Journal

OF THE

UNION FACULTY FORUM

The *Journal of the Union Faculty Forum*, now in its 34th volume, consists of scholarly articles and creative works from all areas of study. The journal is published during each fall semester. The editors invite submissions of poetry, fiction, creative nonfiction, artwork, and scholarly articles in various academic disciplines. Acceptance is determined by the quality of the work. Please submit all works through the *JUFF* website: www.uu.edu/journals/juff/.

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Welcome by Faculty Forum President

"May the favor of the Lord our God rest upon us; establish the work of our hands for us—yes, establish the work of our hands" - Psalm 90:17

Welcome to Union University's *Journal of the Union Faculty Forum* (*JUFF*). As we live out Union's mission to "provide Christ-centered education that promotes excellence and character development in service to Church and society," I am encouraged to see Union's faculty critically engage our community through scholarship and research in the arts, sciences, and professional disciplines. Scholarly excellence and respectful, civilized discourse can be found across Union's community. A particular example that comes to mind is this semester's Faith and Science discussion group organized by Dr. Jennifer Gruenke and the Hammons Center.

Grounded in a Christ-centered worldview and with confidence in GOD's promises, we can face the issues, concerns, and challenges of our global 21st century community and engage with our colleagues at Union and around the world. Trusting GOD to "establish the work of our hands" through teaching, scholarship, and service, we serve GOD, our community, and our students. As Faculty Forum President, I invite you to participate in Faculty Forum and to contribute to *JUFF*.

Georg Pingen, PH.D.

2014–2015 Faculty Forum Officers:

Mary Cassatt: Women As Subject Matter

HAELIM ALLEN

Mary Cassatt refused to be considered as a woman painter.[1] Yet, her work regards women and their various roles, especially motherhood, as recurring subject matter. Cassatt showed with the Impressionists (Société Anonyme des Artistes Peintres, Sculpteurs, Graveurs) in a number of exhibitions, including her first participation with them in 1879. However, she is not easily categorized in one movement. Her associations with the Impressionists, in particular with Edgar Degas, were influential,[2] but her response and affinities toward the Japanese ukiyo-e prints from the 1890 Exposition de la Gravure Japonaise affected her work as well.[3] Cassatt began to work on a series of ten color drypoints and aquatints, including *The Bath*, *Mother's Kiss*, and *The Letter*, in response to her experience at the L'Ecole Nationale Des Beaux-Arts. This paper will consider the following influences to help better understand Cassatt, her work, and women as subject matter: being a woman, her career as a painter, Impressionism, and in particular, the Japanese prints of Kitagawa Utamaro.

Those in the West may have known about the Japanese art form of ukiyo-e,[4] which began in the 16th century and continued throughout the 19th century, even

1. Griselda Pollock, *Mary Cassatt: Painter of Modern Women* (London: Thames and Hudson Ltd., 1998), 13.

2. Susan Fillin Yeh, "Mary Cassatt's Images of Women," *Art Journal* 35, no. 4 (1976), 359. Cassatt expressed with joy her inclusion within the Impressionist group in 1877: "absolute independence without troubling myself with the eventual problem of a jury."

3. This does not imply that Cassatt did not know about ukiyo-e prints prior to the Exposition of 1890; rather, it implies that her ten prints were a direct response to her experience at the Exposition.

4. "Uki" originated during the Edo period (1605-1868) and means that which floats above, or overhead; "yo" means world, life, contemporary time. Richard Lane defines it as: 1. Buddhist expression = "this world of pain" or "this transient, unreliable world;" 2. "this fleeting, floating world;" 3. By the 17th century – less references to the transitory world of illusion and more hedonistic implications: i.e. stylish world of pleasure.

as early as the late 16th century, before Japan closed itself off from the world in the early 1600s. The popularity of ukiyo-e prints and the various objects from Japan in the West began almost immediately after the forced opening of Japan by Commodore Perry in 1854.[5] Philippe Burty first coined the term "Japonisme" in his article "La Renaissance Litteraire et Artistique" in 1872. James McNeill Whistler, Edouard Manet, and other artists incorporated Japanese elements in their work (e.g. Whistler's *Caprice in Purple and Gold: The Golden Screen of 1864*) as encouraged by Burty.[6] In Europe during this time, there were numerous expositions of Japanese art and decorative objects.[7] The Exposition of 1890 was particularly influential upon Cassatt. Prior to this exposition, Cassatt was likely familiar with ukiyo-e prints through Edgar Degas, who owned many prints of Sukenobu.[8] Sukenobu's and Utamaro's woodblock prints were among many others shown in this exhibit.[9] How much Cassatt understood of the artistic genre of ukiyo-e is uncertain, but the effect of these prints is quite obvious in her work.

Edgar Degas, who some viewed as a friend, a mentor, a teacher, or even a priest to Mary Cassatt, seems to have introduced her to not only working in pastels but also to various intaglio and etching printmaking processes.[10] They both worked on numerous prints around 1879 and 1880 for Degas' periodical, *Le Jour et la nuit*, which never went into publication.[11] Cassatt continued to investigate both processes in her ten-print response to the wood-block print techniques of ukiyo-e. She adapted etching and intaglio processes to produce her prints inspired by, and in some ways mimicking, the ukiyo-e prints in the Exposition of 1890. In her biography of Mary Cassatt, Nancy Hale attributes Cassatt's development of the maternal theme as one of the major subject matters in her body of work to Degas' suggestion.[12] Judith Barter, in her essay "Mary Cassatt: Themes, Sources, and the Modern Woman," believes that Cassatt's themes were not forced upon her. Cassatt

5. This does not negate the fact that the Dutch and the Chinese had trade with Japan during this closed period.

6. Gabriel P. Weisberg and Petra ten-Doesschate Chu, *The Orient Expressed: Japan's Influence on Western Art, 1854-1918*. (Jackson, MS: Museum of Art, 2011), 18.

7. Jennifer T. Criss, "Japonisme and Beyond in the Art of Marie Bracquemond, Mary Cassatt, and Berthe Morisot, 1867 – 1895," (Ph.D diss., University of Pennsylvania, 2007), 27. According to Criss, the first major introduction of Japanese art and Japoniesere was at the Exposition Universelle of 1867.

8. Weisberg and Chu, *The Orient Expressed*, 41.

9. *Exposition de la Gravure Japonaise.* (Paris: L'Ecole Nationale Des Beaux-Arts, 1890).

10. George Shackelford, "Pas de deux: Mary Cassatt and Edgar Degas." In *Mary Cassatt: Modern Woman*, edited by Susan F. Rossen, (Chicago: The Art Institute of Chicago, 1998), 132. A quote from Edmond de Goncourt reacting to her 1890 prints: "Oh truly, this is an age that makes a religion of failures; its high priest is Degas, and Mlle Cassatt is the choirboy."

11. Shackelford, *Mary Cassatt: Modern Woman*, 119.

12. Nancy Hale. *Mary Cassatt: A Biography of the Great American Painter* (Garden City, NY: Doubleday & Company, 1975), 93. Hale does not give any citations for a source on this statement.

chose to represent the world with which she was familiar.[13] Regardless of Degas' influence and role prior to this set of work, most scholars agree that around this time, Cassatt asserted her individuality in her work.[14]

Cassatt's set of ten prints include the following works (in no particular order): *The Bath*, *The Lamp, In the Omnibus*, *The Letter*, *The Fitting*, *Woman Bathing*, *Mother's Kiss*, *Afternoon Tea Party*, *The Coiffure*, and *Maternal Caress*.[15] Cassatt had help in producing her suite of prints from Louis Leroy, who helped her devise and prepare her plates for printing. She adapted the ukiyo-e woodblock technique of using multiple plates to produce one image by using anywhere from two to three plates per image. One plate would provide the contour, while others in aquatint provided the soft grains of tone. The plates were individually hand-colored for print. This blending of both techniques, ukiyo-e woodblock and intaglio, was the first of its kind, never seen before in Western printmaking.[16] This development not only marks a point of departure from Degas, but it also shows Cassatt's innovative spirit.

The Influence of Utamaro

The ukiyo-e prints by Utamaro in the Exposition of 1890 were numerous, with approximately eighty prints listed in the corresponding catalog (slightly more than ten percent of the prints shown were by Utamaro). Collectors like Siegfried Bing and Henri Vever not only contributed to the show, but they were also part of the organizing committee. Many of the pieces in the show depicted women in various circumstances of their lives: a woman breastfeeding her child under a mosquito net (figure 1); a mother and child admiring themselves in the stone water tank (figure 2); a young woman offering her breast to her child (figure 3); two women walking at night (figure 4); along with works such as a young lady holding a mirror. Utamaro's fascination with women and their lives as a primary subject matter for his prints gave him the distinction as *the* painter of women.[17]

In *History of Japanese Colour-Prints*, Woldemar von Seidlitz describes Utamaro's depiction of women as a new type of female beauty.[18] This criterion may not have been the sole factor, if at all, for Cassatt's enthusiasm about these prints of

13. Judith A. Barter, "Mary Cassatt: Themes, Sources, and the Modern Woman." In *Mary Cassatt: Modern Woman*, edited by Susan F. Rossen (Chicago: The Art Institute of Chicago,1998), 56.

14. Shackelford, *Mary Cassatt: Modern Woman*, p. 132.

15. Cassatt's suite of prints was exhibited at Galeries Durand-Ruel in April 1891.

16. Shackelford, *Mary Cassatt: Modern Woman*, 132.

17. Basil Stewart, *A Guide to Japanese Prints and Their Subject Matter* (New York: Dover Publications, 1979), 185.

18. Ibid., 44.

women.[19] Another possibility is the way in which some of Utamaro's women were portrayed in their "natural" settings in the home, in relation to other women, with children, and in an unpretentious manner. Utamaro's print *Woman and Child* (figure 2) shows the playfulness and intimacy between the two figures, a poignant moment without superficiality or excessive nostalgia. Cassatt more than likely responded favorably to the everyday moments being depicted and celebrated in the prints. One common subject matter in a woman's life depicted in both artists' works is the mother and child theme. Cassatt's affinities toward everyday depictions of women, including this particular subject matter, are seen in her work prior to 1890.

Cassatt's oil paintings, *Mother About to Wash Her Sleepy Child* of 1880 (figure 6), *Mother and Child* of 1888 (figure 8) and other works (figures 7, 9, 10), are some examples of her work prior to her visit to the Exposition of 1890. They all show a quality of tenderness: a kiss, an embrace, a gaze, the reach and touch of the child to his or her mother. This intimacy among the subjects in Cassatt's composition, especially between mother and child, did not go unnoticed. In 1913, Achille Segard entitled his monograph, "Mary Cassatt: Un Peintre des enfants et des meres (Mary Cassatt: Painter of Children and of Mothers)." He stated that Cassatt has her place among the Impressionists, but her work differs from them in the sense of the "intellectual quality of her feelings, and by a sort of emotional lyricism that is revealed in her work, through faces, gestures, and movements alone."[20] The composition in *Mother About to Wash Her Sleepy Child* reflects this emotional lyricism within the intimacy of the moment. Parents would be able to relate to her painting– the child's position conveying his sleepy state and the care and attention of the mother washing him. Cassatt, though never a parent herself, overcame her lack of experience by such poignant work.[21] Nancy Mowll Mathews states, "She (Cassatt) only knew that in her hands motherhood was understood and ennobled as it had seldom been before."[22]

Utamaro's prints, especially those of mother and child themes, demonstrated his ability to capture tender expressions as well. He was a male and certainly never experienced motherhood himself, but his prints show certain sensitivities to the mothers and children he depicts. Cassatt may have seen in Utamaro a kindred spirit, not only in their shared interests in printmaking and the formal qualities of prints, but also in their common interest in depicting the modern world of women around them. In her essay, Judith Barter remarked that Cassatt was inspired not

19. The first three listed works (figures 1-3) were definitely in the Exposition. The other prints listed for this paper were likely included.

20. Pollock, *Mary Cassatt: Painter of Modern Women*, 16.

21. Hale, *Mary Cassatt: A Biography*, 150. Cassatt may not be pleased with this assessment. A.F. Jaccaci, who knew Cassatt from an interview with Rene Gimpel, shared that she was irritated with such compliments: "One can feel you're a woman!"

22. Nancy Mowll Mathews, *Mary Cassatt: A Life.* (New Haven: Yale University Press, 1998), 186.

only by the compositions and color harmonies, but also by the themes concerning women especially in Utamaro's work.[23] The portrayal of intimacy between mother and child is similar to Utamaro's prints of the same theme (figures 2, 11). Since Cassatt was interested in the theme of women in their various roles prior to the Exposition, it is no wonder that she would have been attracted to the works of Utamaro.

Utamaro not only depicted mothers and their children but also other aspects of a woman's life. Those familiar with ukiyo-e are aware of Utamaro's fascination with women and, in particular, with the lives of courtesans and geishas (many of the images depicted are of women and their children within this context). But how much Cassatt was aware of these women as courtesans, one may never know. Her contemporaries were aware of this misperception and lack of understanding. In 1890, Pierre Loti wrote in his article "Japanese Women" in *Harper's New Monthly Magazine* about the Western misperceptions of Japanese women in costume, "A mistake! These dresses are reserved for the theatre, or for a certain nameless class of women, who live in a special quarter, and of whom I cannot speak here."[24]

Edmond de Goncourt, the critic and writer who did not find Cassatt's prints so favorable, wrote in his biography of Utamaro, "It was his prints of beautiful women (*bijine*) and of erotic subjects which would make him famous."[25] It is uncertain whether Cassatt actually saw any of the erotic prints by Utamaro mentioned by de Goncourt; none were shown in the Exposition. The de Goncourts (Edmond and Jules) did not have any aversions to introducing or writing about such objectionable eroticism and prostitution in their literature.[26] If Cassatt was aware of Utamaro's erotic work, she was not publically critical of it.[27] Instead, she reacted to de Goncourt's biography of Utamaro negatively to Berthe Morisot, sharing her misgivings. In the spring of 1891, as part of a lengthy letter written to Morisot, she stated, "Yesterday I spoke about you (Morisot) to Hyiashi[28] while choosing Kyonagas—Have you read Goncourt's book on Utamaro?—Hyiashi

23. Barter, "Mary Cassatt," 82.

24. Sarah Sik, "Those Naughty Little Geishas." In *The Orient Expressed: Japan's Influence on Western Art*, 1854-1918, edited by Gabriel Weisberg (Jackson, MS: Mississippi Museum of Art, 2011), 117.

25. Edmond de Goncourt, *Utamaro*, 12.

26. Hale, *Mary Cassatt: A Biography*, 155.

27. I am unable to find any public or even private texts regarding her views on this matter.

28. Julia Meech-Pekarik. "Early Collectors of Japanese Prints and The Metropolitan Museum of Art," *Metropolitan Museum Journal* 17 (1984), 96. Cassatt may be referring to Hayashi Tadamasa, who served as an interpreter for the Japanese corporation managing Japan's participation in the Paris Exposition Universelle in 1878. He began to cultivate Western clients for Asian merchandise including Japanese prints until 1900 (he imported 160,000 prints and nearly 10,000 illustrated books).

is almost as indignant about it as me—You can only conclude that Goncourt is sick in some way."[29]

Cassatt would have reacted poorly to such types of work, not just out of decency, but also from her conviction that "women should be someone, not something."[30] Cassatt's statement reflects her true conviction and shows the worth of a woman's life. This is what she wanted her work to depict—not an object, but a person. Barter states, "The subject (nudes) was considered the province of men, an opportunity for them to portray women as erotic objects. Cassatt rejected this view of women, choosing instead to favor the moral sensibility and totality of their lives as her theme."[31] Her perspective may have been contrary to some of the other contemporary artists who had embraced this notion of exoticism, which also served as an inspiration in their own erotic art reflecting Japanese exoticism.[32] Cassatt's prints do not reflect this tendency at all. Rather, like Utamaro, she also captured intimate moments between people, be it mother and child or women. Cassatt also responded to Utamaro's ability to reveal the person's character with such directness and immediacy via line.[33] Cassatt may not have depicted the exact class or type of women prevalent in Utamaro's work, but she responded to his figures' humanness versus their portrayal as objects, as well as to the linear qualities representing these figures and their individualities.

Cassatt portrayed the lives of middle-class women in domestic life. Within this context, she garnered and adapted from the ukiyo-e prints more formal considerations, along with the spirit of the intimate figures.[34] The formal elements such as the flattening and the simplification of space and planes, the usage of patterns to further flatten these planes to engage and enliven those areas, and her subtle usage of lines and color all reflect Cassatt's ability to appropriate from Utamaro and others within a Japanese tradition and assume them into her own work. She was not the first to adapt Japanese aesthetic into her artistic vocabulary. What makes Cassatt's ten prints unique from the other artists interested in Japanese art, and in particular ukiyo-e, is her ability to incorporate Eastern formal qualities into her Western artistic sensibilities.

In comparison, other American women printmakers, like Bertha Boynton Lum and Helen Hyde, adapted the Japanese visual themes rather than incorporating

29. Hugues Wilhelm, "Seven Unpublished Letters from Mary Cassatt." In *Women Impressionists*, edited by Ingrid Pfeiffer and Max Hollein (Frankfurt am Main: Schirn Kunsthalle Frankfurt, 2008), 125. I do not have sources to explain what Cassatt felt was inappropriate. Rather, it is just one deduction from the context.

