actually became quite angry at him for bothering them because their experience lay only in the shadows on the large screen wall in front of their chained existence.

This parable nipped at the lazy heels of many of the Athenians who were satisfied with the status quo shadows. And it continues to sting us into an unsatisfied seeking for something more than the fleeting moments of minimum requirements. Notice that that trip out of the cavern was uphill, and that he moved into a higher reality—a higher truth. Also notice that he became a gadfly himself when he returned to his friends to tell them of the greater reality that lay above them. Plato is very clear in saying that one's responsibility does not stop with self growth, but each is responsible to his community—whether or not they want to hear.

Scott Peck outlines these characteristics as basic to our well-being in his book THE ROAD LESS TRAVELLED which has been a top selling book on college campuses across our country this year. He calls them the tools of self discipline. Three of these tools are particularly pertinent here—the acceptance of responsibility, the dedication to truth, and balancing. By accepting responsibility he means that we—each one of us—is responsible for our own behavior. We should not try to escape our personal freedom through the acceptance of the ideas of life styles of others without question. The man in the cave did not sit down and chain himself again after seeing another reality. Others are not responsible for our ideas and views; we, alone, are. A second characteristic of this Athenian man in the cave was a dedication to truth. His true world was first a world of shadows, but when his world grew, he had to revise his understanding of truth—not an easy nor comfortable experience. The man who loosened his chains was his gadfly—nudging him into new awarenesses and forcing him to leave the secure world of shadows. Such a journey required courage and a sincere seeking of truth. The third trait of discipline, Peck says, is balancing—that which gives us flexibility. In order to negotiate the curves and rocky passages of our lives, we must continually give up parts of ourselves. The friends back in the cave were unwilling or unable to suffer the pain of giving up their belief that the shadows on the cave wall were absolute reality and truth. Consequently they clung to their old patterns of thinking and behaving, and failed to truly grow and experience the transition into greater maturity. The freed Athenian on the other hand, accepted responsibility for himself, sought greater vistas of reality, and then revised his experience of Truth to fit his new understanding.

An Honors program should employ these same traits and be just such a gadfly—in the field of education and to those who teach and study within it. Sometimes Honors programs are not comfortable because they ask raw and disquieting questions. But this quality is the essence of
learning, and that is what we are all about. It should be a nagging reminder that there is an area beyond the usual, normal requirement for the usual and normal students—that some are different and wish to climb beyond vocational necessities and social niceties to see the interrelationships of knowledge and to seek the reality of knowing.

**GARNISH**

Garnish—something frivolous, inconsequential, frill, of no real practical use. Ironically, many see man's expression of his basic beliefs and experiences through the arts as being—frill—garnish—nothing to take seriously since it doesn't put potatoes in the pot and meat on the table like math and grammar. Neither for that matter does religion and theology, but without it we would have neither faith nor hope. The arts and humanities provide perception and wisdom distilled through centuries of trial and error, the result of lengthy work and great skill. Such expression is surely more than just—garnish.

Philosophically, an Honors program is kin to the humanities and the arts. In the University, Honors is the flavor enhancer, that which adds a quality of vision to an otherwise balanced meal of general education. Let's look at it another way—You can eat the chicken of life boiled, without salt or pepper or any seasoning. The meat will still give nourishment and keep you alive. Or you can get all the herbs and spices of Kentucky Fried or other well seasoned dishes. These additions make the chicken rich, more pleasant, and an experience to enjoy rather than merely tolerate. All these additions are but garnish, and yet, they add value to the chicken. How often do we educational institutions point out the minimum number of courses and time that it will take for a degree. How many of you students have friends who take the least number of classes possible and search for the section of Sophomore lit or physical science with the easiest teacher, or choose a course where they know they can get an A, just so they can hurry and get out and get a job. College is something to be endured, a stopgap between high school and living. Just as boiled chicken will keep you alive, the core curriculum and your major plus a few more hours will give you enough academic life to secure a degree. You can subsist on this nourishing meat of basic academia surely. Honors is not necessary for one to be literate, or have a college degree. But it is a flavor enhancer—and it is often that extra spice which makes the chicken marketable in a world full of standard chickens.

