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A WORD FROM THE EDITORIAL STAFF

As this year's editor, I am thrilled to present the 35th volume of the *Journal of the Union Faculty Forum*. Truly, the credit belongs to an impressive team that worked so diligently to bring you this year's *JUFF*. Both faculty and students collaborated on the publication from start to finish. My Professional Editing, Proofreading, and Publishing class had the privilege of collaborating with Professor Melinda Posey's Typography class on *JUFF*'s design. Together, we are proud to present this quality publication that is both aesthetically pleasing and rich in content. Further, a special thank you goes out to the faculty members who contributed to this issue. Their work serves as a representation of both the diversity of Union's faculty members and their commitment to be excellence-driven and future-directed.

Christine Bailey
Director of Composition Support,
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A NOTE FROM THE STUDENT EDITORS

Throughout the pages of this journal, the 35th volume of *JUFF*, you will find a selection of academic work from Union University's faculty. For the editorial staff, this journal represents a journey of growth, advancement, and, above all, learning.

As a class, we have enjoyed the opportunity to gain a better understanding of the editing process, which will better equip us for the future. Our vision for this project was to assemble a united body of work that represents the ongoing scholarship here at Union. We hope you find this journal to be as insightful and enjoyable as we have.

EDITORIAL and DESIGN BOARD

The *Journal of the Union Faculty Forum*, now in its 35th 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 newly designed *JUFF* website: www.uu.edu/journals/juff/. Submissions should be in a MS Word format with a 12-point font. The journal accepts MLA, APA, and Turabian documentation formats.

The submission period for Volume 36 (Fall 2016 issue) will be open until August 1, 2016.

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HOW YOU WILL BE REMEMBERED AFTER YOU DIE: REFLECTIONS ON EDVARD MUNCH'S WOODCUT PRINT *OLD MAN PRAYING*

by Steve Halla

How will you be remembered after you die? Chances are, when your family and friends reflect back upon your life, their memories of you will be significantly shaped by how you responded to life's difficulties. The way you respond in moments of crisis can provide revealing insights into who you *really* are and what you *truly* believe. This is as true today for you and me as it was for the nineteenth century military physician and general practitioner, Dr. Christian Munch. Between 1868 and 1877, the Munch family experienced a series of heart-wrenching calamities. Through it all, Dr. Munch's eldest son, the famed Norwegian artist Edvard Munch (1863-1944), kept a watchful eye on how his father responded to the sorrowful events. After his father's untimely death in 1889, Edvard began to rigorously record his memories of those earlier events in both his artwork and personal writings. In the process, a dominant image of his father emerged in his artwork that, in 1902, reached a kind of visual apogee in a woodcut print titled *Old Man Praying*. In the midst of life's difficulties, Dr. Munch committed himself to the Christian, spiritual discipline of prayer. In doing so, he unwittingly laid the foundation upon which Edvard would later shape, define, and immortalize his father's life and legacy through art. Edvard Munch's *Old Man Praying* is a timely reminder that how we respond to life's difficulties matters because it might become the very thing by which we are most remembered.

In this essay, I will provide a few thoughts and reflections on the important role that prayer played in the life and legacy of Dr. Christian Munch and its reflection in Edvard Munch's woodcut print *Old Man Praying*.

The Storms of Life

Christian Munch was born in 1817 in Buskerud, Norway, to Edvard Storm Munch (1780-1847), a prominent parish priest in the Church of Norway, and Johanne Sophie Hofgaard (1791-1860). He was the fourth of ten children.[1] In keeping with the celebrated Munch family legacy of churchmen, poets, authors, artists, and military personnel, Christian enrolled in The Royal Frederick's University in 1834 and pursued a career as a military surgeon. In 1855, Dr. Munch met and fell in love with Laura Cathrine Bjølstad (b. 1837). They married on October 15, 1861, and pledged to make their shared Christian faith the cornerstone of their life together. In 1862, the couple welcomed their first daughter, Johanne Sophie, into the world, followed by their first son, Edvard, a year later. In 1864, the family moved to the outskirts of the industrial city of Kristiania, now called Oslo, where Dr. Munch was stationed as a medical officer and surgeon at Akershus Fortress. Over the next few years, Laura gave birth to three more children: Peter Andreas (1865), Laura Cathrine (1867), and Inger Marie (1868). But in December 1868, Laura fell victim to tuberculosis and died at the age of thirty. In a farewell letter written to her family, Laura reminded them that:

> . . . Jesus Christ must be your happiness both in this world and the next, love Him above all, and do not turn your back on Him. I am often riven with anxiety that in heaven I might not see you, whom I love best on earth, but trusting in the forgiveness of God who has promised to hear our prayers I will, so long as I have life, plead with him for your souls. And now my darling children, my dear sweet little ones, I say farewell, your beloved father will teach you the way to Heaven where I will be waiting for you, oh! That we all, for Jesus Christ's sake may all be saved.[2]

In the wake of Laura's passing, her sister, Karen Marie Bjølstad (1839-1931), came to live with the family and manage the household responsibilities. Although she graciously turned down a marriage proposal from Dr. Munch,[3] she loved and cared for all of the children as if they were her own. Then, in November 1877, tragedy struck again when Dr. Munch's eldest daughter, Sophie, died of tuberculosis like her mother. She was only fifteen years old.