30. Yeh, "Mary Cassatt's Images of Women," 363.

31. Barter, "Mary Cassatt," 76.

32. For an example, see James Jacques Joseph Tissot's *Japonaise au Bain* of 1864.

33. Helen Gunsaulus, "Prints by Kitagawa Utamaro," *Bulletin of the Art Institute of Chicago* 23, no. 8 (1929), 134.

34. Weisberg and Chu, *The Orient Expressed*, 41.

them into their established Western work. Both women printed in woodblock compared to Cassatt's adaptation of the woodblock print in intaglio and etching processes. In addition, their works reflected more Japanese subject matter—Japanese temples, Japanese citizens, and so forth, in contrast to Cassatt's Western subjects (figures 12, 13). Cassatt maintained her subjects as Western women, but they were visually depicted in a similar manner to ukiyo-e counterparts. Sarah Sik in her essay "Those Naughty Little Geishas: The Gendering of Japonisme," comments that Cassatt, unlike the other two artists, never traveled to nor resided in Japan and never attempted to render Japanese subjects. She cites that even *The Bath* (Cassatt entitles it, *Essai d'Imitation de l'Estampe Japonaise–Trial Imitation of a Japanese Print*) (figure 14) shows the subject matter to be consistent with those of Cassatt's greater body of work.[35]

The Bath (*Bain d'enfant*) is the first of the set of prints in Cassatt's suite. She acknowledged that this work is an imitation of Japanese prints. The composition is very similar to that of Utamaro's 1795 print *Woman Washing Baby in Tub* (figure 5).[36] Cassatt cropped the tub on the left just as it is in Utamaro's composition. The overall composition is simplified to the essentials (i.e. only two figures and a cropped tub), even more so in Cassatt's version than in Utamaro's. These essentials are flattened by removing any gradation of tones in the coloration. The tub's three-dimensionality is only noted with the contour line work of the form shown by the correct perspective of the arcs. There is no modeling, known light source, or chiaroscuro in either work. The only three-dimensional references are given with line work (see Utamaro and Cassatt's drapery treatment). The background of both compositions (though Utamaro adds another cropped drapery on the background) is flat. This uniform space gives hardly any clue as to the particular environment. Are they indoors? Outdoors? This phenomenon of flat, empty space is common within Eastern art. There is space for rest and for contemplation, and yet it gives no sense of the ground or shadows. This "floating world"[37] of objects and persons in space connects the two works as more alike than not.

Other prints from Cassatt's suite include visual references from an informed observation of ukiyo-e prints and their regard for the inner and outer beauty of women. Utamaro, in his depictions of women, elongates the head, neck, and body to make women, even those in the periphery of society, have beauty and grace. Von Seidlitz states, "Utamaro has glorified the Japanese woman…It is true that he consecrated his worship to a class of woman that stands outside the pale of society

35. Sik, "Those Naughty Little Geishas," 109.

36. Meech-Pekarik, "Early Collectors," 99. Meech-Pekarik confirms Cassatt's active role as a consultant to the Havemeyer's art collection, including Utamaro's prints, one of which is *Woman Washing Baby in Tub.*

37. In a design sense and not a direct translation of "ukiyo-e"

… but he did not depict her as she appears in reality, but formed of her an ideal of nobility…as a goddess."[38] Cassatt reflected on Utamaro's Japanese sense of beauty in such works as *Young Woman Applying Make-Up* with the figure's exposed and long neckline and the particular point of view (figure 15). She adapted Utamaro's perspective (a view from the back) to depict the figure in *The Lamp* (figure 16). The figure's pose seems a bit exaggerated because the head turn and her elongated neck seem unnatural. This pose seems to be in response to Utamaro's work along with other prints showing this perspective and anatomy of women. It is most likely imagined and not purely observational.

The Lamp shows not only the adaption of some of the formal qualities found in ukiyo-e but also includes Japanese-style furnishings such as the lamp table and pieces of ceramics. The figure also holds a fan.[39] These inclusions mark this composition as being unique from the other prints in her suite. Other artists, such as Claude Monet, have depicted Japanese furnishings, clothing, and accessories like the fan even before Cassatt (figure 17). While Monet's treatment of *Camille* in many ways seems to be a parody of "the Japanese," Cassatt's portrayal of the female figure in *The Lamp* is much more sophisticated in translating and incorporating Japonisme. Monet's *Camille* holds her fan in such a manner to suggest not only mystery and exoticism but also coquetry. Monet's type of depiction is quite common among male artists depicting "Japanese" women as sexualized mannequins.[40] Sik dismisses this notion of exoticism in Cassatt's *The Lamp* and points to the Japanese influence shown in her compositional choices. These choices include showing the woman's bare neck and shoulders, which is common in Japanese prints, and also matching the woman's fan to the fashion depicted rather than portraying it as a weapon of seduction.[41]

Cassatt's method of interpreting the ukiyo-e art form rather than mimicking it is evident in her entire suite as well as her other work beyond these prints (figures 18, 19). In *The Letter* (figure 18) and *The Coiffure* (figure 19), the figures are enveloped by patterns and areas of color in a peculiar space. The flattening of space, due to the absence of modeling with tones, along with patterns juxtaposed with one another, are traits found in ukiyo-e (figures 10, 23, 24) which are exemplified and interpreted by Cassatt in her prints. The woman in *The Letter* is showered by the floral print of the wallpaper in the background, which seems to invade her space. Her body is also overwhelmed and flattened by the patterns on her dress. The woman setting her hair in *The Coiffure* is surrounded by patterns, which continue from the wall

38. Stewart, *A Guide to Japanese Prints*, 185.

39. Fans were certainly used by Westerners and have a tradition irrespective of the East. But since there are other Japanese objects included in the composition, it may be more consistent to attribute the fan as being a part of the Japanese furnishings and objects.

40. Criss, "Japonisme and Beyond," 19.

41. Sik, "Those Naughty Little Geishas," 117.

into the mirror (not a reflection of the wall pattern but rather a continuum). In *Maternal Caress*, this is more obvious, as the pattern on the seat continues onto the wall in the background, even though a bed interjects the pattern in the mid-ground (figure 20). Cassatt's manipulation of space goes beyond what the ukiyo-e examples dictate; she instead dissolves the space altogether. This dissolution of space in visual art, in particular two-dimensional work, is a modernist trait found in paintings by Paul Cezanne and Henri Matisse. This is another example of Cassatt's experimental and visionary approach.[42]

Cassatt continued to manipulate space by disregarding natural linear perspectives. In *The Letter*, the desk is not in linear perspective, and it shows one corner lifted up and out of alignment with the other edge; in *The Coiffure*, the mirror reflects at an unnatural angle and shows the reflection of the woman much higher than she should be in relation to the mirror and to our perspective. This is seen in Utamaro's *Woman and Child* where the reflection is a birds-eye view closer in proximity to the figures, and yet the figures are represented in a side view (figure 2). Cassatt's interpretation of these formal qualities found in ukiyo-e prints into her own work and Western references makes the suite that much more compelling.

Contemporaries like Camille Pissarro and Degas responded favorably to her prints. Pissarro believed her prints to be "rare and exquisite" and describes the tone to be "even, subtle, delicate…. The result is admirable, as beautiful as Japanese work, and it's done with printer's ink."[43] Degas' response to Cassatt's prints, in particular, *Woman Bathing* (figure 25), reflects his acerbic personality while also giving praise to her work: "I will not admit that a woman can draw that well."[44] Not everyone responded as favorably to Cassatt's set of prints. In response to the positive reviews of Cassatt's prints in the papers, de Goncourt described her work as "stupidly heavy and the acid bite clumsy."[45] Pissarro was critical of the negative responses to Cassatt's work in his letter to his son: "They do not love what is simple, sincere, or if indeed they notice something which has such a quality, it is only when its simplicity is the result of cunning."[46] Pissarro's distinction between simplicity with sincerity versus simplicity as a result of cunning is quite convicting for Parisian society.

In her dissertation, Jennifer Criss asserts that Cassatt, along with two other contemporary female artists, Bracquemond and Morisot, was aware of the society's propensities toward Japonisme, and therefore affected and altered their work to benefit these tastes. Criss writes, "These previously overlooked women's

42. Cassatt's experimentation continues in her later work (see figures 21 and 22).

43. Shackelford, *Mary Cassatt: Modern Woman*, 133.

44. Hale, *Mary Cassatt: A Biography*, 154.

45. Shackelford, *Mary Cassatt: Modern Woman*, 132.

46. Ibid.

journals and their nineteenth-century discussions of Japan, French women, and consumerism provide an essential context for these three artists' [Cassatt, Morisot, Bracquemond] distinct interpretations of japonist art produced over a thirty year period and catering to a female audience."[47] If this is the case, Criss oversimplifies the situation for all of these artists, for they would be cunning indeed. Cassatt's work should be viewed beyond or aside from the consumerist, marketable connotations that Criss suggests, since she relinquishes an early career of being shown and accepted in the Salons. Cassatt gave up this system and distinction (i.e. painting as dictated by the Academy so her work could be promoted and made more marketable) in order to be independent:

> Miss Mary Cassatt, though, has not gone the way of fashion, of popular styles, of success, for she has gone to the disparaged Impressionists. A similarity of vision determined this choice, and this vision has expanded, has become increasingly searching; this strong-willed woman has truly learned to paint.[48]

Being a Woman, Being an Artist

Mary Cassatt's interest in a woman's life and her place in the world stems from her own womanhood. This may be an obvious reason for her interest in this subject matter (women artists did not have the same opportunities to draw from the nude and social conventions, which prevented them from depicting similar male nude subject matter or even running in their circles, so to speak). But Cassatt truly desired to celebrate women. In her set of prints, she depicts multiple aspects of women's lives: motherly duties (*The Bath*, *Maternal Caress*, *Mother's Kiss*); the task of correspondence (*The Letter*); caring for one's self (*Woman Bathing*, *The Coiffure*); entertaining (*The Tea Party*); traveling (*In the Omnibus*); being clothed (*The Fitting*); and sensuality (*The Lamp*). These moments in a woman's life are not only due to her access to female subjects but also to her being an artist who was interested in depicting the contemporary, modern woman. In this sense, she showed innovation in technique and her conviction that the contemporary lives of women should be depicted in art, specifically in her art.

This sense of independence and self-worth reflects her upbringing and her individual personality. Cassatt was born into an upper-middle class family in Allegheny City, PA (now part of Pittsburgh). She traveled with her family early in her life to Europe in the fall of 1851.[49] She learned both French and German while

47. Criss, "Japonisme and Beyond," 120.

48. Pollock, *Mary Cassatt: Painter of Modern Women*, 112. Quote from *La Vie Artistique* by Gustave Geffroy in 1893.

49. Hale, *Mary Cassatt: A Biography*, 18. Hale gives a rather convoluted explanation throughout chapters one and two as to why the family moved to France, but one reason may have been for Mary's brother, Robert (Robbie), whose

living abroad in Paris, Heidelberg, and Dalmstadt. In 1855, the eleven-year-old Cassatt attended the Exposition Universelle, but her interest in and exposure to visual art began well before then. Katherine Kelso Johnston would take the children to the Louvre and Luxembourg museums. Johnston was not only educated herself but also instilled in her children a love of learning.[50] Having a female role model and a model for her paintings in her mother was certainly influential for Cassatt.

Even with a role model, being a woman and an artist was difficult for Cassatt and others in her position during the 19th century. During her school days at the Pennsylvania Academy of Fine Art, she, along with other female students, felt the need to establish women's rights to be in the arts.[51] Social conventions of the day did not approve of independent women who worked for a living. Traditionally, women were relegated to the home as their only appropriate domain. Anne Norcross in her thesis, "Inside Impressionism: A Glimpse of Private Life," states, "She was referred to as 'la femme au foyer' (woman by the hearth), a notion dating back to Roman times."[52] Pierre-Joseph Proudhon stated that women had two choices: *la femme au foyer*, who was a *minagire* (menagerie–housewife), or a *courtisane* (harlot).[53] Even within her extended family back home in Philadelphia, Cassatt was met with criticism for her independent life. Cassatt's relatives were politically conservative, her relations were anti-suffrage, and they believed in keeping the vote as a male privilege. When Louise (Louisine) Havemeyer, Cassatt's friend and major art collector, organized an exhibition for Cassatt in 1915, her relatives refused to lend their paintings for the exhibition because Havemeyer was a leading figure in the New York suffrage movement.[54]

Not only did Cassatt have to contend with her family's disapproval,[55] but for reasons unknown, she showed her early work under the name Mary Stevenson. Even when her work, *The Mandolin Player*, was accepted in the Salon of 1868, it was by this name the work was acknowledged.[56] Not until the Salon of 1874 was she

knee-joint disease seemed to improve with the move. Nancy Mowll Mathews in her book, "*Mary Cassatt A Life*," places the family in Europe (England) in the summer (late June) of 1851, possibly to see the Exposition (see page 11).

50. Ibid., 11

51. Mathews, *Mary Cassatt: A Life*, 20.

52. Anne Rosseter Norcross, "Inside Impressionism: A Glimpse of Private Life," (MA Thesis, Michigan State University, 1993), 14.

53. Ibid.

54. Nancy Mowll Mathews, "The Greatest Woman Painter: Cecilia Beaux, Mary Cassatt, and Issues of Female Fame," *The Pennsylvania Magazine of History and Biography* 124, no. 3 (2000), 313.

55. Hale, *Mary Cassatt: A Biography*, 31. Cassatt's father's remark when she was determined to be a painter, "I would rather see you dead," is only part of the greater context. Her family did allow her to travel and study abroad. Mathews states in her book, *Mary Cassatt: A Life*, that her parents were reconciled to Cassatt's going to the Pennsylvania Academy of Fine Art, since there were other young ladies of her class and circle attending there as well (page 17).

56. Pollock, *Mary Cassatt: Painter of Modern Women*, 82.

properly known as "Mary Cassatt."[57] In 1893, Cassatt commented on the status of women in the arts in France: "[W]omen do not have to fight for recognition here if they do serious work."[58] Even so, after having shown in a number of Salons, along with exhibiting with the Independents, she drew ire (possibly undeserved) from her fellow artists and felt the pain of it. Neither Cassatt's name nor her gender were issues. Instead, her nationality or non-French birth excluded her from a show of Peintures–Graveurs Francais in the Durand-Ruel galleries. When she showed her set of the 1890–1891 prints along with five paintings at the same galleries, her first solo show, in an adjacent room from the Peintures-Graveurs Francais exhibition, the French-born artists responded very cruelly.[59] In addition, the reaction from her compatriots to her prints when they were shown in three New York galleries[60] in the fall of 1891 did not give her much consolation.[61]

Mary Cassatt's career as a painter certainly showed her tenacity and determination as a woman, especially when her artistic circle responded in such a way due to her nationality and the initial disappointment to her compatriots. Auguste Renoir, an Impressionist, who also showed with Cassatt and other women artists like Berthe Morisot, stated the following on working women: "I consider women writers, lawyers, and politicians (such as George Sand, Mme. Adam and other bores) as monsters and nothing but five-legged calves. The woman artist is merely ridiculous, but I am in favor of the female singer and dancer."[62] Cassatt continued to work.

In 1892, Cassatt was commissioned for a mural to be shown at the Women's Building at the Chicago World's Columbian Exposition of 1893. Her friends, Pissarro and Degas, criticized her for taking on such decorative work.[63] Her work entitled *Modern Woman*[64] was the largest work in her oeuvre – a 58' x 12' mural (figures 26 and 27). She shared her misgivings about the project with Havemeyer but also stated, "I began to think it would be great fun to do something I had never done before."[65] Cassatt's openness to different experiences and challenges was constant in her life and in her pursuit to create art.

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57. Ibid., 91.

58. Whitney Chadwick, *Women, Art, and Society* (New York: Thames & Hudson, 2012), 215.

59. Hale, *Mary Cassatt: A Biography*, 154.

60. M. Knoedler and Co., Frederick Keppel and Co., and H. Wunderlich and Co.

61. Kevin Sharp, "How Mary Cassatt Became an American Artist." In *Mary Cassatt: Modern Woman*, edited by Susan F. Rossen (Chicago: The Art Institute of Chicago, 1998), 147. "[B]ut I am still very much disappointed that my compatriots have so little liking for any of my work."

62. Chadwick, *Women, Art, and Society*, 234.

63. Hale, *Mary Cassatt: A Biography*, 163.

64. This work of art no longer exists.

65. Hale, *Mary Cassatt: A Biography*, 164.

Cassatt also made sacrifices to continue this pursuit. Cassatt shared with Forbes Watson that a woman artist must be capable of making sacrifices. When asked by A.F. Jaccaci whether she would consider marrying if she were able to go back and live her life again, she stated, "There's only one thing in life for a woman; it's to be a mother."[66] This regret towards the end of her life of not having any children seems misplaced for someone who was so independent in spirit for all of her life.[67] Even further, Francis Hyslop Jr. expressed that Cassatt had some feelings of doubt and depression: "Mary Cassatt wondered whether it was wise for a woman to try to compete with men in the field of art: 'After all, woman's vocation in life is to bear children.'"[68]

If Cassatt's art was in lieu of children, she did her best to cultivate what she so admired about them, their mothers, and the lives of women. She persevered through the various obstacles for a painter who happens to be a woman. A critic for *The Collector* announced his choice for "the greatest woman painter": "The recent death of Mme. Berthe Morizot (Morisot) leaves Miss Mary Cassatt, as far as her sex is concerned, practically in undisputed possession of the field both have cultivated so long."[69] She did not want to be labeled as a "woman painter," not because she desired to disown her sex, but rather because of all of the stereotypes, caricatures, and mislaid assumptions regarding women as painters. She celebrated womankind in her work and in kindred spirits she found along the way. One such spirit was Utamaro in his sensitivities toward women and their lives, no matter what station they held. Cassatt responded so immediately to his work with her set of prints. Those prints were not received as well as she might have liked at the time, but now they are celebrated as the product of an artist who exhibited modernity in her work. One critic wrote, "Like Degas, she sought truth… a master draughtsman. When leaving sentiment aside, she painted the thing she saw; she took rank beside her great contemporaries."[70] Her contemporaries, at times critical and sometimes unkind, were not only able to identify with her work[71] but also to see her as she wanted to be known: "I find her full of talent; and I see only an artist in her."[72]

66. Ibid., 150.

67. Ibid., 289. Cassatt tells Adolphe Borie, "My mistake was in not having children."

68. Francis E. Hyslop Jr, "Berthe Morisot and Mary Cassatt," *College Art Journal* 13, no. 3 (1954), 184. This sentiment seems to mirror Berthe Morisot's views.

69. Mathews, "The Greatest Woman Painter," 308.

70. Pollock, *Mary Cassatt: Painter of Modern Women*, 17.

71. Ibid., 91. Degas' response: "Here is someone who feels as I do."

72. *Women Impressionists*, edited by Ingrid Pfeiffer and Max Hollein (Frankfurt am Main: Schirn Kunsthalle Frankfurt, 2008), 295. Camille Pissarro to Georges Pissarro.