One of the most exciting and beautiful books I have ever read, and one used periodically in our Program, is Robert Pirsig's ZEN AND THE ART OF MOTORCYCLE MAINTENANCE. It recounts a trip from the midwest to the Pacific coast by motorcycle, which is really the author's quest on three levels—to again establish contact with his 11 year old son who is with him, to find and put together both halves of his own life which was split by a nervous breakdown, and on a third and more abstract level, to try to discover the real essence of that elusive characteristic which gives life meaning—quality. This book then deals with travelling and seeking, and both in its structure and in its content has its highest moments in the highest peaks of the Rocky Mountains. Just as the whole trip was unnecessary to his life, the back-packing hike into the high
mountains was not a direct route to the coast. But it is on the mountaintop that travelers have the clearest vision. The climb is risky business. The high mountains are frightening since they can suddenly produce landslides, and there are crevasses where a misstep can be serious. It is lonely since few climb to the heights, and we must learn to breathe in the thinner air. Pirsig likens this climb to a mental seeking where progress is slow and one must acclimate oneself to breathing the thinner air of uncertainty. Such trips are not for the faint hearted nor are they necessary to those who are walking the usual path of life. Even though we sometimes are thrust into the mountains through misfortune, we try to make those trips as quickly and as painlessly as possible and get back to the security of the everyday valleys. Few make the trip for the sheer exhilaration of it, even though like Plato's Athenian, moving to the heights provides new insights and new understandings.

Such experiences are not garnish— they are gilding. The addition of pure gold to an object or one's life gives it greater quality. You see, the arts ARE necessary to the quality of life, and an Honors Program IS necessary to a value added education. Such a program gilds a normal major and minor with the enlarged vision of many disciplines and their interrelationships. It is often said that knowledge is like a diamond of many facets. Each facet is carefully cut and polished just as each discipline in the field of education. Yet we are all looking at the same diamond—we are just observing it from different points of view. To be able to step back to see how all those facets create the awesome quality of a total diamond is something of what an Honors program does. Not only does it enhance our knowledge, it may open the doors to wisdom. Garnish? Yes—but more that that, it is gilding—the adding of quality to an otherwise complete existence.

**GREAT UNDERTAKINGS**

Great undertakings—Certainly both Plato and Pirsig show us great undertakings. Individual involvement in an Honors program is a great undertaking, and an Honors program in the University is a great undertaking. It is different from departments which offer majors and minors; indeed, it is a corrective to a specialist oriented educational system. Just as the facets create one diamond, all areas of knowledge are but facets of our human existence. Something is wrong with our perception when the facets contradict each other. This has been where the greatest problems have arisen between science and religion. Each has moved in its own narrow specialization being unwilling to take the other very seriously. We have groups of people who dig in with their heels and refuse to be moved, thinking themselves under attack. These attitudes come from the lack of an overall view and the unwillingness to think beyond a certain set of perspectives. Honors begins to deal with viewpoint - to educate beyond research and to change mindsets—which we are going to have to do to be able to deal with the future.

John Naisbitt says in MEGATRENDS that a report done by the U. S. Department of Education and the National Science Foundation finds that most Americans are moving towards "virtual scientific and technological illiteracy." And this in a country where 6 to 7,000 scientific articles are being written daily. He says that we are drowning in information but are starved for knowledge. Such rapidly changing fields of
information are forcing us to deal less with content based courses and move to process oriented courses. We must become more adept in knowing HOW to gather information rather than memorizing a specific set of facts. According to Nasibitt, "We are moving from the specialist who is soon obsolete to the generalist who can adapt."

Great undertaking? We are changing the very basis of education from the concrete of memorizing to the abstract of asking the right questions and knowing where to go to find the information to formulate the answers. Yes, it is a great undertaking, a far ranging trip to the mountains, and a hard climb out of the cave. And what was at one time viewed as garnish, now becomes our very reach toward survival as we settle down at home in a technological world. It is a gadfly of an idea which will nip our heels, goad and aggravate us until we do something about it. And though it will not be easy, we can look forward to the hard won beauty and heady intensity of seeing to the far regions of understanding.

Honors programs in our colleges and universities are on the vanguard of this development. By stressing an INTERdisciplinary approach to knowledge both among students and faculty, by stressing innovative individual research and presentation in Senior Honors theses and projects, by stressing how to ask the perceptive questions rather than learning digested answers, and by insisting that we must learn to walk in the thinner air of uncertainty without losing our bearings—by doing these things, we develop those qualities which have to be at the heart of intelligent survival in the next millennium.