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FIGURES MENTIONED*

Figure 1. Kitagawa Utamaro, *Mother Nursing Baby under Mosquito Net*, 1794-1795. Vertical ôban, 38.8 x 25.3 cm. Museum of Fine Arts, Boston.

Shown at the Exposition of 1890: #369

Figure 2. Kitagawa Utamaro, *Woman and Child*, 1800. Polychrome woodblock print; ink and color on paper, 36.4 x 24.3 cm. Henry L. Phillips Collection.

Shown at the Exposition of 1890: #370

Figure 3. Kitagawa Utamaro, *Young Mother Nursing Her Baby*, 1794-1795. Polychrome woodblock print; ink and color on paper, 25.4 x 37.3 cm. H.O. Havemeyer Collection, The Metropolitan Museum of Art, NYC.

Likely shown at the Exposition of 1890: #373

Figure 4. Kitagawa Utamaro, *Two Women Walking at Night*, 1753–1806. Polychrome woodblock print; ink and color on paper, 53.0 x 24.3 cm. H.O. Havemeyer Collection.

Shown at the Exposition of 1890: #415

Figure 5. Kitagawa Utamaro, *Woman Washing Baby in Tub*, 1795. Polychrome woodblock print; ink and color on paper, 37.3 x 25.1 cm. H.O. Havemeyer Collection.

Possibly shown at the Exposition of 1890: #371

Figure 6. Mary Cassatt, *Mother About to Wash her Sleepy Child*, 1880. Oil on canvas, 100.4 x 65.4 cm. Los Angeles County Museum of Art.

Figure 7. Mary Cassatt, *Mother and Child*, 1890. Oil on canvas, 90.2 x 64.5 cm. Wichita Art Museum, Roland P. Murdock Collection.

Figure 8. Mary Cassatt, *Mother and Child*, 1888. Pastel, 92.1 x 73.7 cm. Private Collection.

Figure 9. Mary Cassatt, *Mother and Child* (*A Goodnight Hug*), 1880. Pastel, 42 × 61 cm. Private Collection.

Figure 10. Mary Cassatt, *Mother and Child*, 1889. Oil on canvas, 73.1 x 60 cm. Cincinnati Art Museum, John J. Emery Fund.

Figure 11. Kitagawa Utamaro, *A Woman Playing with a Young Boy*, 1804. Polychrome woodblock print; ink and color on paper, 37.1 x 25.2 cm. The Metropolitan Museum of Art, NYC.

Shown at the Exposition of 1890: #399

Figure 12. Bertha Boynton Lum, *May Night*, 1913. Wood engraving on paper, 22 x 25 cm. National Museum of Women in the Arts, Gift of Mrs. Jefferson Patterson.

Figure 13. Helen Hyde, *A Snowy Day*, 1901. Color woodcut on paper, 19.1 x 22.6 cm. Smithsonian American Art Museum, Washington, D.C.

Figure 14. Mary Cassatt, *The Bath*, 1890-1891.Dry point and aquatint on laid paperplate, 32.1 x 24.8 cm; sheet, 43.7 x 30.5 cm. Chester Dale Collection.

Figure 15. Kitagawa Utamaro, *Young Woman Applying Make Up*, 1796. Ukiyo-e woodcut, 24 x 37.2 cm. Musee Claude Monet.

Figure 16. Mary Cassatt, *The Lamp*, 1891. Color drypoint, aquatint, and soft-ground etching, 43.8 x 30.5 cm. Chester Dale Collection.

Figure 17. Claude Monet, *La Japonaise* (*Camille Monet in Japanese Costume*), 1876. Oil on canvas, 231.8 x 1423 cm. Museum of Fine Arts, Boston.

Figure 18. Mary Cassatt, *The Letter*, 1890-1891. Drypoint and aquatint on laid paperplate, 34.6 x 22.8 cm; sheet, 43.6 x 30.3 cm. Chester Dale Collection; National Gallery of Art, Washington, D.C.

Figure 19. Mary Cassatt, *The Coiffure*, 1890-1891. Drypoint and aquatint on laid paperplate, 36.5 x 26.7 cm; sheet, 43.2 x 30.7 cm. Chester Dale Collection; National Gallery of Art, Washington, D.C.

Figure 20. Mary Cassatt, *Maternal Caress*, 1890-1891. Color drypoint and aquatint on cream laid paperplate, 36.8 x 26.8 cm; sheet, 43.5 x 30.3 cm. Chester Dale Collection; National Gallery of Art, Washington, D.C.

Figure 21. Mary Cassatt, *Young Women Picking Fruit*, 1891-92. Oil on canvas, 132 x 91.5 cm. Carnegie Museum of Art, Pittsburgh.

Not referenced in the article.

Figure 22. Mary Cassatt, *Gathering Fruit*, 1893. Drypoint, softground etching, and aquatint, printed in color plate, 42.5 x 29.7 cm; sheet, 52.1 x 40.3 cm. The Metropolitan Museum of Art, NYC.

Not referenced in the article.

Figure 23. Kitagawa Utamaro, *Woman Reading A Letter by Oil Lamp*, 1790s. Polychrome woodblock print and ink and color on paper, 38.1 x 25.4 cm. H.O. Havemeyer Collection.

Figure 24. Kitagawa Utamaro, *Two Women*, 1790. Polychrome woodblock print; ink and color on paper, 39.1 x 25.7 cm. The Howard Mansfield Collection.

Shown at the Exposition of 1890: #427

Figure 25. Mary Cassatt, *Woman Bathing*, 1890-1891. Drypoint and aquatint on laid paperplate, 36.4 x 26.7 cm; sheet, 43.2 x 29.8 cm. Chester Dale Collection.

Figure 26. Mary Cassatt, *Modern Woman*, 1893. Central section mural. Destroyed.

Figure 27. Mary Cassatt, *Modern Woman*, 1893. Mural, 58 x 12 ft. Destroyed.

OTHER WORKS REFERENCED

Mary Cassatt, *In the Omnibus*, 1890-1891. Drypoint and aquatint on laid paperplate, 36.5 x 26.6 cm; sheet, 43 x 29.8 cm. Chester Dale Collection.

---. *The Fitting*, 1890-1891. Drypoint and aquatint on laid paperplate, 37.5 x 25.4 cm; sheet, 47.8 x 30.8 cm. Chester Dale Collection.

---. *Mother's Kiss*, 1890-1891. Drypoint and aquatint on laid paperplate, 34.6 x 22.7 cm; sheet, 43.3 x 30.1 cm. Chester Dale Collection.

---. *Afternoon Tea Party*, 1890-1891. Drypoint, aquatint, and gold paint on wove paperplate, 34.8 x 26.4 cm; sheet, 42.5 x 30.1 cm. Chester Dale Collection.

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On the Road with Lucinda Williams

ROGER STANLEY

Thursday, January 19

Day three of my eight-shows-in-eleven-days whirlwind concert tour breaks cloudy and cold. The Santa Cruz Diner, across the way from last night's Ramada Inn, is a local favorite whose menu says, "It's the little things that differentiate us from the chains." It takes me a while to fathom the text of that menu, which features four bullet points alone on the diner's substitution policy, plus a clause stating all servers are "empowered" to solve problems individually. I go with something slathered in avocado called the California Omelet, though this place bills itself "in the tradition of fine east coast diners." The rotating pie carousel up front and the surrounding soundtrack from *Hair* trump any hotel continental breakfast room I might have otherwise chosen.

Off days are a fan's needed balm too, just like for performers and crew, I suspect. I once aspired to visit museums and browse musty bookstores between Lucinda Williams gigs, but my expectations have progressively diminished (along with my energy level) over time. I'm happy to doze through the bus trip to San Jose; it's then time to think about Sacramento and what (if anything but crash) I will do in California's capital city. Tomorrow at noon I'm scheduled to pick up a rental car to drive to the three relatively far-flung Lucinda concerts booked for the weekend. Amtrak trains couldn't quite get me to these, and I can use the four remaining days on my flex pass next week. The afternoon Capitol Corridor train from San Jose proves the most pleasant segment yet: plenty of aquatic beauty out the windows despite cloudy weather, plus an engaging mix of business and leisure travelers to chat up. I'm prone to reading and, of course, sleeping in such

situations, but as the employees and journeyers sitting in the snack car have stories to tell, I listen and occasionally interact. Our engineer detrains and performs some enigmatic switch-flip maneuver in the college town of Davis, which culminates in him actually putting the train in reverse briefly. Still, the Sacramento arrival at half past six is close to schedule.

The name Vagabond Inn seems propitious to a guy like me with no real agenda who has arrived after dark in a city relatively unknown to him. I've no reservation, but the green marquee adjacent to the station seems inviting in the drizzle. Closer to the lobby, I see the subtitle "Executive" under the name of the inn and silently applaud the oxymoronic nature of this. The walk-up rate being somewhere between vagabond-flophouse and executive-corporate, I go no further. This is the type of location that features an adjacent Denny's franchise where servers have automatic, unwritten empowerment to toss streetwise potential customers out on their ear when they talk to themselves or appear intoxicated. Which is exactly what happens in the booth adjacent to mine while I'm bookending the day's glorious opening meal with a mediocre franchise club sandwich. And then to sleep.

Friday, January 20

Twelve and a half hours of sleep, actually. It's mid-afternoon Down Under when I lie down, and upon awakening around 4 a.m. Pacific Time, the first night match of the Australian Open has just ended, and ESPN2 is signing off its coverage. I have little trouble rolling over and logging a few more hours of unconsciousness. This part of California has suffered drought conditions for weeks, so the locals aren't complaining as the deluge strengthens just after noon. I get soaked on the short walk to find my Hertz courtesy shuttle. Taking me to the downtown rental post, my driver is full of stories about the various governors based here: Reagan, who refused to live in the historic mansion and had a new one built; the *Terminator* guy, who commuted from Los Angeles; and current governor Brown, who opted for a condo. At the rental counter itself, I'm upgraded to a Mazda because the previous renter returned it, saying she couldn't "handle" the vehicle. Wheels are wheels to me, this brief respite from public transit most welcome.

Among a number of fan-friends I've met at concerts and through Lucinda's website is a former couple, Tom and Stephanie. Each will attend tonight's Napa show with new significant others—leaving the loyal, neutral party of me to navigate the social complexities of this. Ultimately, I have dinner with Tom and Christina, then meet Stephanie and Mark for Saturday breakfast. In between, we're all under the Art Deco roof of Napa's Uptown Theatre, where three of these four saw sometimes Pretender Chrissie Hynde do a special show with Lucinda in 2009.

What's gained in ornate beauty and period atmosphere is lost with the level of fan enthusiasm; the wine-country folk in the house tonight give opener Blake Mills only token applause after songs—and stone silence upon his wry introductions to them. Napa is the kind of town where motel buildings bear labels such as "The Merlot Wing" and where the inevitable next-door Denny's has absolutely no street element to deny service.

Saturday, January 21

Over our respective Denny's Grand Slam breakfasts, Stephanie gives me a hard time about what happened last night when Lucinda introduced her ballad "Pineola": not only did she mention its real-life subject, Arkansas poet Frank Stanford, but she referenced "a poet from Tennessee who's traveling out here for these shows." Yes, our friendship has developed to the point where she might allude to me from the stage. Though no one in my immediate vicinity had the foggiest clue, I still sunk a bit deeper into my seat, flattered but a bit sheepish. Lucinda knows very well I'm mainly a written composition and literature survey teacher, and what time I have for writing has been in the prose nonfiction genre for years now. Still, when three-time Grammy winner Lucinda Williams deems a man poetic, who is he really to correct her, privately or publicly? Stephanie goes on and on about wishing she'd had her taping equipment last night to memorialize the shout-out toward me. This agricultural biologist and her museum curator husband are great morning company, but I'm worried about the weather en route to the next show and thus head back into solo mode right after breakfast.

I doubt tire chains were among the many add-on options at the Hertz rental counter back in Sacramento, yet in order to cross into Nevada by either I-80 or Highway 50, there's nothing to be done but purchase a set, then pay a roadside hireling to install them thirty miles later at the "chain control" point. This is not terminology or hardware I associate with the concept of California vacation, but if I skip tonight and stay in the valley (literally, the Sunday show is in a town called Grass Valley, California), my concert streak will be broken. Front-row ticket in hand, I proceed into the mountains cautiously after calling the box office to verify that the show goes on. I pretty much shake, rattle, and roll my way through Donner Pass and on into Tahoe, averaging twenty-five mph and saving the scenic overlook stops for another day. It takes all remaining daylight.

In my near decade of going to Lucinda Williams concerts, mainly during summers and on weekends, I've seen many a marquee sporting the name of my favorite singer-songwriter, but not until tonight has she shared signage with "99 Cent Tacos Here" and "49ers-Giants on Big Screen Tomorrow." Yes, it's the MontBleu Theater in either Stateline or South Lake Tahoe, Nevada, depending

on the source. In any case, I'm assailed by stale smoke and bright slots as I enter around 7:45 in the evening and try to get my bearings. Lucinda may have top bill on the oversized marquee, but the people inside the cavernous structure seem to have other priorities. Croupiers and cocktail waitresses shadow my search for the room, though finally I see Lucinda's merchandise manager Matt in an alcove next to what seems to be the box office. Assured by an usher that my stage right angle will be a good one, I see virtually no one yet seated as the house soundtrack pounds out electronica amid the strobe lights. And so on to night four of the purported Lucinda Williams intimate acoustic duo tour with guitarist Blake Mills.

Sunday, January 22

It's snowing like crazy outside the Denny's windows near my Howard Johnson this Sabbath morn. I've deferred any search for a house of worship in the name of getting over the Pass and back in the valley, but small wedding chapels with signs like "No waiting, licenses and blood tests available" are the closest thing to Catholic cathedrals or Baptist churches in this town anyway. Is it impious of me to be dwelling, over my steak and eggs, on the rare double I've pulled off this weekend? To wit, one night after Friday's shout-out from stage, I was invited to an upper room of the casino for an official Lucinda Williams meet-and-greet after the show. It was all very casual: chats with her and her manager/husband Tom Overby and guitar tech Jason as if among friends, no intimate revelations on the one hand or star-struck autograph requests on the other. She was charmingly unaware that Sunday was not to be an off day, but gentle reminders are what handlers (and fans with pocket calendars) are for. When I left the premises in the early morning, Lucinda announced she was heading back downstairs to roll some dice.

Traffic is even slower and "chain control" encompasses a longer swath today than yesterday. At the height of these tortoise-like, white-knuckled proceedings, I'm miffed to note a westbound Amtrak thruway bus cruising by in the passing lane. By the time I'm unchained outside Placerville, California, it's mid-afternoon and misting. The way into Grass Valley is all Route 49, the halfway point none other than the hamlet of Cool, California, population 2,520—roughly twice its elevation. Rain and mid-40's temperatures are nothing I'm going to complain about at this point, plying the valley north at full throttle through Gold Rush country.

The concert goes well, despite the tour bus having arrived two hours later than scheduled. I'm directed to the Grass Valley Arts Center by a native of Goodlettsville, Tennessee, one Janet C. Douglas if the business card of The Holiday Lodge can be believed. That's "Lodge" not "Inn"—I'm off the franchise circuit for a night, listening patiently in the cramped lobby while this innkeeper

with the remnants of a drawl explains the baseboard heating logistics and parries a request of mine with "Sorry, we don't have 24-hour service here." The topic of Tennessee keeps us going for a few more beats before I retreat to the tidy quarters assigned me. Later, I note the phrase "theme rooms available" on the business card; it's just as well I didn't inquire.

Monday, January 23

The erstwhile southerner is offering the most limited of continental breakfasts by way of morning hospitality, though she does greet me with a hearty "How was the Symphony?" before I flee the premises for the Grass Valley IHOP. I don't bother with any music genre clarifications, just thank her and proceed to stuff the set of used tire chains into a trash bin left of the lobby. It's more than three hours before I must return the rental, so I manage to top off the pot of IHOP coffee with a Starbucks latte some miles down the line. Sunny Southern California won't fail me surely, though there's the afternoon to kill on the streets of Sacramento, then another network of overnight Amtrak schedules to navigate. Back at the Hertz counter, a nosy fellow renter tells me I just have to see San Clemente on the southern coast, detailing her own bed and breakfast experience and quizzing me on various train routes within the Golden State. The phrase "voted Nixon in the '70s" from a Blake Mills song is triggered with the mention of San Clemente, bidding me add another former California governor to the list for discussion with what turns out to be the same shuttle driver. I walk around the Capitol and its grounds during the afternoon, taking advantage of the transitional weather to finish Wolfe's *You Can't Go Home Again* on a park bench. Kindle-less me has packed reading material well in excess of normal luggage capacity; it feels good to finally put one volume at the bottom of the pile on the seventh day in California.

Tuesday, January 24

By the wee hours of day eight, I'm punching the button above my miniature reading light on Amtrak thruway bus 4768 for chapter one of Richard Powers' *Three Farmers on Their Way to a Dance*. Our friendly Italian-American driver chats me up at the 3 a.m. McDonald's meal break then grants my humble request to ease off the heat level on board. I've transferred twice by the time I alight on Ventura Beach, near the Pacific Ocean and site of tonight's concert. Best Western has allowed me an early check-in and hot breakfast—even though my reservation is for the next night. It's a lovely partial day's slumber back in these temperate climes, though train whistles out my back window jolt me awake periodically. By mid-afternoon I'm camped out on one of four benches, labeled respectively Strength,

Beauty, Intelligence, and Gracious, marking the gateway to Ventura Pier. The faulty parallelism of the labels rankles me slightly, but hey, I'm on vacation.

Tonight I've splurged on tier one ticket status, that is, VIP dinner package. This gets me, "west words," and "grumpymama," friends I met on Lucinda's website, at the foot of the stage; after the show, we are reunited with the likes of "tonyg" and "paulfromlosangeles," who have relative plebeian rank, center of house. Lucinda is joined for this show by her former lead guitarist Doug Pettibone, who jams with Blake Mills on the final three songs. This eclectic evening also illustrates a staple of live Lucinda: shaking up the set list. Spying Doug and his bride Liz in the wings mid-set, she launches into "Kiss Like Your Kiss" (featured on a recent season of HBO's *True Blood*) in dedication to the couple—causing a harried guitar tech to sprint on stage and insert a stray lyric page into The Book, her sprawling catalogue of lyrics which she prefers to using a teleprompter. I speak to Doug later on the pavement near the tour bus, referencing his new sister-in-law Susan whom I recently met at a show in Georgia. Lucinda's clearly on the locked bus for the duration, bidding my fellow fans and me to scatter to our various hotels.

Wednesday, January 25

Singer-songwriter Sara Petite has invited me to be part of her quiz night foursome at the San Diego restaurant where she works, so I decide to head to Amtrak California's southernmost terminal on this off day before the Solana Beach concert. Though she's opened for people like Shooter Jennings and Marty Stuart, Sara labors in relative obscurity from her West Coast base, taking on day jobs like waiting tables. It will be good to see her, but the elephant in the room might be our joint failure in landing her a spot on Lucinda's current bill. That is to say, I recommended Sara to Lucinda's manager/husband Tom. We both knew the dynamics of the music industry made this a long shot all along; it was logistically and economically easier to grant Lucinda's guitarist double duty as opening act and sideman, an understandable decision. Still, as phenomena like migrant workers out left window and the towering Angels Stadium to right a few miles later provide backdrop, I fret that things might be awkward between Sara and me. Where team trivia is concerned, unity needs to hold sway.

Keeping up with current events is not easy in transit, so I score a *Los Angeles Times* out of the rack on the Ventura platform prior to this train segment. Seconds later, I try to help a distraught would-be passenger whose credit card has been rejected by the Quik-Trak machine Amtrak provides at unstaffed stations. She's pointing to the "No tickets sold on train" sign and seems close to tears, but I'm able to clarify that those words are in the Metrolink commuter train information

column, assuring her I've seen multiple Amtrak conductors with portable credit card machines on board. Thirty minutes into the trip, I've read all the material on President Obama's State of the Union address, plus a whole "Calendar" section of almost thirty pages the *Times* has devoted to the previous day's Oscar nominations. Just when I'm smirking about the *Jackson Sun* probably giving less than one column to this, I'm astounded to see a headline in the "Local/Regional" section about a woman facing a hearing in Fayette County, Tennessee, for cruelty to animals. It seems she, a former Long Beach, California resident, was pulled over on I-40 near East Memphis with dozens of dogs in her U-Haul. Reading this is not quite as bizarre as the January I was traveling in Scandinavia and noted a page four photo in the *International Herald Tribune* of tornado wreckage in my own Madison County; nor does it top the same paper's headline about Carl Perkins' death a couple of winters later, purchased at a Paris newsstand, I think. Still, it seems hard to escape dateline West Tennessee, whether two or seven time zones away.

A zero out of ten showing in the Star Wars category assures our quartet of a last place finish at the Ould Sod of San Diego benefit quiz night, though we had parlayed categories like History, Music, and Geography into a respectable fourth out of seven at intermission. Sara names our ad hoc squad The Jacksons to honor both teammate Rachel's dog and me, but we are never truly in the running in light of the more veteran, permanent teams at this monthly event. Things seem well between Sara and me, though Rachel and the ponytailed male, introduced to me as some kind of scientist, are our two strongest answerers. Futilely do I wait on an American Literature, Modern Poetry, or even Foreign Films category as the ten rounds proceed; dumbly I stare at the Azarenka-Clijsters semifinal Australian Open match muted on the big screen, often not bothering to show my ignorance in the team huddle by even launching a guess. At some point Jackson himself (herself?) is allowed to enter the tiny laid-back café and sniff around us, but we need more than a titular mascot to handle these tough questions. I suspect I won't have to worry about being invited to jet out for the February rematch.

Friday, January 27

The University of California, Los Angeles is one of the most imposing campuses, architecturally and otherwise, I've ever encountered. The tour's eighth concert is smack dab mid-campus in historic Royce Hall, a towering stone fortress a few hundred thousand square feet and several storied decades removed from Union University's humble Student Union Building. Neil Young's landmark *Harvest* single "The Needle and the Damage Done" was cut live here in 1972, though the publicity posters today seem to showcase classical and literary guest

appearances more than pop or rock acts. I'm first row balcony for a show during which Lucinda is on her best behavior. She lives in Los Angeles and has invited guests to sit in, most notably her usual rhythm section of David Sutton and Butch Norton. Someone later tells me Jackson Browne was in the audience, perhaps a myth along the lines of Tom (Mr. Roseanne) Arnold purportedly having been spotted in Solana Beach. Or perhaps not—it's the land of Hollywood, after all.

I enjoy roaming the Westwood/UCLA sector that I never thought I'd like until I started going there relatively recently. Pauley Pavilion of John Wooden fame is near the venue, and the south boundary of campus has eateries like California Pizza Kitchen, our dinner site. Walking near it on Le Conte Avenue, I see the famed Geffen Playhouse, where Kathleen Turner is currently doing a one-woman show about the writer Molly Ivins. Further down the block, I'm intrigued by a building of a less secular cast: "Jews for Jesus." The middle letter of the preposition is a Star of David, and the inscription beneath says, with an irony rare among any of the major world faith traditions, "founded in 32 AD—approximately." Is someone putting me on here, with this weathered edifice whose western neighbor is another pizza parlor?

Saturday, January 28

Closure is an overrated concept. No, I didn't get backstage Friday to bid Lucinda adieu. Yes, I missed my planned local bus back toward my hotel, having to wait an hour for the next and barely making the final Metro rail connection. That meant no more than five hours sleep before the FlyAway bus to LAX for a morning flight. Travel, like static domestic life, doesn't always round itself off or serenade the returning pilgrim with symmetrical moments. It might shower her with ambiguity and open-endedness, more like. This trip is petering out in grogginess, though at least I have an empty middle seat to droop my head toward. Lucinda's sound man John is seated a few rows back, but other than coveting his headphones, I'm not inclined to pay him much mind as tailwinds keep us under the four-hour mark direct into Nashville. It's no holiday on this end of the trip, just a bland Saturday less than forty-eight hours before I have to get into faculty meeting gear for the spring semester. I even change my mind about seeing the '90s cover band The Sweet Peas on Music Row, despite my former student anchoring them as bassist; it's on to Jackson, more music left for another day, another January.

Hostility to Apathy—Can We Do Better?

DAVID A. WARD

Introduction

Right out of graduate school, I was employed as an assistant physics professor by a small Christian liberal arts college in Florida. I replaced a professor who left, in part, because of the stress of teaching undergraduates—at least, that was the story I was told. I shall call this professor Dr. Y. He graduated from an elite Ivy League school and was a brilliant scientist. I felt terribly inadequate to replace him.

The chair of the biology department told me a humorous story about Dr. Y and his stress-filled life. He said, "David, Dr. Y came by my office one day on the way to teach physical science. Poor guy, he was visibly shaking. He always carried a cup of coffee, and it was about to slosh out. Anyway, I tried to lift his spirits, we chatted, and then he headed to class. As he left to go to class, Y said, 'Today my goal is to try and raise the class from hostility to apathy!'" After telling me this, my friend burst into laughter.

It was an amusing story, and I admit that I laughed too. I was told this story nearly 30 years ago, and it has stuck with me. To this day, I simply cannot relate to the idea that teaching undergraduates is stress-filled. I find working with undergrads to be a delight.

Teaching physical science was a problem for Dr. Y, but I find my introductory physical science class, PHY 111, to be a joy. Nevertheless, there is a concern constantly before me that is unique to a school like Union University. It is the perceived conflict between modern science and religious faith.

Modern science puts the age of the universe at approximately 14 billion years. Earth comes in at about 4.5 billion years old, the history of humanity, some

200,000 years. This is the current scientific consensus. Thus, modern science puts mankind's tenure in the universe to be a mere 0.0014% of the total age of the universe. That is, for 99.9986% of the lifespan of the universe, humans simply were not around.

In addition to mankind's brevity, the universe appears to be random, chaotic, undisciplined, and dangerous. Science reveals that the vast majority of the universe is a place that would instantly kill a human being. Also, the scale of the universe dwarfs anything we can wrap our minds around. But the scientific enterprise is not done meddling. The idea of biological evolution seems to further diminish humanity by making us a mere product of natural processes.

Thus, the claims of modern science and the picture of the universe that it presents have caused some Christians to become hostile to science. What seriously burdens my heart is the attitude of some Christian university students that science is—in a word—evil, a tool of the devil. I encounter the greatest number of students hostile to science in my PHY 111 classes. The hostility that I perceived in some students prompted me to begin collecting survey data (initially just for myself) on student attitudes toward science and faith.

My goal here is simple: I will report some of the data that I have gathered in my physical science classes and share some heartfelt thoughts and concerns about the results.

Onward! Allow me to share with you my survey data.

Science and Faith Survey Results and Commentary

On the first day of PHY 111 each semester, I ask my students to grab an electronic clicker as they come into the classroom. After taking roll and sharing the syllabus, I project a series of statements on the screen related to science and faith. This allows me to gain some familiarity with class attitudes, and it lets students try out the clickers and chat with each other while getting to see the opinions of classmates (indeed, some semesters students audibly gasp at the opinions of classmates). The survey is done anonymously—the computer records responses but does not link them to any particular student.

I began doing this primarily as just an icebreaker for the first day of class, but the results of these surveys have caused me some concern. The results from 12 of my survey questions may be found in the appendix to this paper. The data I share here is a weighted average over three recent PHY 111 classes (109 students overall). Please take a moment to peruse the results in the appendix. I will next discuss the results from my perspective.

Statement 1: Science is one of my favorite subjects.

The fact that three of every four PHY 111 students do not rate science as one of their favorite subjects is not a surprise. After all, these folks are not science majors, and PHY 111 is a core class they are forced to take. Since only 25% of the class admits to enjoying science, this in itself may skew survey responses to be more negative regarding science.

Statements 2, 3, and 4: Age of the universe; Age of Earth; Six 24-hour creation days.

In these questions, we see consistency between the results. It looks as though students who believe the universe is ancient (millions to billions of years old) also put the Earth as ancient and do not believe the Earth was created in six consecutive 24-hour solar days. It is interesting that 30-40% of students surveyed select the current scientific consensuses for the age of Earth and the universe—that is more than I would have guessed before taking these surveys. But that still puts the percentage of young-earth and young-universe students at probably 60-70% of my class, a clear majority.

Statements 5 and 6: True Christians reject that new species emerge from other species; True Christians reject the Big Bang Theory.

These results are of great concern to me. A total of 58% of students agree that *true* Christians reject the Big Bang Theory while 39% agree that *true* Christians reject that species can change into new species. The 58% to 39% difference is odd—I would have guessed that these numbers would have matched more closely. My phrasing of the biological question may be poor and some students might not realize that "new biological species can emerge from other species" refers to evolution. Even so, these results concern me because they add to the Gospel. If true Christians must reject the Big Bang Theory and evolution, then there are additional requirements for salvation beyond repentance and faith in Christ. (When I first posed these statements to students, I never expected such strong agreement with these statements. I was expecting single-digit agreement at most.) I feel confident that if I ask my PHY 111 students, "How does one become a Christian?" they will report that faith in Christ alone saves.[1] Yet on this survey, they add an additional requirement, a test of real faith. Perhaps the way I phrased the question may suggest to some that a *fruit* of genuine faith in Christ is that one is purged from belief in the Big Bang and evolution. But whatever the reason for such a high agreement, it worries me. I do not believe that such a significant number of students should be agreeing with these statements.

1. See Acts 16:31 and Romans 10:9, for example.

To be honest, at the ripe young age of 21, when I was a brand new Christian, I would have strongly agreed with these statements. But I was not raised in a church environment, the physical evidence for the Big Bang was less well-known, and there were very few resources at the time that even dealt with science and faith issues. (The Internet did not even exist.) The precious few resources that I could find when I was a new Christian were written by people who espoused a young-earth position, so I was never even exposed to alternative views. Everyone that I knew at church and every pastor I could watch on TV spoke against the evils of the Big Bang and evolution, and I accepted their pronouncements without question. It is a very different world since those days. Many science and faith resources can be obtained with just a few keystrokes, and there is a fair amount of actual physical evidence (not proof) that the Big Bang model is more than just an idea. There are a wide variety of books and videos available by Christians who love the Lord Jesus and take an old-earth, evolutionary viewpoint. I simply had no access to such thinking as a young Christian.

Statements 7, 8, and 9: Dinosaurs never existed; Most scientists are out to discredit the Bible; Founders of modern science desired to discredit a Creator God.

I cannot claim credit for these statements questioning the credibility of scientists. All three of these statements appear periodically (in various incarnations) on student papers submitted to me in PHY 111. The statement about dinosaurs being made up completely shocked me when, perhaps ten years ago, I first read it in a student paper. (Recently a student told me that her youth pastor taught her that dinosaurs were made up by scientists. Oh, my!) Happily, the agreement with the idea that dinosaurs are manufactured by scientists is a small 6%, but surely this should be zero.

In statement 8, we see that about 30% of PHY 111 students agree or strongly agree that scientists are out to discredit the Bible. Perhaps this notion stems from the minority of scientists who make money and notoriety for themselves by actively attempting to discredit the Bible (I have in mind people like Richard Dawkins, Sam Harris, and Lawrence Krauss), but that is simply speculation on my part. It would be useful to determine if students can even name a few scientists who endeavor to discredit the Bible. This is something I may address in future survey questions. Whatever the cause for such a high percentage, this alarms me.

Certainly, most scientists are *not* out to discredit the Bible but to observe and model nature. At a more basic level, they are scrambling to get grant money to keep their research afloat. Most scientists toiling in the lab today simply want to solidify their careers, make solid contributions to their fields, and keep their research funded and moving forward. The last thing on their minds is undermining faith.

Thankfully, the number of students agreeing with statement 9 is less than the number agreeing in statement 8, but it is still a higher figure than I would have guessed. But I will admit that students may not really know much about the founders of modern science. In my PHY 111 class, I make a point of emphasizing that people like Copernicus, Kepler, Galileo, and Newton were people of religious faith themselves.

Statement 10: The Bible was written to convey scientific truth just as much as it was written to convey spiritual truth.

I expected a high percentage of students would agree with this, and that is what occurred (over 40%). In my early 20s, as a new Christian, I would have strongly agreed with this as well. Even now, I know some Union faculty who I believe would also strongly agree with this statement.

But there is a practical question to ask. If science was indeed in the Bible, which science should God put in His Word? Should it be the 17th century science of Isaac Newton. Should it be the 20th century science of Albert Einstein? Should the Bible include the quantum mechanics of Paul Dirac? Better yet—the science of the 21st century!

Of course, the question above is foolish. Scientific theories tend to change over time, but the Holy Scriptures never change. If science were placed in the Bible it would simply get in the way of God's timeless truths. The science of any particular age is subject to revision—even serious, extensive revision or being scrapped entirely, so it is dangerous to the integrity of scripture to join it to science. I think it safe to say that there is no General Relativity in scripture—praise God! There is no mention of nucleic acids or radioactive dating. I do not open my Bible for those things. I open my Bible for a breath from God.

On occasion, my PHY 111 students will tell me in a conversation or essay that God is the supreme scientist. I always make it a point to kindly and gently disagree with this statement. God is certainly not a scientist; He is the Creator and Sustainer. A scientist is someone who observes and models nature using every tool at their disposal (human logic and imagination, mathematics, etc.). The goal of a scientist is to better understand how nature operates and to continuously improve on our models of nature. God seeks no understanding. He makes no models—as Creator, God knows nature in an intimate way that will forever lie beyond human imagination and beyond the realm of science. Science is a human construct, and as such, science is constantly evolving.

The Bible revealed to me—and continues to reveal—the Lord Jesus. I personally seek no science in the Bible. I seek life.

Let us not shoehorn the Bible into any fashionable science of the day—not even my beloved quantum mechanics or relativity. The Bible was written

to reveal God and to save, grow, and nurture souls. That is more than enough; that is life-giving.

Statement 11: Science is not a career in which one may be called by God.

Happily, over 90% of students disagreed with this. This was my expectation. Indeed, there I stand in front of my PHY 111 students, a believer in Christ called to a Ph.D. in physics and college teaching. How can anyone agree with the statement? Yet, a minority do. The 8% who agree, though, are folks who are more hostile to science. My PHY 111 sections run 30-40 students; thus, each semester there are two to three students who struggle with the idea that Christians should choose a life in science and that if they do so they are out of the will of God. I hope that after taking my class these students might at least, as Dr. Y hoped, move from "hostility to apathy" on this issue or even beyond that. Scientific careers are Jesus' territory, too.

Statement 12: There is no physical evidence for the Big Bang Theory.

Nearly 60% of my students agreed with this, which is alarming. But perhaps this makes sense when taken in concert with statement 6, the statement that true Christians reject the Big Bang Theory. If one knows of no evidence for the Big Bang model, then it is easier to dismiss the Big Bang model as a mere man-made idea. When I talk with students, they share comments such as "Well, the Big Bang Theory is *just a theory*, after all." The average student seems to believe that a scientific theory is just an idea. I take time in class to emphasize that a scientific theory involves more than mere belief—it involves *real evidence* (but not proof). I always take time to address the major evidence for the Big Bang (galactic expansion, the existence of the Cosmic Microwave Background, etc.), and I point them to a Christian website that lists other evidences.[2] We discuss the shock that the Big Bang was to scientists who believed that the universe was eternal. I also point out that evidence for or against the Big Bang in the Bible is nonexistent, and Christians need to tread lightly and carefully here. The Bible reveals that a Creator created the Creation—looking for the Big Bang in the Bible is, in my opinion, quite a stretch (pardon the pun).[3]

Concluding Thoughts

I began this brief essay with a real story about a professor who hoped to raise his physical science students from hostility to apathy. I certainly aspire to

2. Reasons to believe: Big Bang. (n.d.). Retrieved from http://www.reasons.org/rtb-101/bigbang
3. HyperPhysics. (n.d.). Retrieved from http://hyperphysics.phy-astr.gsu.edu/nave-html/faithpathh/stretch.html

more with my students, and I believe that some of my students move well beyond indifference. If you will allow me one more story—a few years ago, in Wal-Mart of all places, a Union graduate came up to me and introduced himself. I remembered him, we reminisced briefly, and then he shocked me when he said, "Dr. Ward, I want to thank you for helping me realize that I wouldn't go to hell if I believed the Big Bang was correct. I had been worried by that!" I thanked him, we shook hands again, and I went back to my shopping, but inwardly I was upset. Who told him he would end up in hell for embracing a Big Bang model of the universe? Such a thing to me is irresponsible. My reading of the Bible does not indicate this—by my reading, *faith in Christ alone saves,* and I stand by that.