Now—what about our own Honors program? We have at times been a bothersome gadfly, we have been gilding to many students and faculty as well, and we have certainly undertaken a lot. We haven't achieved everything we set out to, but our achievement has been significant. We have involved about half of the faculty in presentations to Honors classes, gotten some excellent publicity for Union locally through our Festivals, initiated the annual Archeofest at Pinson Mounds, provided travel opportunities for students involved in Honors classes. In studies on the People's Republic of China, the Soviet Union, Poland, Ancient Egypt, Ancient America, Classical Greece and Rome, Medieval life and literature, Renaissance Italy, and Utopias, we have been involved in field trips in all of these to major exhibits, museums, field schools, and national research libraries to study first hand. We have been fearless in our tackling of topics as Truth, Time, Space, Relativity, Evolution, and Quality. We have participated with our neighbors Freed-Hardeman and Lambuth in our Honors programs; we have been active in the Tennessee Honors Council and in the Southeastern Conference of Honors Councils. In all of these, we have presented programs which have been highly successful on each occasion.

Union has continued to grow to capacity enrollment over the past 11 years. Now we are assessing our new role in leveling off enrollment, new endowment money, and moving toward greater involvement and recruitment of gifted students. We stand at the beginning of a new era in the Honors program--one of promise and greater potential than we have had in the past.
You are to be congratulated for your involvement in this program—it signifies an investment in quality—travel to some high country of the mind. I have been privileged to be a part of this journey—it has indeed been one of the most rewarding endeavors of my life—and we continue to travel. My best wishes go with you for a continuing good journey—the trip is worth it.
A study of the themes of eloquence and prudence provide insights into Jean Lemaire de Belges' *La Concorde des deux langages* (1511), an allegorical poem written in defense of the French language. The Concorde consists of two poems, the "Temple of Venus," written in terza rima, and the "Temple of Minerva," composed of alexandrines, interspersed with short prose narratives. Throughout the work, Lemaire reveals his views on the interrelationship between poetic eloquence and historical (Ciceronian) prudence and thereby defines the role of the poet-historian. He describes poetic eloquence in the "Temple of Venus" and historical prudence in the "Temple of Minerva". According to Lemaire, only by combining poetic eloquence with historical prudence can the poet-historian encourage a concorde or harmony between the French and Italian languages and France and Florence.

Over the years critics have variously interpreted the enigmatic Concorde. They not only see the work as a defense of the French language but also as an art poétique and a political document. The Concorde is indeed rich in possible interpretations. In fact, no single interpretation will suffice, and Lemaire no doubt wished to suggest as many levels of interpretation as possible. In fact, he employs language in his *Concorde des deux langages* to represent several concepts—culture, language, morals, and nations. A close examination of the work reveals that Lemaire's historical, linguistic, moral, and political goals are interrelated.

The Concorde begins with a prose prologue in which Lemaire describes a debate between two persons, who he characterizes as noble because of their Mercurial art and Palladian study. Jean Frappier interprets this as designating rhetoric, and more generally as all intellectual endeavor, Mercury being the god of eloquence and Pallas the goddess of contemplative life as well as of numerous other artistic activities (note 1, 47). Lemaire does use Mercury to symbolize eloquence throughout his work, and particularly in the *Illustrations de Gaule et singularitez de Troye*, but Pallas, whom Lemaire identifies with Minerva, represents prudence or wisdom as well as the contemplative life in many of the poet's other works.

In the Concorde, the purpose of the debate between the two prudent and eloquent speakers is to compare the French language and the Tuscan or Florentine language to determine their "prééminences quant à fidélité" (3). Yet Lemaire agrees to record the speech of "one of the parties," the French. He describes the speaker who represents the French language as one who pronounces several noble, amorous and prudent words, through feminine eloquence (4). Thus, it is clear that the defender of French is both prudent and eloquent and partakes of the natures of both Pallas and Mercury.