I will admit that my surprise at the young man's story gave way to joy. In some small way, my PHY 111 class moved this young man to a new place where he had more peace. Amazing! Thank you, Lord!

Perhaps for some students more hostile to science, I merely reach moving them to apathy, but even that is progress. I am very thankful to work at a Christian university where these things can be discussed with grace and civility.

My survey needs modification, no doubt, but I appreciate the opportunity to share what I have seen thus far. We have a cross-section of students here at Union from atheists (yes, I have met a few here) to theistic evolutionists to young-earth creationists. Young-earth folks may dominate slightly; my data is too scanty to say for sure, but a good 50% or more of our students lean in a young-earth direction. That is fine.

The question that forms the title of this essay must necessarily remain open. Only the Lord himself knows how far each of my students grow. In my PHY 111 class, the students and I read and discuss a science and faith book together,[4] and the class textbook is written by myself and Geoff Poore.[5] In our textbook, we freely refer to Scripture and God as appropriate. In the classroom, I do my best to be as honest as possible with my students about my positions, and I hope and pray that through all of this, we sail past apathy!

4. Glover, G. J. (2007). *Beyond the firmament: Understanding science and the theology of creation*. Chesapeake, VA: Watertree Press.

5. Ward, D. A., & Poore, G. M. (2014). *Restless universe: A modern introduction to the Physical Sciences*. Jackson, TN: Union University.

Appendix: The Survey Data

1. Science is one of my favorite subjects.

Strongly agree	7%
Agree	18%
Disagree	56%
Strongly disagree	19%

2. How old do you believe the universe to be?

About 14 billion years	29%
About 100 million years	17%
About 10,000 years	27%
About 6,000 years	27%

3. How old do you believe Earth to be?

About 4.5 billion years	26%
About 100 million years	15%
About 10,000 years	24%
About 6,000 years	35%

4. The universe and Earth were created in six consecutive 24-hour days.

Strongly agree	27%
Agree	32%
Disagree	30%
Strongly disagree	11%

5. True Christians reject the idea that new biological species can emerge from other species.

Strongly agree	17%
Agree	22%
Disagree	34%
Strongly disagree	27%

6. True Christians reject the Big Bang Theory.

Strongly agree	30%
Agree	28%
Disagree	25%
Strongly disagree	17%

7. Dinosaurs never existed—they were invented by scientists to discredit the Bible.

Strongly agree	5%
Agree	1%
Disagree	25%
Strongly disagree	69%

8. Most scientists are out to discredit the Bible.

Strongly agree	5%
Agree	26%
Disagree	44%
Strongly disagree	25%

9. The origins of modern science may be traced back to a group of people who desired to discredit the notion that there is a Creator God.

Strongly agree	5%
Agree	17%
Disagree	46%
Strongly disagree	32%

10. The Bible was written to convey scientific truth just as much as it was written to convey spiritual truth.

Strongly agree	12%
Agree	32%
Disagree	33%
Strongly disagree	23%

11. Science is not a career in which one may be called by God.

Strongly agree	4%
Agree	4%
Disagree	15%
Strongly disagree	77%

12. There is no physical evidence for the Big Bang Theory.

Strongly agree	22%
Agree	37%
Disagree	27%
Strongly disagree	14%

Excerpts from "Art and Faith"

LEE BENSON

On Lee's Knees

Wednesday, January 4, 2012

It has dawned a beautiful, clear, cold morning. I just finished the Joseph story in Genesis. What a compelling narrative: attempted murder, slavery, false rape charges, hopelessness and then a great renewal and redemption from the plight of the earth. And, all this occurs in one family. It is the story of all families. We all have great tragedies, sorrows, and troubles nesting in our family trees. Our lineages are darkened by all manner of misfits and malcontents.

There are many broken, splintered, and diseased limbs in my tree. Grandfathers drinking away fortunes, great uncles still tarrying in far off lands for minor crimes committed years ago, and wives' and mothers' hearts crushed by divorce, drug abuse, and death. But we do not despair; such are all family trees. Think of the great branches, those tightly engrained into the trunk that is growing ever deeper into the good earth of God's heart. Those ancestors of lore include Abraham, Isaac, and Jacob, or in my case, Wayne Lee and Nellie Kimbraugh. My great branches support limbs like me who, by grace, have grown branches like Aaron and Sissy, who have now sprouted Reese, Cora, and Knox Lee twigs.

In my front yard lies a great limb dropped in yesterday's strong winds. It died long ago and finally fell when the elements had long bore up against it. Such is family life. The good news is it fell from a great tulip poplar still standing strong and steady, waiting out the cold of winter to beautifully bloom in the spring. Shall

this be you? Yes, we only have to sink our roots into the good richness of God's heart, the sweet and life-giving, nutrient-rich heart. Just like Joseph.

Springs of Water

Monday, January 9, 2012

Exodus 13-15: This morning I found the children of Israel leaving for the Promised Land and two of my own children, Zac and Sarah, leaving as well: Zac to Boulder to pursue his sculpture program and Sarah back to UT Knoxville.

Complete dependence on God. That's where we find the children of Israel. They've left Egypt, are in the desert, and don't even have water to drink. Complete dependence upon God is nearly impossible today; affluence can be a great god. My cabinets, refrigerator, closets, and carport overflow. My bank account, billfold, and retirement funds do the same. And if my affluent gods give me too much, there are ample storage units to come to my rescue.

Exodus 15 says that the children of Israel came to Elim where there were "twelve springs of water." If you counted the sources of fresh water coming into my home there are exactly twelve—good coincidence. One time I thought that if I turned one on, left town for a year, and came back, it would still be running. Gratitude and thanksgiving should be what really "overflow" in my home.

Affluence can easily replace God if I am not continually aware of His goodness. Water is a good example. No one has a right to water. Millions of humans will do without today and thousands, around 9,000, will actually die of thirst today. I have a hard time thinking of dying of thirst knowing that I own twelve fresh springs. What if God chose to put me in charge of water? Not to give it to people, but to make it. He took all the water away and then said, "Lee, from now on you get to make all the water on earth." You see it wouldn't be 9,000 that would die, but in four days all 4.5 billion of us would die. I couldn't make a drop.

Here's what has gotten me thinking about all of this. When the children of Israel left Egypt, the Bible records that they plundered Egypt of all their gold and silver. Israel, much like America today, had all the affluence in the world, but they couldn't produce one drop of water. How many fresh springs flow into your home? We could use a little praise practice and there's a good reason.

Serving God with Twelve Shirts?

Thursday, February 2, 2012

Numbers 15-17: Wow! Lots of death, lots of violence, lots of rebellion. These three chapters present us with one of our greatest dilemmas. What do we do

when God acts in ways that seem contrary to what we know of Him through His Son, Jesus Christ? If you expect an old broken-down sculptor from the hills of East Tennessee to know the answer to that one, you're going to be sorely disappointed. I don't understand. I remember when my dad died. I had pleaded with God. Here was a man who had lived his entire life devoted to serving God, and he died at sixty-seven with twelve shirts in his closet. What did it get him? Other men with no "God credentials" were living on while cancer finally laid my dad's ravaged body down.

Try this: Go outside on a clear, dark night and look up at the stars. Shake your fist at the heavens and pour out all your non-understandings. Scream and shout until you're hoarse and there are no more tears left. You know what will happen? Nothing! Night will be just as quiet and dark and deep as it was when you started. I don't understand God. But at some point I had to come to grips with this one great truth of my faith: I don't need to. If He truly is who He declares Himself to be, Lord and Maker, All Powerful, All Present, Holder of everything in the entire universe, including me, in His authoritative power, then that is enough. Then at that point, I can live peacefully with the passage, "For my thoughts are not your thoughts, neither are your ways my ways, declares the Lord. For as the heavens are higher than the earth, so are my ways higher than your ways and my thoughts than your thoughts" (Isaiah 55:8-9).

I regularly lie under that black night sky I mentioned above, and God always speaks to me, saying, "I made all this for you at this moment to say, 'I love you, Lee!'" It is not as quiet as it once was.

Parenting

Friday, December 27, 2013

There comes a day when roads fork, paths diverge, and loved ones go their separate ways. It has always been so. There is a great gift given to every being: the ability to hold in trust the memory of the loved one, to muse and meditate on the human of our affection. A lover is the most intense and longing, but a parent is the most secure. A lover will wax and wane, as a candle in a slight breeze, but a parent will permit self-termination over the infliction of even the slightest harm to the child, no matter the age. There is an example in God that my heart cannot match nor fathom. For even if the whole world hung in the balance, mine would not be offered up.

Our whole family on the farm

The Burden of Being Dirt

Monday, March 3, 2014

"Remember that you have made me like clay; and will you return me to the dust?" Job 10:9

I have worked with clay for years. It is the most sincere material I have ever used. It is what it is—unpretentious dirt. It is this quality more than any other that is its most meaningful. Pretension is such a plague on humans, a burden too heavy to bear. This verse from Job offers us a state of being that is easy, like a yoke offered us. It allows us to see ourselves simply as we are, human, but loaded with potential. That is what I love most about clay, its simplicity, yet its boundless potential. So many mediums are laden with angst and difficulty, requiring years of devotion to acquire moments of success. Not clay. Clay is dirt. Dirt, of all things, is not burdensome.

Lithic Artifact

CHRIS NADASKAY

In his novel *The Shape of Things to Come*, H.G. Wells posits the possibility of an almost prophetic future. Eerily accurate, it predicts certain sociological events that are now a part of our history and others that have not yet come to pass. This book served as a starting point for the ideas that shaped the work found herein.

The artwork seeks to stimulate a dialogue within the viewer about the fragility of human existence, our reliance upon forces outside of ourselves, and the type of archaeological evidence we are leaving behind as a culture. It references the industrial, the technological, the electrical, the mechanical, the organic, and the physiological.

The forms and symbols found in this body of work are intentionally vague, taken from the things that surround us every day. They are referential, but not necessarily recognizable, intended to convey meaning through an emotional response connected to a deeper and often unconscious perception of our personal environments.

Purposefully mixed media, the artwork includes things that may be seen every day, pressed into, through, and attached to clay substrates. These are referencing forms often found by archaeologists, like the extinct arthropods found between layers of rock or objects gradually unearthed from an archaeological dig site. Often, all that is left behind is the impression of the physical substance of the object.

Some works appear to be painted to create a sense of the glorification of the object, perhaps the way we feel today about some of our technological innovations. They could be perceived in the same light of veneration that medieval relics inspired

in their adherents. They are the reliquaries of our future-past, a way to view the iconography of our culture.

Part of an exhibit titled *Of Moths and Rust*, the work was displayed as such things might be displayed in a museum. Pieces of history are perched on the wall for us to stare at (consider the slabs of stone and stele that are displayed in art museums around the world) and to contemplate our own place in history.

Artwork

All works are mixed-media stoneware.

Anglican Calvinism: A Neglected Wing of the Nineteenth-Century American Episcopal Church

HENRY ALLEN

From a theological perspective, the Anglican and Episcopal tradition is an extremely varied and diverse Christian communion that seemingly defies easy categorization. One historian has characterized a stereotypical perception of the American Episcopal Church as one which "conjures up images of infants in christening gowns, decorous liturgy, sherry on the church lawn, trendy prelates, short homilies followed by ancient Eucharistic prayers, and liberal views on theological, social, and political issues."[1] For quite some time, when dealing with the historical and theological heritage of the "Anglican" tradition (a term coined in the mid-nineteenth century), the phrase *via media* inevitably appears in the writings of the twentieth-century Anglican and Episcopal historians as a means of characterizing their tradition as neither Protestant nor Roman Catholic but rather a "third way." Indeed, such a characterization is commonly found among proponents and scholars of global Anglicanism worldwide. Dewey D. Wallace asserts that the *via media* concept has been assumed to be "the Anglican essence" historically: "In this paradigm, a Platonic Anglicanism floats through history, manifested from time to time in more or less its fullness."[2]

Usually, this *via media* characterization would not be overtly theological in scope, asserting some sort of doctrine of grace and salvation as essential to identity. Rather the characterization is ecclesiastical, with church governance by bishops according to the historic three-fold order, and aesthetic, with a unifying liturgy in

1. Diana Hochstedt Butler, *Standing Against the Whirlwind: Evangelical Episcopalians in Nineteenth-Century America* (New York: Oxford University Press, 1995), vii.

2. Dewey D. Wallace, "*Via Media*? A Paradigm Shift." *Anglican and Episcopal History* 72:1 (March 2003): 3. See also David Holmes, *A Brief History of the Episcopal Church* (New York: Bloomsbury, 1993), 18.

the *Book of Common Prayer* and a self-conscious religious style or sensibility. More nuanced or sophisticated approaches which might take up explicitly theological matters tend to display the interpretive biases of the predominant parties found in the contemporary Episcopal church: broad church/modernist or Anglo-Catholic, with an element of overlap often possible between these categories. This exercise often produces analytical discomfort on the part of Episcopalian historians.

Indeed, the denominational histories of the American Episcopal Church, spanning the late nineteenth through the twentieth centuries, tend to follow this theological bifurcation.[3] However, if the contemporary observer goes beyond what some might characterize as outward, organizational, or aesthetic qualities, and attempts to discern a core theological and historical identity, one soon discovers that throughout the history of the American Episcopal Church, as well as the broader Anglican tradition, such self-understanding has been often highly contested. It has also been contradictory in nature, and, ultimately, a complex and seemingly fleeting exercise for both the "insider" Episcopalian, as well as the non-affiliated "outsider."

Regarding the overall theological identity of the Anglican tradition through the centuries, Wallace has noted that scholarly studies of the Church of England have recently undergone a paradigm shift. Earlier in the twentieth century, scholars would have characterized the Anglican and Episcopal tradition as a *via media* between Roman Catholicism, on one hand, and Calvinistic heritage, including Puritanism, on the other. Wallace uses the term "hijacked" to reference the way Anglican historians of previous generations attempted to explain away the inescapable fact that various highly influential leaders of the sixteenth-century Reformation Church of England displayed quite Calvinistic theological beliefs and attitudes.

According to this earlier reigning paradigm, the Calvinists were the "hijackers" of the post-Reformation Church of England legacy in which the *tertium quid* understanding of Anglicanism, along with the corresponding values of moderation, openness of theological formulation, and an overall enlightened reasonableness, were the supposed mainstream identifiers of the Anglican heritage. In summarizing his own research, however, Wallace notes the following:

> The Puritans continued and refined the Swiss-Rhineland predestinarian theology of grace of the earlier English Reformation, that the Elizabethan and Jacobean Church of England was basically Calvinist, and that the English Arminians under the influence of Archbishop Laud and others] were the real hijackers of the Church of England.[4]

3. Examples include William W. Manross, *The Episcopal Church in the United States*, 1800-1840 (New York: 1938) and James T. Addison, *The Episcopal Church in the United States*, 1789-1931 (New York: 1951).
4. Wallace, "*Via Media*?", 5.

Historian Allen Guelzo characterizes the dominant, interpretive, and theological framework within the contemporary Episcopal church as one supposedly claiming loyalty to a super-comprehensive church "ark." Since the mid-nineteenth century, it "has rarely been possible to judge what the standard for a schismatic to rebel against is."[5] Such ephemeral unity has been further challenged and stretched in the last half of the twentieth century by controversies involving the revision of the *Book of Common Prayer*, one of the centerpieces of a supposed Episcopalian identity, the ordination of women to the priesthood and the episcopate, the attempt to legitimize homosexuality within recent Episcopal moral theology, the emergence of a vocal evangelical and charismatic wing within the contemporary Episcopal church, and the rejection of such foundationally "Catholic" doctrines as the Trinity by a contemporary American bishop.[6]

In fact, a careful study of the Anglican and Episcopal tradition reveals that the theological self-understanding of Anglicanism has always been contested. The analogy of family portraits hung in a hall, rearranged or selectively chosen, seems to fit the manner in which historians of Anglicanism have told their stories, especially as related to the overall theological identity of Anglicanism. Building upon the ascendance of High Church theology within the Anglican and Episcopal tradition following the seventeenth-century English Civil War, and especially in light of the Oxford Movement of the nineteenth century, Anglican and Episcopal historians have tended to de-emphasize the Protestant legacy of the Church of England and Episcopal traditions. In fact, twentieth-century studies of the American Episcopal Church tend to downplay the Protestant theological heritage of the Anglican tradition. In doing so, the studies also excise from historical analyses the Calvinist or Reformed theological contributions to Anglican and Episcopal identity subsequent to the sixteenth-century Protestant Reformation.[7]

However, recent historical studies have brought to life a wing of the American Episcopal Church, which seemingly expired in the nineteenth century—the Evangelical party. While encompassing a disparate group of leaders and ministers, this Evangelical party clearly differentiated itself in the early nineteenth century from the collapsing rationalist/moralist party, with hints of Deism, on one hand, and the developing High Church party led by Bishop John Henry Hobart on the other.[8] With the later advent of the Oxford Movement in England and its subsequent importation into America, the Evangelical party

5. Allen C. Guelzo, *For the Union of Evangelical Christendom: The Irony of the Reformed Episcopalians* (University Park, PA: Pennsylvania State University, 1994), 10.

6. See David E. Sumner, *The Episcopal Church's History, 1945-1985* (Wilton, CT: Morehouse Publishing Company, 1987).

7. Twentieth-century studies that minimize Protestantism and either ignore or even deny Calvinism as being part of Anglican and Episcopal self-identity include Manross, Addison, and Raymond W. Albright, *A History of the Protestant Episcopal Church* (New York: Macmillan, 1964).

8. For the contrasting situation in England where more pervasive, orthodox Protestant theology remained within the Church of England compared to America, see William Gibson, *The Church of England, 1688-1832: Unity and Accord* (London: Routledge, 2001).

found itself to be effectively the lone alternative on the theological landscape of the American Episcopal Church through the mid-nineteenth century.[9] This Evangelical party comprised leaders and ministers who more or less agreed with the objectives of the broadly Protestant Evangelical united front. These objectives emphasized the drive to Christianize America along broadly pietistic Protestant lines through the promotion of personal spiritual conversion, republican virtue, and the suppression of vice. The realization of these objectives would be the means of interdenominational cooperation, manifested through various voluntary associations and societies.[10]

However, the Evangelical party within the American Episcopal Church, especially in the southern states, mostly contented itself with seeking social reform through the conversion of individuals to an earnest evangelical style of Protestant Christianity. Furthermore, most Evangelical Episcopalians, in the North and South, stayed clear of potentially controversial social issues, particularly the institution of slavery. Yet, the party perceived this evangelical style of Protestantism as being in perfect harmony with the American Episcopal Church. Diana Hochstedt Butler notes the following with regard to the relationship between social reform impulses and ecclesiastical identity as envisioned by contemporary Evangelical Episcopalians:

> They sought to instill the forms of the Episcopal Church with the spirit of true Christianity. They envisioned liturgy invigorated by individuals filled with personal, experiential knowledge of God's saving grace. Experiential knowledge of God implied that converted believers experienced a transformation in all areas of life. The most notable changes involved outward behaviors. Temperance, modesty, and moderation guided Christian behavior and included strict prohibitions against drinking, dancing, gambling, and breaking the Sabbath. Converted believers frowned on worldly amusements as a waste of God's time and as a sign of a wrongly directed spirit. Evangelical Episcopalians vigorously promoted personal morality as a sign of a transformed life.[11]

While often overlapping with other Evangelical Episcopalians, an influential subsection of this Evangelical party included bishops and ministers who displayed a surprisingly Calvinist theological outlook (by contemporary Episcopal

9. The Oxford or Tractarian movement sought to move the Church of England theologically, liturgically, and architecturally in a more Roman Catholic direction.

10. See Charles I. Foster, *Errand of Mercy: The Evangelical United Front, 1770-1837* (Chapel Hill, NC: University of North Carolina Press, 1960).

11. Butler, *Whirlwind*, 33.

historiographical standards). On the other hand, many in the Evangelical party adapted themselves theologically to Arminian assumptions of the broader world of nineteenth-century Evangelical Protestantism.[12] However, historian Paul Conkin notes that "some, but not all [Episcopal] evangelicals, insisted on a literal subscription to the Thirty-Nine Articles and thus professed a moderate Calvinism in their doctrines."[13] Thus, several influential bishops and ministers, especially in the mid-Atlantic region of America, evinced a decidedly Calvinistic understanding of the nature of the Episcopal church.

These leaders drew primary inspiration from the sixteenth-century English reformers, some conforming and even non-conforming English Puritans, continental European seventeenth-century Reformed scholasticism, and from their contemporary British Evangelical counterparts in the Church of England. Along with this transatlantic identification, these Calvinist Episcopalians found their closest indigenous theological and temperamental allies in either the Calvinism espoused at the newly-formed Andover Theological Seminary in Massachusetts, or the Old School Presbyterians of The College of New Jersey, which would later become Princeton University (later Princeton Theological Seminary).

Andover Theological Seminary had been formed by disgruntled Congregationalists, heirs to the earlier colonial Puritan theological legacy, in light of the defection of once Puritan stalwart Harvard to a Unitarian theological orientation at the end of the eighteenth century. Andover Theological Seminary was intimately tied to the historical evolution of Puritan Calvinism in New England, which had been affected by the Great Awakening of the eighteenth century in New England, and more particularly by the thought of Jonathan Edwards. Thus, the Calvinism of the Puritans in New England, while an integral component of their religious identity, underwent a gradual transition from its inception in seventeenth-century colonial settlement until the eighteenth-century spiritual awakenings associated with Edwards and the itinerant evangelist George Whitefield.[14]

By 1805, when the openly Unitarian Henry Ware was appointed to the Hollis Chair of Divinity, Unitarians controlled Harvard College, sending both old-style New England Calvinists and emerging New Divinity Calvinists in Massachusetts loyal to the teachings of Samuel Hopkins out to form Andover Seminary in 1808.[15]

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12. An example would be early nineteenth-century Virginia bishop Richard Channing Moore. See John E. Booty, *Mission and Ministry: A History of Virginia Theological Seminary* (Harrisburg, PA: Morehouse Publishing Company, 1995), 28.

13. Paul K. Conkin, *The Uneasy Center: Reformed Christianity in Antebellum America* (Chapel Hill, NC: University of North Carolina Press, 1995), 157-158.

14. See Frank Hugh Foster, *A Genetic History of the New England Theology* (Chicago: University of Chicago Press, 1907), and Joseph Haroutunian, *Piety Versus Moralism: the Passing of the New England Theology*, (Hamden, CT: Archon Books, 1964).

15. See Joesph A. Conforti, *Samuel Hopkins and the New Divinity Movement: Calvinism, the Congregational Ministry, and Reform*

Though scholars of religion have explored extensively the differences between older Puritan theology and the evolving New Divinity movement within Calvinist circles in New England, the two parties involved in the founding of Andover Seminary in 1808 were nevertheless much closer theologically than would be the case after several decades.

Episcopal historian Robert Prichard notes that "the Old Calvinists favored traditional Reformed statements, such as the Westminster Confession; the followers of Hopkins accepted Hopkins' modification in Calvinist doctrine to give a larger role to the will." However, this alleged modification in Calvinist doctrine, upon closer examination, appears to be more of a semantic difference than a serious divergence. Prichard says: "Hopkins made a distinction between regeneration, which was the work of the Holy Spirit, and conversion, which was based on human response."[16] Some scholars have argued that such distinctions paved the way for far more dramatic alterations to traditional New England Calvinism in coming decades. Yet, this debate in the early nineteenth century appears to be a variation of the ageless theological investigation of the relationship between the beginning of Christian salvation versus the ongoing growth and progress of the individual into Christian maturity, or the justification and sanctification relationship in the equation of individual salvation.

Even with these two slightly divergent Calvinist parties, a definitely Calvinist cast of a traditional sort pervaded Andover Seminary. The Seminary, even though it was a Congregationalist training center, would also provide theological training to non-Congregationalists, including several influential future Episcopal leaders who would be part of the Calvinist wing of the nineteenth-century Episcopal Church. As the first independent, free-standing theological seminary in America, the seminary trained several key Episcopal leaders insofar as the Episcopal Church at that time had no schools of divinity in which to prepare clergymen for their ministries.

The fact that several Episcopalians were eager to attend Andover displays the strength of evangelical or low church ideals in relation to non-Episcopal Protestant denominations. The High Church movement, as espoused by influential founder Bishop Samuel Seabury of Connecticut in the eighteenth century and subsequently by New York Bishop John Henry Hobart in the mid-nineteenth century, was also gaining steam at the time. Such members of the High Church party would have viewed fraternization with Andover as completely unacceptable due to the perceived ecclesiastical "invalidity" of Congregational church government, which in the minds of High Church Episcopalians was also linked with the catch-all term

in New England between the First and Second Great Awakenings (Grand Rapids, MI: Eerdmans Publishing, 1982).

16. Robert A. Prichard, *The Nature of Salvation: Theological Consensus in the Episcopal Church, 1801-73* (Champaign, IL: University of Illinois Press, 1997), 51, 68.

"Calvinism." Yet certain Episcopal leaders trained at Andover would bring strong residual influences of Andover-style Calvinism to bear in formulating their own theological positions, especially at the Virginia Theological Seminary in Alexandria.

The influence of Princeton Theology, coming from Princeton Theological Seminary after its founding in 1812, has been well documented in religious and historical scholarship. Such academic interest is appropriate, since scores of ministerial candidates passed through its halls during the nineteenth century. Furthermore, the seminary flourished during an era of profound religious ferment.

Faculty and students at Princeton witnessed the rise of the Evangelical united front, centered in the methods and assumptions of revivalism and that also promoted charitable and social reform movements in the United States. On the other hand, they saw the emergence of divisive higher biblical criticism, eventuating in the emergence of Protestant liberalism in the latter half of the century. In this tumultuous context, Princeton forged a thoroughly Protestant, Reformed, and evangelical theological stance which remained in basic harmony with the emphases of the non-Lutheran Protestant Reformers of sixteenth- and seventeenth-century Europe and Britain, a persuasion that became known as "Old School" Presbyterianism. Furthermore, Princeton was able to offer a coherent and well-reasoned defense of traditional Reformation emphases in the face of what historian Nathan Hatch terms the "democratization" of American Christianity.[17] This Princeton outlook would prove attractive and influential to some within the Evangelical party of the American Episcopal Church through the middle of the nineteenth century.

Even the Calvinistic Evangelical Episcopalians do not make predestination a central focus of their writings and sermons, probably because they understood the historical and contemporary baggage associated with the doctrine and the potential to divide their church. Yet, the Reformation doctrines of justification and *sola gratia*, understood and interpreted according to a more broadly Calvinist than Lutheran interpretation, loom large in the thought of these leaders. They almost exclusively cite overtly Reformed English or continental divines in defense of their positions, and predestination is implicit just below the surface of their writings and sermons. In fact, occasionally predestination is explicitly advocated.

This Calvinist twist on the concept of *sola gratia* grows especially more prominent in the aftermath of the eighteenth-century evangelical revival in the Church of England. While John Wesley and anti-Calvinist Methodism was certainly a major theological offshoot of this English movement, nevertheless, a substantial number of Calvinists, in varying degrees of intensity, remained within the contemporaneous Church of England. Furthermore, itinerant revivalist

17. Hatch, Nathan O., *The Democratization of American Christianity*. (New Haven: Yale University Press, 1989).

George Whitefield, himself a member of the Church of England and fervent Calvinist, became a model of pietistic Calvinism for a few American Episcopalians in the eighteenth century and for more nineteenth-century American Episcopal leaders who subsequently formed the backbone of the Evangelical party.

In a forthcoming article, I propose to examine the evolution of a Calvinist theological stream within American Episcopalianism by exploring the relationship, theological as well as personal, between an important nineteenth-century Episcopalian leader, Bishop John Johns of Virginia, and his Princeton Theological Seminary classmate and life-long devoted friend, Presbyterian theologian Charles Hodge. Both were taught under founding Seminary professor Archibald Alexander. Johns and Hodge were absolutely the closest of confidants, displaying a remarkably personal and emotional friendship throughout their entire lives.

While Johns and Hodge forged their ecclesiastical and academic careers in the Eastern United States, another Princeton Seminary-trained leader, Bishop Charles Petit McIlvaine, employed his Princeton training first as a chaplain at West Point, and then as the influential Bishop of Ohio. From there, through his written treatises in defense of a "Protestant" Episcopalian identity, McIlvaine became an internationally recognized figure in England. During the course of their stormy ecclesiastical careers, Bishops Johns and McIlvaine found a stalwart defender in the monumental Princetonian Hodge, who devoted many pages of the widely-read *Biblical Repertory* and *Princeton Review* to defenses of their moderately Calvinist brand of Episcopalian theology and piety.

Furthermore, as Peter Toon notes, nineteenth-century Anglicanism was shaken to the core by the Oxford or Tractarian movement, which sought to move the Church of England theologically, liturgically, and architecturally in a more Roman Catholic direction. The British reaction against the Oxford Movement produced a broadly evangelical response that brought earlier Protestant theological themes to the foreground. As debates raged over the nature of the sacraments and the place of tradition in relation to the authority of Scripture, the Evangelical response to the Oxford Movement exposed the broadly Calvinistic, as opposed to Lutheran, theological underpinnings of the Evangelical wing of the nineteenth-century Church of England.

The American Calvinist Evangelicals are distinctly American in that these nineteenth-century American Episcopalians operated within a social, cultural, and political context far different from that of England, but they also shared much in common with their British counterparts. Yet, these American Calvinist Episcopalians were often in contact with and, in especially the case of Ohio Bishop Charles Petit McIlvaine, even fellow protagonists with their transatlantic

British counterparts in their mutual efforts to retain a broadly Calvinist yet pietistic theological identity for the overall Anglican heritage.[18]

The American situation was characterized by institutionalized pluralism, religious disestablishment, and a post-revolutionary minority status for the American Episcopal Church, in contrast to the opposite set of conditions of the Church of England at the time. Despite these very different social and political arrangements, the two groups displayed remarkable theological affinities. The American Calvinistic Episcopalians often cited their English counterparts in their writings, and the ties are even more concretely displayed in the symbolic event of the funeral service for McIllvaine conducted at Westminster Abbey in London in 1873. More implicitly, the ecclesiastical battles that took place in the American Episcopal Church often closely mirrored and understandably were informed by the intense theological turmoil contemporaneously taking place in the Church of England across the Atlantic Ocean.[19]

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18. Peter Toon, *Evangelical Theology, 1833-1856: A Response to Tractarianism* (London: Marshall, Morgan & Scott, 1979).
19. See Toon, ibid., and D. Bruce Hindmarsh, *John Newton and the English Evangelical Tradition* (Grand Rapids, MI: University of Michigan Press, 1996).

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The Establishment Strikes Back: The Education of Tea Party Legislators in the Tennessee State Legislature

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What is the impact of the Tea Parties in the states and, in particular, in state legislatures? This topic is largely ignored in political science. Most research examines the Tea Party as a social movement and examines its rise (Formisano, 2012), the participants and their policy beliefs (Skocpol & Williamson, 2013; Heckler & Martin, 2012; Perrin, Tepper, Caren, & Morris, 2011), its intellectual origins (Chapman, 2012), its relationship to other groups in the electorate (Rosenthal & Trost, 2012), potential divisions within the Tea Party (Eger, 2012), its impact on elections (Libby, 2013), and then connects the Tea Party to reactionary political movements of the past (Parker & Barreto, 2013).

When we turn to the legislatures, there is only one published article dealing with Tea Parties and Congress. Only part of that article deals with legislative behavior as Bailey, Mummolo, and Noel (2012) find that the more Tea Party activists in a district, the more likely a member of Congress will vote the Tea Party position on roll call votes in Congress. However, any person who has paid even passive attention to national politics over the past four years knows that the Tea Party has played a major role in Congressional activities. Many journalists and pundits largely blame the Tea Party for the failure of Speaker John Boehner to reach a larger deficit reduction deal with President Obama, the inability of Republicans to compromise on any legislation (thus leading the past few Congresses to be the least productive Congresses in modern history), and the shutdown of the government last fall over the funding of the Affordable Care Act. Yet, such broad

characterizations fail to provide the full picture of the Tea Party in Congress. For example, Draper's (2012) in-depth analysis of House Republicans in the 112th Congress finds that while Tea Party members contributed to the dysfunction of the institution, many Tea Party Republicans (TPR) also began to modify their legislative behavior as they learned what was necessary to govern.

The example of the Tea Party shows that the introduction of a large group of new legislators, especially those emanating from a social movement, can impact a legislature in multiple ways. On the positive side, the new legislators can raise issues that the government has been ignoring, making the legislature more responsive to the public. Moreover, they can create and promote solutions to solve major problems that make government more effective and, indirectly, increase government legitimacy by proving the government is responsive and effective. Conversely, new members can bring different styles (Loomis, 1988) and beliefs that disrupt legislative norms (Diermeier, 1995), making the legislature less productive in passing bills.

Yet, the focus on Tea Party Republicans in Congress may lead to mischaracterizations of the movement. The United States is a separated powers system where substantial power is delegated to states. These states and their different environments could lead the Tea Party Republicans to pursue different policy strategies and agendas. Since the Republican Party's electoral strength varies in different states, the Tea Party may interact with the Republican Party in different ways. Where the party as a whole is weak, the Tea Party may bring excitement and activists that the party desperately needs. In states where the Republican Party is dominant, the establishment may be forced to confront and/or co-opt the Tea Party to retain their dominant position. Moreover, states have different policy agendas than the federal government and an examination of the Tea Party policy agenda will expand the goals of the Tea Party and provide greater understanding of their true aims.

Consequently, this paper seeks to examine the impact of the Tea Party in the Tennessee State Legislature. This paper uses Tennessee as a case study because it can clearly demonstrate how the Tea Party would act when the Republicans control both the executive and legislative branch. After the 2010 elections, Tennessee Republicans controlled both the governor's mansion and the state legislature for the first time since Reconstruction. Then, in 2012, Republicans gained supermajorities in the State House and State Senate, which allowed Republicans to implement their policy agenda with no restraints. With the new supermajorities, almost half of the Tennessee State House Republican Caucus (35 of 71) are new members elected since the Tea Party wave of 2010. Many of these new members and the party leadership believe the Tea Party fueled their victories and their supermajority. The ability to see how the legislative party responds to these new members, especially

the Tea Party Republicans, may provide insights into how legislatures adapt to and co-opt these members to ensure the legislature is productive and the party is successful.

To assess the influence of the Tea Party in the state legislature, this paper proceeds as follows. First, it identifies true Tea Party members and distinguishes them from those who appeal to or seek the support of Tea Parties as a political strategy. Members who pursue Tea Party support for strategic political reasons will probably think and behave differently than members who arise from the Tea Party and are fully committed to its ideas. Second, the paper compares the ideologies of Tea Party Republicans to other Republicans to see if they differ. Third, it assesses the legislative impact of the Tea Party by examining their ability to pass laws. Fourth, it finds that the legislature subtly teaches Tea Party members the skills they need to be effective legislators through the legislative process by rewarding productive behaviors, killing extremist legislation, and educating members about the attitudes and behaviors the legislature values most.

Who Is a Tea Party Legislator?