Lemaire then states his moral and political reasons for accepting to record the speech, which is to persuade the two nations of France and Florence to live in peace (5). It is clear that the work is intended as
both a political and a moral one since he adds that the work will not
only entertain his readers, but it will also serve a public and moral
goal in bringing about an end to disputes between the two countries
(5-6). However, the hoped-for friendship and harmony (concorde) cannot
and will not be found in the Temple of Venus which, according to the
poet, signifies cowardice and indolence because of Venus' close
relationship with Mars, the god of war, but it can be found in the
Temple of Minerva who signifies prudence, peace, and harmony ("parfaite
operation de prudence, paix et concorde") (6). Lemaire thus reveals a
preference for the Temple of Minerva.7

The "Temple of Venus," which follows, represents a tour de force by
Lemaire who wished to illustrate the beauty of the Italian form, the
terza rima, which, he states, no other French writer has ever attempted
to follow, at least as far as he knows (6). In the opening lines of the
temple, Lemaire introduces the theme of love and honors the poet
Petarch, the "true master" in matters of love (7). Venus appears and
nature rejoices. The author calls on Clio, the muse of epic poetry and
history to help him describe the beautiful goddess (12). Lemaire
celebrates the Muses in the temple, praises both musicians and poets,
and lists different genres of poetry (17-20).

However, the allegorical figure Genius interrupts the wild
rejoicing and praise of Venus and calls upon Danger and Fair Welcome
(21). All are reminiscent of Le Roman de la Rose; yet Genius is also
the child of Mercury, "eloquent, prompt et sade, / Le dieu d'engin et
toute trafficque" (29). Genius, through his eloquent speech, which
forms the last half of the Temple of Venus, shows himself to be the true
child of Mercury. He appeals to youth in his discourse entitled Etatis
breve ver (22-23). Life is short and one must pay tribute to Venus
while one is still young. He describes sexual coupling which, he says,
God and Nature, as well as Venus and Love (Cupid), demand (24). Genius
also makes a special appeal to "prudent" men who know how to choose
between good and evil (24), which announces the theme of Ciceronian
prudence that will be developed further in the Temple of Minerva.
Finally, Genius describes himself as the "true friend of Nature" who
governs not only men's thought and imagination, but also "la force
genitive" (29-30).

Genius' eloquence characterizes the "Temple of Venus," but it is an
empty and worldly eloquence, motivated by greed. In the prose passage
following the Temple of Venus, the author presents a poetic offering to
the goddess, but because it is not richly adorned in gold and precious
jewels, Danger, "full of priestly avarice," refuses it. Even though
Danger rejects the offering and Lemaire states in the prologue that the
concorde can be found only in the Temple of Minerva, he does not deny
the merits of the Temple of Venus. The author leaves the crowded temple
and arrives in a solitary desert where he finds a rock with an
inscription written in alexandrines describing the Temple of Minerva.

The inscription relates that high on top of the rock, the author
will find the Palace of Honor (palais d'Honneur) which is open to every
"loyal heart" (40).8 It is "like a "terrestrial paradise," which
contrasts with the "corporeal paradise" of the Temple of Venus (40). There
it is eternally spring (41) and eternally daylight (42).9 The
Temple of Minerva is located within the palace:
Dedens ce palais est de Mynerve le Temple,
Ouquel maint noble esprit en hault savoir contemple
Les beaux faitz vertueux en cronicque et histoire,
En science morale et en art oratoire;
Là se treuvent conjointz, vivans en paix sans noise,
Le langage toscan et la langue françoise.

(41)

While Venus is associated with love poetry and eloquence, "Study, labor, and worry" ("estude et labeur et soucy") characterize the Temple of Minerva (42) who signifies history and prudence. This would also conform to Jean Frappier's idea that the Temple of Venus represents inspiration, considering that Lemaire portrays the nine Muses in the Temple of Venus, which would contrast with the hard work needed to arrive at the Temple of Minerva.10

In the final prose passage, Lemaire draws attention to the six verses which begin with "Dedens ce palais..." quoted above (43). The allegorical figure, Historical Labor, awakens the author from a dream and offers to serve as guide to the Temple of Minerva. The author begs Historical Labor to allow him to stay and serve as his clerc, which the figure agrees to do considering the author's great affection for him as well as his "natural inclination" for such work (45). Historical Labor takes him to a pleasant, isolated hermitage with a well-equipped library of old and "new" works and tells Lemaire that after his death, if he finds him worthy of a place in the Palace of Honor in the Temple of Minerva, he will then have two guides, Rest and Reward who will clearly show him the "virtuous" and "necessary" union of the two languages (45-46).