One of the most vexing, but also one of the most important, questions of this study is "Who is a Tea Party legislator?" Due to the solid Republican nature of Tennessee, practically all Republicans claim the Tea Party mantel. However, this makes it difficult to distinguish between those politicians who align themselves with the Tea Party out of conviction from those who align with the Tea Party out of strategic choice. Considering all Republicans, or even all those elected since the Tea Party wave of 2010 as Tea Party members, would prevent an accurate analysis; even those members elected since 2010 vary in their political backgrounds and connection to the Tea Party. The most recently elected Republicans include those who identify with the Tea Party, those who were endorsed by the Tea Party but are not of the Tea Party, and those who strategically rode the Tea Party wave to victory. Depending on their connection to the Tea Party, we may expect different attitudes and behaviors.

To answer who is "of" the Tea Party and who uses the Tea Party for political ends, I tried several methods. First, I examined state Tea Party websites to see who the Tea Parties endorse. However, most websites focus on national issues and largely ignore state issues and state legislative elections. Second, I examined the campaign finance filings of Tea Party groups in Tennessee, but few Tea Party groups give money to candidates, making it difficult to identify legislators who receive contributions. Third, I looked to campaign websites, which are not very helpful because practically all Tennessee Republicans support constitutional government, low taxes, and small government. The campaigns appropriate the

language of the Tea Parties, but present it in a way that will not to turn off other voters. Fourth, I examined state legislative websites to see who self-identifies as a Tea Partier and found that only one member does. Fifth, I contacted State House political reporters who might have a better understanding of the differing factions within the state GOP, but they could not draw distinctions. Sixth, I Googled each state legislator and "Tea Party" to see if news stories, blogs, or other sites identify members as Tea Partiers. However, this process did not work, because the importance of Tea Parties to Republican politics is such that Tea Parties held debates for state legislative candidates, and elected officials would speak to Tea Party groups as if they were any common civic group like the Rotary Club.

The most productive process involved examining each state legislator's personal Facebook and Twitter pages to see if he liked or followed a Tea Party Group. The rationale is that a person only likes or follows groups with which they want to associate or gain information. Using social media made the process of identifying Tea Party Republicans easier by their liking or following local Tea Party groups, national Tea Party groups such as Freedom Works, Americans for Prosperity, Heritage Action, and state level Tea Party groups such as the Salt and Light Institute and the Beacon Center. This process helped reduce the number of Republicans who identified with the Tea Party, though there were still some members who followed Tea Party groups on social media but were not true Tea Partiers. These Republicans either had a prior elected political career or faced or feared primary challenges from Tea Party candidates.

To eliminate the politicians following Tea Party groups as a political strategy, I followed two rules. First, state legislators with establishment credentials who follow Tea Parties are coded as non-Tea Party Republicans (NTPR). On each member's state legislative website, the member provides one's community involvement. Looking at the websites, there is a clear distinction among the community involvement of members. All members elected prior to 2010, list participation in establishment groups such as chambers of commerce and civic groups and formal leadership positions in local churches. A segment of representatives elected since 2010 list their conservative political affiliations like National Right to Life, the National Rifle Association, Gun Owners of America, the Tennessee Firearms Association, Focus on the Family, and so forth. I code as Tea Party members only those members who list conservative political affiliations under community involvement and like or follow a Tea Party group on social media. For those members who list both establishment credentials and conservative political affiliations, I code as Tea Party members those who list conservative political affiliations at the top of their list under the belief

that those affiliations mentioned first would be the most important members. All other members are coded as "establishment" Republicans.[1]

Using this coding, this paper finds that eleven of the thirty-five members elected in 2010 or 2012 are Tea Party Republicans. I use social media likes and follows to identify those TPRs elected prior to 2010 that are aligned with the Tea Party because they held those positions prior to its rise. Of the pre-2010 members, only six of thirty-six members qualify as TPRs. Both sets of TPRs are listed in Table 1. The TPRs come from all three divisions of the state, though most come from East and Middle Tennessee, and fewer from West Tennessee, the traditional stronghold of the Democratic Party. The members also come from the suburbs around the major cities and rural areas, with only one from a traditionally Democratic major urban area.

Table 1

Tea Party State Representatives

TPRS ELECTED IN 2010 AND 2012	TPRS ELECTED BEFORE 2010
Shelia Butt (Columbia)	Joe Carr (Lascassas)
Mike Carter (Ooltewah)	Glenn Casada (Franklin)
Jeremy Faison (Cosby)	Joshua Evans (Greenbrier)
Steve Hall (Knoxville)	Susan Lynn (Mt. Juliet)
Andy Holt (Dresden)	Judd Matheny (Tullahoma)
Mark Pody (Lebanon)	Terri Weaver (Lancaster)
Dennis Powers (Jacksboro)	
John Ragan (Oak Ridge)	
Courtney Rogers (Goodlettsville)	
James "Micah" Van Huss (Jonesborough)	
Rick Womick (Rockvale)	

Comparing Tea Party to Establishment Republicans

Now that we have identified which state representatives are TPRs and establishment Republicans, we can compare the two groups to see how they differ. First, we examine the ideological differences between the two groups and find that the TPRs are more conservative than both the party ideological mean and establishment Republicans. Second, this study finds that establishment Republicans have more legislative success than TPRs due to the ideological extremity of some

1. This paper will use the terms "establishment Republican" and "non-Tea Party Republican" interchangeably. I accept that all members of the Republican caucus who are not classified as Tea Party Republicans are part of the establishment per se; I am simply using "establishment" as a moniker for NTPRs.

of the TPR's legislation and their unfamiliarity with legislating and/or undeveloped legislative skills.

Ideological Differences

One of the most common criticisms of TPRs is that they are so conservative that they are unable to compromise, and their ideological inflexibility makes it difficult to pass legislation. If this claim is true, TPRs should differ from establishment Republicans in their ideological preferences. To test this hypothesis, I created W-NOMINATE scores for all Tennessee legislators using Poole and Rosenthal's (1997) methodology. The advantage of NOMINATE scores over other measures of ideology, such as interest group ratings, is that NOMINATE scores take account of every vote cast in the legislature instead of the votes that the interest group considers important.[2] The basic idea behind NOMINATE is to use all votes a legislator casts in a legislative session to assign a score between -1 (more liberal) and 1 (more conservative). The scores are relative, and only have meaning relative to another score. If a score is closer to 1 than another, it means that member is more conservative than another. However, a score of 0 does not mean a member is a moderate, per se. It just means that the member is in the middle of the ideological space of the chamber.

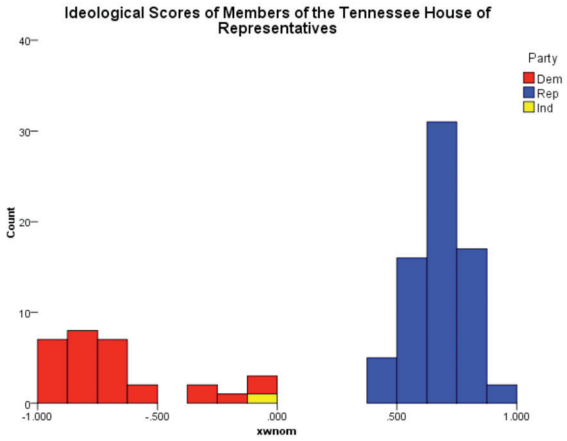

Figure 1

2. I compiled every vote taken by members of the Tennessee House of Representatives using the Tennessee General Assembly website (http://www.capitol.tn.gov/). I then use Poole, Lewis, Lo, and Carroll's W-NOMINATE programming package in R, a statistical programming package, to create the W-NOMINATE scores.

To begin our analysis, we look at the overall ideological dispersion of the Tennessee House of Representatives. As Figure 1 shows, the Tennessee House of Representatives is a polarized legislature.[3] The Republicans are grouped on the far right, and the Democrats are broken into two groups: a large group on the far left, and a smaller group around the median. House Republicans are a rather coherent group as ideological scores range from .426 to .934. Clearly, the House Republican caucus is a conservative caucus with few, if any, Republicans who qualify as moderates. As we discuss further differences between TPRs and establishment Republicans, we need to remember that the ideological differences are a difference of degree and not one of magnitude. Both groups are conservative.

Table 2

Difference of Tea Party and Non-Tea Party Republicans from Party Mean

	IDEOLOGICAL MEAN	DIFFERENCE FROM PARTY MEAN
House Republican caucus	.689	
Tea Party Republicans	.763	.073**
Non-Tea Party Republicans	.666	-.023
TP Republicans elected since 2010	.747	.058
TP Republicans elected before 2010	.791	.102
Non-TP Republican elected since 2010	.672	-.017
Non-TP Republicans elected before 2010	.661	-.028

** Statistically significant at the .01 level.

When we break down the data further, we find that Tea Party Republicans are generally more conservative than the Republican Party as a whole, and of the non-Tea Party Republicans in particular. Table 2 shows that Tea Party Republicans are more conservative than the party mean by .073. This difference is statistically significant, which is even more surprising since the small number of TPRs makes statistical significance very difficult to attain. When we look at the dispersion of TPRs, the standard deviation is similar to that of NTPRs (.097 to .107), but the TPRs are tilted toward the extreme end. Five of the six most conservative members are TPRs, with only three TPRs to the left of the party mean. There is not a large ideological difference between TPRs elected before and after the Tea Party wave of 2010 as demonstrated by the fact that senior TPRs are slightly more conservative than those elected after 2010 (.791 to .747). Conversely, NTPRs

3. According to Schor and McCarthy (2011), the Tennessee General Assembly is slightly more polarized than the U.S. Congress.

are slightly to the left of the party mean, while recently elected NTPRs are more conservative than older ones.

The difference in means between TPRs and NTPRs is a statistically significant .097 (see Table 3). Thus, while both groups of Republicans are conservative, TPRs stand out within the party as a more conservative faction within the Republican Party. If these more newly elected Republicans are representative of future Republican politicians, the House Republican Caucus will become increasingly more conservative over time. Based on social media follows, senior Republicans are aligned more closely to the traditional business groups, social conservative groups such as Right to Life, and mainstream gun rights groups like the NRA, while junior Republicans tend to follow conservative think tanks and more extremist gun groups like Gun Owners of America and the Tennessee Firearms Association.

Table 3

Difference in Means Between Tea Party and Non-Tea Party Republicans

	TEA PARTY REPS. MEAN	NON-TEA PARTY REPS. MEAN	DIFFERENCE IN MEANS
TPR v NTPR	.763	.666	.097**
Senior TPR v Senior NTPR	.791	.661	.130**
Junior TPR v Junior NTPR	.747	.672	.075

** Statistically significant at the .01 level.

Legislative Success

Since TPRs are more conservative than establishment Republicans, we would expect TPRs to have a greater difficulty passing legislation. One of the major critiques of Tea Partiers is that they support ideologically extreme legislation and lack the legislative temperament to pass legislation due to their ideological inflexibility. This combination should make it difficult for them to legislate successfully. To test this hypothesis, I will compare TPRs to NTPRs and Democrats. However, I will limit my analysis to Republicans elected since 2010 for two reasons. First, there are only six senior TPRs, which presents too small an N to draw successful conclusions. Second, the members elected since 2010 are all simultaneously going through the same socialization process of learning to be a legislator, thus providing an appropriate comparison. Moreover, this analysis will compare TPRs to Democrats because both are minorities in the legislature. For example, in the 108th General Assembly, Democrats only held twenty-seven State

House seats. Furthermore, Figure 1 shows that most of these Democrats are on the far left of the legislature, which makes passing legislation more difficult. While there are more Democrats than TPRs, the TPRs are closer to the majority of the legislature ideologically and should be better able to pass legislation. Consequently, we would expect TPRs to pass bills at a higher rate than Democrats.

For this study, I will use two measures of legislative success. First, I use a simple bill passage rate, which is a measure of the number of bills passed divided by the number of bills introduced. This measure excludes commemorative resolutions and local legislation.[4] Second, I use a bill failure rate, which is a measure of the number of bills killed, either in committee or on the floor, divided by the number of bills introduced. Table 4 shows the relevant passage and kill rates for all members, TPRs, NTPRs, and Democrats, and the difference in means among the groups.

The results provide strong evidence that Tea Party status has a significant impact on legislative success as establishment Republicans pass 44% of all of their bills compared to 31% for Tea Party Republicans. This difference results in a statistically significant difference of 13%. Moreover, TPRs have a higher percentage of their bills killed (12.1% to 3.3%), showing a statistically significant difference of 8.8%. These results provide preliminary evidence that NTPRs are introducing more mainstream bills and/or have learned the parliamentary and legislative skills necessary to successfully legislate while TPRs are struggling to enact their conception of good public policy.

Table 4

Difference in Means in Legislative Success Rates for TPRs, NTPRs, and Democrats

	TEA PARTY REPS.	NON-TEA PARTY REPS.	DEMOCRATS	DIFFERENCE
TPR v NTPR Passage Rate	30.9%	43.7%		12.8%**
TPR v NTPR Failure Rate	12.1%	3.3%		8.8%**
TPR v Dem Passage Rate	30.9%		23.4%	7.5%
TPR v Dem Failure Rate	12.1%		7.8%	4.3%

** Statistically significant at the .01 level.

However, the Tea Party impact is more clearly seen when TPRs are compared to Democrats because TPRs have a greater failure rate than Democrats. Table 4

4. Local legislation refers to bills that cities and counties ask the legislature to pass that will apply only to them. In Tennessee, not all cities and counties have home rule, so the legislature must pass changes to charters and raise, or lower, taxes. Since cities and counties governments have already adopted these policies, the legislation is usually passed automatically as a courtesy.

shows that TPRs have a higher bill passage rate than Democrats, although the 7.5% passage difference is not statistically significant. The higher bill passage rate for TPRs is not surprising since TPRs are more ideologically attune with a majority of the House. The real surprise is the result that shows that Tea Party Republicans have a higher bill failure rate than Democrats (12% versus 8%), though the difference is not statistically significant. Republicans control seventy-two of the ninety-nine legislative seats and are clustered close to the party ideological mean, though TPRs see a greater percentage of their bills killed than Democrats. While it is true that the Democratic sample includes senior members who have served longer than two to four years, seniority and experience alone do not explain the difference; if experience alone mattered, then the Democratic passage rate would be higher.

Extreme, Unskilled, or Both?

What explains the difference between the legislative success of TPRs and NTPRs and accounts for a larger bill failure rate than Democrats? There seem to be two possible explanations for this difference. First, the extremist hypothesis claims that TPRs introduce bills that are so extreme that they cannot pass a conservative legislature. Let's follow spatial models of legislatures and assume that there is a one-dimensional policy space where members are aligned based on their ideology (liberal to moderate to conservative). This ideological dimension is seen most clearly in Figure 1. Further, let's assume that each legislator has an ideal point in the policy space that represents their preferred policy. Moreover, the further the policy moves from that point, the less likely the member is to vote for the bill. Finally, let's assume that it takes a majority to pass a bill. This final assumption means that the median legislator would determine whether a bill passes or not. In a legislature with a Republican majority, any bill to the right of the policy preferences of the median is less likely to pass because it does not command majority support.

To test the extremism hypothesis, I separate the bills introduced by TPRs into two categories. The first category includes bills that reflect the Tea Party agenda of smaller government, constitutional fidelity, fiscal responsibility, and empowerment of the people (Zernike, 2010). These bills include topics such as protecting gun rights, electing judges and other policy makers, promoting state control of education and health care, teaching constitutional knowledge in schools, reducing taxes, guaranteeing civil rights and religious liberty, etc. The second category would include bills that state legislators would normally deal with regarding crime, education, business, agriculture, etc. If the extremist legislation hypothesis is correct, we would expect to see a lower passage and higher failure rate for Tea Party bills compared to regular bills.

Table 5 shows proof of this hypothesis clearly; Tea Party bills have a much lower passage rate (23.1%) than regular bills (34.8%) for a statistically significant difference of 11.6%. In fact, if you look at the Tea Party bill passage rate, it is almost identical to the Democratic bill passage rate of 23.4% (see Table 4). With such a large majority, one would assume that TPRs would naturally pass a higher percentage of bills. Yet, they do not. When we turn to the bill failure rate, we see that the failure rate of Tea Party bills (14.7%) is only 5% greater than regular bills (9.4%). However, the failure rate of regular bills is slightly larger than the failure rate of Democratic bills. This suggests that most of these bills are to the right of the median legislator. Since the Tennessee Republican majority is grouped closely together on the far right, the lower bill passage rate for Tea Party bills indicates these bills are too extreme even for a very conservative legislature. These results therefore confirm the extremism hypothesis.

Table 5

Passage and Failure Rates of Bills of Tea Party Republicans

	TEA PARTY BILL	REGULAR BILL	DIFFERENCE IN MEAN
TP Bill v Reg. Passage Rate	23.1%	34.8%	11.6%
TP Bill v Reg. Bill Failure Rate	14.7%	9.4%	5.3%

** Statistically significant at the .01 level.

The second explanation for the lower bill passage rates and higher bill failure rates of TPRs compared to NTPRs is that the TPRs lack the parliamentary, policy, and legislative mastery to pass legislation. Learning to legislate is not easy and takes time. Dodd (1986) claims that there are different skills that a legislator must master to be effective. First, the legislator must master parliamentary knowledge to navigate the process from committee to chamber floor, from other chamber to governor. Any mistake along the way can make passing a bill difficult. Second, one must develop policy mastery. Members must prove their mastery, which requires time and effort to familiarize themselves with an issue so they can answer any and all questions. TPRs may live in a political bubble where they select the information they want to read, reinforcing what they already believe. Therefore, they may not see all the facets of a policy and may not be well informed enough to make good decisions about the merits of a bill. Third, one must gain legislative mastery as one learns what is important to other members, so they can persuade the member of the merits of one's policy. Moreover, legislative mastery requires the ability to compromise, link the legislator's policy to well-established issues, and use political

rules to advance his aims. These skills take time, and the Tea Party Republicans have not had the prior experience in politics and civic groups to develop these skills. Consequently, they make more mistakes than the average, which leads them to have lower passage and higher failure rates.

To test this hypothesis, I compare the regular bill passage rate of TPRs to NTPRs and Democrats. If the TPRs possess similar policy, parliamentary, and legislative mastery as NTPRs, we would expect their regular bills to pass at a similar rate to NTPRs and a higher rate than Democrats. Moreover, we would expect the TPR's failure rate for regular bills to be similar to that of NTPRs and lower than that of Democrats.