Lemaire equates Minerva, the reigning goddess of the temple, with both Pallas and Bellona, and he describes her as the goddess of science, study, virtue, peace (even that acquired through the use of arms), the mistress of all art and craft, and the inventor of armour and of all other forms of linen or silk dress made by hand (46). But what does Lemaire mean by this? He appears to place history in the category of "study," which is not under the tutelage of the muses. But why is history in the Temple of Minerva, the goddess of prudence? for Lemaire, prudence and history were obviously closely related.

It is in the "Temple of Minerva" in an "artificial mirror, made by magic," that Historical Labor shows the author the two images kissing each other in the goddess' presence (45-46). Lemaire does not employ the word "artificiel" here pejoratively since it meant "made by art" in the sixteenth century. The mirror image is a particularly rich one.11 In his critical edition of the work, Frappier indicates a possible relationship between the present mirror image and the treatment of mirrors in Le Roman de la Rose. In a rather long passage, Jean de Meung lists the properties of mirrors and describes the distorted figures seen in mirrors:

Autre font diverses ymages
Apparair en divers estages,
droites, bellongues et averses,
Par composicions diverses;
Et d'une an font il plusieurs prestre
Cil qui des mirouers sont prestre;
Et font .iii. euz en une teste,
s'il ont à ce la fourme prestre.
Si font fantosmes apparanz
à cues qui regardent par anz.
(vv. 18, 143-18, 152)12

In his Roman de la rose moralisé, Jean Molinet adds a moral interpretation of the above passage:

Encores mect avant Nature ung autre miroir faisant apparoir estranges ymages, lequel peut estre acomparé au monde ou diverses manieres de gens se voyent. Il y a des testes a quatre yeulx: les deux qui sont corporelz se tiennent au front devant pour eulx conduire au temps present; les autres deux yeulx sont espirituelz; l'ung se tient sur le derriere du cerveau pour avoir memoire du temps passé, et l'autre sur le sommet du chief pour faire le guet sur le temps advenir. Ceulx qui ces quatre yeulx ont en leurs testes sont reputez sages.13

Molinet also speaks of Daudenarde, a "fort subtil magicien," who performs wonders in the mirror of this world through his magical art.14 Lemaire, the "disciple of Molinet" and the historian's nephew, was undoubtedly familiar with Le Roman de la rose moralisé. Although the image now appears obscure, it could refer to a commonplace among poets of the time, who were familiar with Cicero's definition of prudence in De inventione: prudence consists of memory (past), intelligence (present), and foresight (future).15 The image of two spiritual eyes which look to the past and the future also recalls Lemaire's portrayal of prudence in many of his works—prudence consists of a knowledge of past, present, and future.16

Lemaire could also be referring to history as a speculum, since he uses Vincent de Beauvais' Miroir historiale as a source for the Illustrations. However, since the mirror is made by magic, it could also refer to a magic mirror in which one sees the future. In that case, the two images kissing each other would be a prophetic one, seen through the historian's work. Cornelius Agrippa, who corresponded with Lemaire, refers to "speculatoria," a sort of divination by mirrors, in his De incertitudine.17 Lemaire could have chosen the mirror image because of its many possible interpretations. It lends itself to historical, moralistic, and prophetic interpretations.

Considering that Lemaire wrote this work in 1511 at the same time that he published the first volume of the Illustrations, it appears that, in the Concorde, he is defining the poet-historian's role, a role reflected in the Historical Labor of the Illustrations. He expresses the same four objectives—historical, linguistic, moral, and political—in the Concorde as he does in the Illustrations. The Concorde is a political work, which calls for a concorde between the two languages which represent the two nations. Lemaire wished to encourage
a concorde between the two languages by illustrating the French language in the work as no other had done before him, and he wished to bring about peace between France and Florence in an effort to defeat the infidel Turks. Both languages come from the same source, Latin, as both nations come from the same source, the Trojan nation. The Concorde then represents in prosimetrum form not only a Lemairian art poetique but more specifically an explanation of his role as a poet-historian and his goals in writing the Illustrations. Both works provide indications of Lemaire's view of the role that prudence plays in the historian's work. The historian must not only be concerned with the past, but he must also look to the present and the future. The historian is then a propagandist who comments on present events and tries to influence and predict future ones.