The results in Table 6 suggest that TPRs lack the legislative skills of NTPRs and Democrats. Comparing the bill passage rate of TPR's regular bills to NTPR's bill passage rate, we find that TPRs pass bills at a rate 9% less than NTPRs, though the difference is not statistically significant due to rounding. However, the failure rate between TPRs and NTPRs has a statistically significant difference of 6%. These results suggest that TPRs do not have the same legislative success as their NTPR colleagues, even when TPRs are pursuing non-extremist legislation. These results suggest that TPRs may not have the legislative skills of their establishment colleagues.

Table 6

Passage and Failure Rates of Tea Party Republican's Regular Bills Compared to Non-Tea Party Republicans and Democrats

	TPR REGULAR BILL	REGULAR BILL	DIFFERENCE IN MEAN
TPR Reg. Bill v NTPR Bills Passage Rate	34.8%	43.7%	-8.9%
TPR Reg. Bill v Dem Passage Rate	34.8%	23.4%	11.4%*
TPR Reg. Bill v NTPR Bills Failure Rate	9.4%	3.3%	6.1%**
TPR Reg. Bill v Dem Failure Rate	9.4%	7.8%	2.4%

* Statistically significant at the .05 level. ** Statistically significant at the .01 level.

Turning to the comparison of TPRs with Democrats, we find that TPRs do pass bills at a significantly higher rate than Democrats. This result is as we expected; TPRs are closer to the ideological majority, and thus should pass more of their regular bills. However, I expected the TPR regular bill failure rate to be lower than the Democratic failure rate, but instead, it is higher. This higher failure

rate suggests that TPRs are still doing some things wrong, which points to a need for these members to improve their legislative and policy mastery.

Overall, the results suggest that TPRs have problems navigating the legislative process. This finding is not surprising when comparing the previous experience of the TPRs and NTPRs. On average, NTPRs have more prior experience serving in and leading business, civic, and partisan groups. Perhaps, this experience makes them more familiar with the regular give-and-take of the political process and helps them to understand what policies are within the mainstream and what can be sold to one's legislative colleagues and to the public. Tea Party Republicans, as true citizen legislators, have less experience in guiding a policy to passage and may not have developed these skills yet, which leads to lower bill passage and higher bill failure rates.

One could argue that the TPR difference with Democrats can be explained by the fact that Democrats, as a minority, are more strategic in the bills they move for passage because they know certain bills will not pass. While TPRs are a minority within the legislature, they are a minority within the legislative majority. This may lead them to believe their prospects for passage are greater, which means they would be less strategic in the bills they move forward. Yet, they are still a minority. When one takes into account the fact that TPRs see themselves as challenging the Republican "establishment," they should anticipate having difficulty, which would make them more strategic in preparing to pass their bills. The fact that they see more bills fail than Democrats may suggest that they lack this strategic ability, which furthers the hypothesis of undeveloped legislative skills.

Does the Establishment Strike Back?

The previous discussion suggests that the problems of the Tea Party Republicans derive more from personal deficiencies than from institutional factors. That is, the non-Tea Party Republicans and Democrats are not intentionally striking out against the Tea Party Republicans and killing their bills. Instead, it is the extremist nature of their bills and the legislative deficiencies of individual TPRs that contribute to their lack of legislative success. While this explanation is partly true, it also misses the big picture. First, there are members involved in killing extremist legislation, which does not include only the minority party; the anti-vote includes a substantial portion of the majority party. This shows that establishment Republicans, or at least a faction of this group, proactively kill certain legislation for policy or political reasons, indicating that they are fighting back.

Second, and more importantly, the legislature needs effective members to be productive. It does not make sense to leave members legislatively deficient, because it increases the workload of all other members and fails to use all members' talent,

which may lead to less effective policies. Moreover, if these members do not develop and learn, these members will continue to cause problems throughout their career, making the institution less efficient. Instead of striking back, it makes more sense for the legislature to educate these members so that they can be productive members who help the party build a strong legislative record to maintain the majority. Furthermore, the party wants to avoid dealing with issues that more easily depict the majority as out-of-touch so they have extra incentives to help members adopt to the mainstream of the party.

Considering the need of the legislature and party to develop their members, it is not a surprise to find that the party and legislature creates a system, whether intentional or not, that tries to educate their members so they adopt the characteristics of a good legislator. This socialization process involves carrots, or incentives, that reward certain behavior. It also places more experienced members near the new members, so they can develop relationships and teach the appropriate legislative attitudes to new members. Alas, the process also has sticks, or disincentives, that warn members away from attitudes and behaviors that are detrimental to the institution and the party. The hope is that the incentive system creates dispositions in members that will benefit the entire institution. While the party leadership does play a role in the process, the party's role is more heavily rooted in structuring the process. It is up to individual members to act upon the opportunities to educate the members; the education process includes a broad section of the legislature as it includes committee chairs, Democrats, and even other Tea Party Republicans.

The most prominent lessons that TPRs and other legislators learn is through the process of passing bills, as failing to pass a bill may be a stick, while passing other certain bills are a carrot. As this paper has demonstrated already, TPRs have a larger failure rate than even Democrats in the Tennessee legislature.

In the 108th General Assembly, all but one of the Tea Party bills were killed in committee, and the most common means of defeating these bills was through a vote. While the committee proceedings are recorded and available by video on the legislature's website, the quality of the video makes it difficult to see who votes for or against a bill on voice votes. Thus, the video quality allows the members to avoid responsibility for killing Tea Party bills. The legislature killed bills such as prohibiting the state from cooperating with the federal government in electronic data collection or assisting the armed forces in apprehending U.S. citizens, a health care compact among conservative states to replace the ACA, a ban on hiring in schools based on race, nullifying federal gun laws, barring United Nations observers from state elections, and banning participation in Common Core.

The implicit message to all Tea Party Republicans is that extreme bills are likely to be defeated if brought up in the future, so they should not try to pass

them. The reasons for opposition are clear. Some members consider the bills too extreme, while others see the bills as perpetuating a stereotype that the GOP is extremist, which would hurt the party's ability to attract moderate voters. The message is communicated most clearly when these extremist bills are killed and the bills that reflect normal state policy concerns pass. The comparison of how committee members treat the two sets of bills is clear for every member to see. Tea Party Republican legislators who seek to remain in office may need to change their policy agenda to pass bills, remain effective, and justify reelection.

Second, an extremist bill can fail for lack of a motion. This is the most instructive means for individual members to kill a bill. It is considered a courtesy to all members to move or second a bill. In each committee, the member is introduced, the member identifies the bill that one is bringing before the committee, and then gives a brief, one to two-sentence explanation of the bill. The chair will then ask for a motion and then a second, which are almost always given. If neither are given, it is considered insulting.

The failure to provide a motion or a second is important because it communicates that some bills are so extreme or unnecessary that not even two members of the committee are willing to consider the bill. A member of the majority should certainly expect the courtesy of a motion and a second because a supermajority of the committee is conservative. The member who introduces the bill does not need the median legislator to convince a committee to consider a bill; they only need two of the most conservative members to move the bill. The inability to convince two conservative members to move and second a bill clearly communicates the legislature's position that certain kinds of bills should not be introduced.

Both the passing of regular bills and Tea Party legislation teach the TPRs the process of passing legislation as well as the important skills that benefit the legislature. For example, Arnold (1990) argues that some legislators persuade other legislators through linkage strategies that connect the new policy to some already well-established policy or issue; the Tea Party bills that pass are those that TPRs link to an established policy. Thus, legislation that requires teaching about our nation's founding principles could be easily linked to concerns about civics education and legislation that modifies the textbook selection process and concern over textbooks for over 40 years regarding creationism, sex education, and other policies. Concerns about protecting privacy have a long constitutional history, and have been supported more recently because of concerns over surveillance by the government and breaches into company databases with personal identifying information that can appeal to those on the left and right. Even though the TPRs are developing skills to pass Tea Party

legislation, the spillover effect is such that they are developing legislative skills, which benefit the institution as a whole.

Even when we look at the greatest success of the Tea Party in the past legislative session, the newer TPRs are still learning important lessons. Tennessee was one of the first states to adopt Common Core, and the governor and his Commissioner of Education have been outspoken proponents. Of course, the Tea Party abhors the idea of a federal takeover of education policy; however, the Tea Party saw most of the bills aiming to repeal Common Core killed in committee. Therefore, they adopted a procedural strategy and added their amendments to a bill on teaching the Constitution in schools. Moreover, their success came by forming a coalition with Democrats. While the House leadership eventually pushed back enough to get a one-year delay in Common Core testing, the TPRs learned important lessons about the importance of parliamentary knowledge and building coalitions, which will serve the legislature well and potentially moderate their ideas.

However, it is not only the votes that educate the members; it is the committee process itself that teaches policy and legislative mastery. When a member brings a bill before the committee, the member has to demonstrate comprehension of the policy and its relation to all aspects of the policy. Members will ask questions, sometimes to make points, but most of the time to gain clarity about the intent of the bill and its impact. Committee chairs ask most of the difficult questions because they possess more policy and institutional history knowledge. In debate concerning a bill that would create a health care compact among states to replace the Affordable Care Act, the sponsor could not answer questions about how the compact would affect the federal government match for programs that provide health care to children and the poor. Unable to answer those questions, the sponsor had problems explaining how the compact would be better than the current programs.

While committee chairs are the primary questioners, they are not alone. Non-Tea Party Republicans and Democrats both question the justification for the bill and express a need for more narrowly constructed bills. In one instance, concerning the bills that prohibited discrimination in hiring, Democrats would often ask questions about whether they knew of any instances of discrimination occurring. When the sponsor said that they did not, they asked why the legislator was pursuing the bill. In another case, while discussing the bill prohibiting the enforcement of certain federal gun laws, NTPRs asked why a law was needed when the Tennessee Constitution prevented the action already. The entire exercise is to ensure that members address real problems instead of misconceptions from a narrow social network.

NTPRs also tend to express interest in the views of the Administration or concerned interest groups. The subtle message here is that the member needs to

talk to the relevant stakeholders to get their opinions. Passing legislation requires building a coalition and talking with concerned parties. Of course, by suggesting that the member talk with interest groups, they are proposing a method, which would lead to a narrower bill, or lead them to gain information, which may prevent the bill from being introduced in the first place. The best example of this was a bill that would prohibit discrimination in hiring school employees on account of race, gender, or ethnicity. One member asked about the position of the University of Tennessee and the school boards; when the sponsor did not know, the representatives explained the need to discriminate on the basis of gender for athletic teams. The state always wants an adult of the same sex of the team in the locker room to prevent sexual harassment or exploitation.

While votes are the best ways to send signals, legislators use two other methods to communicate this message. First, legislators, primarily Democrats, express incredulity at the legislation. When the bill banning the state from assisting the military in detaining people was presented, one Democrat pointed out that federal law had already prevented the military from doing this, and in concluding said, "I am speechless" while shaking his head. During the ban on UN election monitors in Tennessee, Democrats bragged about the election process in Tennessee and wondered why TPRs would not want the world to see how well Tennessee conducts elections. Second, the members express opposition to extreme legislation through non-action. By non-action, I mean either asking no questions and voting a bill down or simply making perfunctory remarks and voting a bill down (e.g., prohibition on state assisting the military in detaining citizens).

The final way that legislators teach legislative mastery is through positive reinforcement. When members go along with something they do not want to do in order to pass a bill, they get positive reinforcement from all members. For example, one new member had most of his bills killed and was clearly frustrated at his inability to pass a bill. To compound his problem, the Civil Justice Committee was killing most of his bills. Then, when he thought that he had a good chance of passing his ban on UN election monitors, the Rules Committee referred his bill to the Civil Justice Committee, which killed it at the behest of the chair. Finally, he brought a bill that limited the use of drones in Tennessee. The member was very aggressive and asked for recorded votes on everything at the beginning. Various committee members expressed broad support for the idea but had concerns about the specifics of the bill. Even a Tea Party Republican who was supportive of the bill suggested that the member roll the bill to the next calendar. However, the member resisted and the discussion continued. Finally, a Democrat suggested he roll his bill or see it go down to defeat. He then rolled the bill and said that he would work with the committee chair, with whom he was obviously displeased, to amend the bill. At the very next committee meeting, he brought up the bill

with an amendment, which passed easily. During the committee hearing, the chair, a Tea Party Republican, and a Democrat all praised him for bringing up a bill dealing with an issue that the state will face frequently in the future and for working with the chair on the amendment. When the bill got to the floor, the chair and other members commended him for agreeing to the amendment. The House then jokingly opposed the previous question to end debate on the bill so other members could commend and congratulate him on passing his first bill. After seeing most of his legislation go down to defeat, he finally was rewarded for introducing a mainstream bill and compromising with other legislators by seeing his bill pass.

Another intentional way that the party tries to educate members is through office assignments. Practically every Republican elected in 2010 or 2012 is placed in an office suite with a senior member or in an office next to a senior member. Since the majority assigns office space, it is difficult to believe this is done simply by coincidence. Instead, the assignment of office space is meant to help junior members develop. By placing newer members next to older members, the party is creating an environment for mentoring to occur. If a new member has a bill that fails, the member can talk to the experienced member about what went wrong and how he/she can avoid failure in the future. Legislators are usually very competitive people who believe in their policy ideas and want to be effective, whether to remain in office or move up to a higher one. Moreover, they can talk to senior members before going to the committee and learn what they might do to be successful. During these conversations, the senior member could explain the legislative process and the characteristics of successful legislators. In time, these conversations, combined with the education that goes along with passing and failing to pass bills, would influence the member and potentially change attitudes. This would prompt the member to introduce and push legislation that would both pass and benefit the state and party.

Conclusion

This paper finds that Tea Party Republicans are more conservative than their Republican compatriots and are less legislatively successful. The TPRs are less successful because they introduce more extremist legislation and have less developed legislative skills. However, the legislature does not leave TPRs undeveloped. The legislature and party actively educate new members through the passing and killing of legislation, questioning of members in committee, and creating opportunities for new members to develop mentoring relationships with senior members.

This socialization experience is very important to a state legislature. State legislatures vary in their professionalism, which means that the professionalism

of the member elected will vary. Less professionalized legislatures will need to spend more time educating members so they develop the policy and legislative mastery for the legislature to be productive and efficient in solving problems. The task may actually be greater for Republicans as the anti-government party. Their members may be more likely to disdain the legislative task because of their greater opposition to government in general.

This study suggests that legislative scholars may want to focus more on the socialization process. Studies of legislative socialization were popular in the 1970s and 1980s (Wahlke, Eulau, Buchanan, & Ferguson, 1962; Asher, 1973; Hebert & McLemore, 1973; Bernick & Wiggins, 1983; Hedlund, 1984), but the rise of rational choice has largely eliminated much of the sociological research on organizational factors that affect legislators. Even with the rise of the new institutionalism, the focus tends to be on incentives more than dispositions or norms (Chong, 2000), even though some scholars maintain that norms influence behavior (Overby & Bell, 2004). Yet, legislatures constantly deal with the influx of new members, especially the less professionalized ones. Since less professionalized legislatures have higher turnover rates and are probably less prepared to handle the influx of new members, this topic demands greater research.

Since this study indicates that a socialization process is occurring, there are multiple opportunities for further research. First, if members are learning, we should see changes in their behavior. A comparison of senior and junior TPRs suggest that some learning has occurred. The senior TPRs still introduce Tea Party type legislation, though the bills represent a smaller percentage of their overall bills and the bills are less extreme in nature. A longitudinal examination of new members may be able to provide greater evidence for this. Second, it is clear that not all TPRs change. Thus, it would be interesting to examine how personality type, electoral circumstances, and strength of the social movement impact the socialization process.

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Biographies

HAELIM ALLEN immigrated from South Korea to the United States in 1976 with her parents and two younger sisters. She grew up in the suburbs of Washington, D.C. and is a three-time alumna of the University of Maryland at College Park, where she received her M.F.A. in painting and sculpture. She is an Assistant Professor of Art at Union University in Jackson, TN. Her artwork represents very broad answers to complex questions of identity. In Art History, her research pertains to women artists and the depiction of women in art from the various eras of visual work. She is married to husband Henry, and they have a six-year-old son, Matthew. In her spare time, she loves to read, play volleyball, and have dinner parties, though not at the same time.

HENRY ALLEN was born and raised a native Tennessean but has subsequently lived in many regions of the United States. He has taught at a variety of colleges and universities, including state universities, secular liberal arts colleges, and conservative Christian liberal arts institutions. His expertise and research work is on several fronts, including church history. In particular, Allen focuses on the history of the Anglican church in early modern times, especially in nineteenth-century American church history, as well as on the history of nineteenth-century American Lutheranism. He regularly teaches World Civilizations core survey courses, in addition to having years of classroom experience with standard U.S. History surveys. He is married to wife Haelim, an art faculty at Union University. They have one child, a son named Matthew. Allen is an elder in his church, Concordia Lutheran Church, in Jackson, TN.

LEE BENSON is Professor of Art, Sculpture/Ceramics at Union University. He has been married to his wife, Betty, for 31 years. They have four children and five grandchildren. Lee writes daily on his back porch.

SEAN F. EVANS is Associate Professor and Chair of the Department of Political Science. In his fourteen years at Union, he has served as the founding chair of the Political Science Department and past President of the Tennessee Political Science Association. His political analysis has been seen in *The Jackson Sun*, *The Commercial Appeal*, and *The Tennessean* while his research has been published in *American Politics Quarterly*, *Vital Statistics of American Politics*, and *Encyclopedia of the U.S. Constitution.*

CHRIS NADASKAY received his B.A. in Art from Southern Arkansas University and his M.F.A. in Mixed Media/Studio from Texas A&M-Commerce. His current body of work is a synthesis of ideas stemming from cultural theory, archaeology, and surrealism. He sees poetry as a reference and a means to inform his artwork. He has worked as a freelance graphic designer and presently serves as the painting/drawing professor at Union.

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DAVID A. WARD earned a Ph.D. in physics from North Carolina State University in 1986 and since then has taught at two different church-related colleges. He and his wife Ginny have two children, David and Katherine. Ward is keenly interested in helping students work through the claims of modern science in light of the Bible.