THE TEMPLE OF MINERVA

In this palace is Minerva's temple,
Where many noble minds of great wisdom contemplate
Beautiful, virtuous deeds in chronicles and history,
In moral science and the oratorical art;
There is found joined, living in peace without strife,
The tongue of the Tuscans and the language of France.

Dedens ce palais est de Mynerve le Temple,
Ou quel maint noble espirit en hault savoir contemple
Les beaux faitz vertueux en cronicque et histoire,
En science morale et en art oratoire;
Là se treuvent conjoinctz, vivans en paix sans noise,
Le langaige toscan et la langue françoise.

(41)
NOTES


2Each corresponds to one of Lemaire's stated objectives in writing the illustrations: 1) "Culture" to Lemaire's historical goal where the author (acteur) chooses to follow Historical Labor (Labeur historien), an allegorical figure who leads the author to the Temple of Minerva; 2) "language" to his linguistic goal which is apparent in a "concorde" of two languages; 3) "morals" to his moral goal--Lemaire characterizes history as a "science morale" and views his recording of the debate as a moral task; and 4) "nations" to his political objective--the "concorde" of the two languages will lead to the political goal of union and peace between the two nations. It is clear that there is a close relationship between the Concorde and the Illustrations and that the Concorde provides insights into Lemaire's view of poetry and history. Jodogne also lists four principal objectives for writing the illustrations:

1) la restauration de l'histoire de Troie dans sa vérité;  
2) la composition d'une grande oeuvre en langue française;  
3) la composition d'une oeuvre romanesque de haute valeur littéraire;  

Since Lemaire does not specifically state objective three, I did not include it among the principal objectives.

3Ed. Jean Frappier, La Concorde des deux langages (Paris, 1947) 3. All subsequent citations to the Concorde will come from this edition; page references will be indicated in the body of the text.

4This, in itself, is an enigmatic statement. What does Lemaire mean by "fidelité?" One could interpret this word as "faithfulness," "accuracy," or even "retentiveness" (of memory). Perhaps he chose the word because of its many connotations.

5François Rigolot states that this shows that Lemaire has already chosen sides in the debate and wishes to defend the French language, indicating more of a "discorde" than a "concorde" of the two languages. cf. "Jean Lemaire de Belges: Concorde ou discorde des deux langages?" Journal of Medieval and Renaissance Studies, 3, no. 2 (Fall 1973): 170.
6 Lemaire describes the defender of French as one who "d'un hault coeur virille et masculin prononcoit maintz nobles termes amoureux et prudentz, par elegance feminine." Lemaire, like many of his contemporaries equates "elegance" and "eloquence," and Huguet lists "eloquence" as a synonym of "elegance."

7 Jodogne also finds that Lemaire prefers the Temple of Minerva and thereby chooses to follow Jean de Meung and the great moralist and spiritualist tradition of the French. cf. Jean Lemaire de Belges, écrivain franco-bourguignon, 459.

8 Jodogne suggests that the Concorde includes fragments of an incomplete Palais d'Honneur that Lemaire was to dedicate to Marguerite, Jean Lemaire de Belges: écrivain franco-bourguignon, 461.

9 This is again reminiscent of the Roman de la Rose. In paradise it is always spring and daylight, and even time has no meaning. Past, present, and future are all the same (vv. 20016-20036). Cf. Jean de Meung, Le Roman de la rose, ed. Felix Lecoy, (Paris, 1975) III, 56.

10 Frappier, xliv.

11 Sister Ritamary Bradley discusses the richness of the mirror image in medieval thought and literature in her article, "Backgrounds of the Title Speculum in Medieval Literature," Speculum 29 (1954): 100-115.

12 Le Roman de la rose, III, 45.


14 Molinet, 556-557.

15 Cicero states the following:
Prudentia est rerum bonarum et malarum neutrarumque scientia.
Partes eius: memoria, intellegentia, providentia. Memoria est per quam animus repetit illa quae fuerunt; intellegentia, per quam ea perspicit quae sunt; providentia, per quam futurum aliquid videtur ante quam factum est.
De inventione in De inventione, De Optimo Genere, Oratorum Topica (Cambridge, Mass., 1976), 326.


17 Agrippa, De incertitudine et vanitate scientiarum atque artium, in Opera (Louvain, 1510; Rpt. New York, 1970), II, 86.
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