As the Munch family struggled to come to grips with yet another personal loss, Dr. Munch encouraged Edvard to pursue a career as an engineer at the Technical College in Kristiania.[4] A year into the program, however, Edvard had little choice but to abandon his studies due to his own reoccurring health issues.[5] It was during this time, in November 1880, that Edvard decided to become an artist. His decision soon brought him into direct contact with Hans Henrik Jæger (1854-1910), a charismatic anarchist and leader of a group of young Norwegian artists and intellectuals known as the Kristiania Bohemians. In just a few short years, the bohemians became Edvard's new artistic family: Hans Jæger, a rebellious father-figure, and the Grand Café, his home away from home. While reflecting on this volatile period in Edvard's life, art historian Reinhold Heller writes:

> At twenty-one, Munch had entered an extended phase of adolescent rebellion. He replaced regular Sunday attendance at church with frequent visits to cafés where he could listen to heated discussions on atheism and free love. He rejected the cultural protection of his childhood world in favour of a bohemian milieu consisting, in the view of his father's generation, of "sexual anarchism, drink, carousing, nights filled with a surplus of women, bodies weakened by excesses, and by all sorts of diseases resulting in the decay of the backbone."[6]

Dr. Munch could simply not compete for his attention. The more Edvard immersed himself in the life and ideology of his newfound community, the more he withdrew from his father and assumed the attitudinal disposition of a wayward son.

In October 1889, Edvard left Norway and traveled to Paris, France, to study drawing at the studio of the renowned French painter Léon Bonnat (1833-1922). After moving to St. Cloud on the outskirts of Paris, Edvard received a letter from his aunt Karen in early December informing him that his father had unexpectedly died from heart failure. In it, she wrote:

> It seems like a dream. It is almost impossible for us to comprehend it. And yet, it is verily so. Now Papa is together with Mama and Sophie, and he really can see our deep sorrow, and can peer into our poor burdened hearts. . . . We most often find recourse in God's Word, the refreshing spring from which Papa himself—as you know so well—drew comfort and strength. Would that you were here together with us as we in this way find refuge in God's Word![7]

In response to the news, Edvard recorded some of his initial thoughts and feelings in a variety of journal entries of which the following example is merely a sampling:

> So many small things came back to me—small episodes that preyed on my mind. Words that had wounded. I had been as cold as ice—whilst he was gentle, and looked for reconciliation. He was so gentle.
> I was full of remorse for the great pain I had caused him . . .
> How I wish there had been a time when we could have had a pleasant conversation—
> that I could have embraced that grey head in my arms.
> When the time had finally felt right — death was waiting for you.
> I was unable to share my thoughts with you.[8]

In addition to his writings, Edvard also responded by making several related artworks including a pen and ink drawing known as *The Path of Death* (also called *Allegory of Death*),[9] which presumably shows his father walking down an empty road into a barren landscape. In life, as in the drawing, Dr. Munch simply faded into Edvard's memory without any kind of formal reconciliation or goodbye.

In the aftermath of Dr. Munch's passing, Edvard began to reevaluate the direction of his art and life, including the validity of his father's pietistic Lutheran faith, which he ultimately rejected. In a collection of writings known today as his St. Cloud Manifesto, Edvard expressed his desire to create a new kind of "sacred" art:

> People would understand the sanctity and power of it and would take off their hats as in a church. I would create a number of such pictures. One shall no longer paint interiors, people reading and women knitting. They will be people who are alive, who breathe and feel, suffer and love.[10]

In his effort to create such pictures, Edvard revisited some of the tragic memories of his youth, including the deaths of his mother and sister as well as his own near fatal illness of 1876. In the process, a dominant image of his father quickly emerged. In Edvard's painting *Death in the Sickroom* (1893),[11] for example, Dr. Munch is shown standing near the back of the room with his head bowed and hands folded together in prayer. Likewise, in *Fever* (1894),[12] Dr. Munch appears kneeling by Edvard's bedside with his eyes closed and hands, once again, folded together in prayer. Aside from a few exceptions, from the early 1890's onward, Edvard consistently portrayed his father as an old man praying. The images are very matter-of-fact and void of any sense of defamation. Because of his characteristic receding hairline and full grayish-white beard and mustache, Dr. Munch is one of the most easily recognizable figures in all of Edvard's work.

In 1902, Edvard explored yet another childhood memory involving his father, only this time it was an event that took place between only him and his father:

> One evening I came to have a discussion with my father on the subject of how long unbelievers are tormented in Hell. I maintained that no sinner could be so great that God would let him suffer for more than a thousand years. Father said that they would suffer for a thousand thousand years, but I would not give up the argument. I became so irritated that I finally left the house, slamming the door behind me. After I had walked the streets for a bit, my anger subsided, and I returned home to make my peace with him. He had gone to bed, and so I quietly opened his bedroom door. My father was on his knees in front of his bed, praying. I had never seen that before. I closed the door and went to my own room, but I could not get to sleep: all I could do was toss and turn. Eventually I took out my drawing block and began to draw. I drew my father kneeling by his bed, with the light from the bedside lamp casting a yellow glow over his nightshirt. I fetched my paintbox and coloured it in. Finally I achieved the right effect, and I was able to go to bed happy, quickly falling asleep.[13]

Inspired by the episode, Edvard made a woodcut print titled *Old Man Praying*.[14] In it, Dr. Munch appears dressed in a long nightshirt and kneeling by his bed praying while the light of a nearby lamp casts his looming shadow on the wall beside him. By angling his father's body slightly away from the viewer, Edvard invites the viewer to see his father as he presumably saw and remembered him. Although it is not known exactly why Edvard chose to make the print or what he desired to communicate through it, what does appear certain is that it captures an event that Dr. Munch, in all likelihood, never intended for anyone to see. In contrast to many of Edvard's earlier images of his father, in which Dr. Munch frequently appears either in the company of a few family members or quietly sitting and reading,[15] *Old Man Praying* provides a rare glimpse into Dr. Munch's private life. It is, quite literally, a peek behind closed doors. In addition to being a wonderful example of Edvard's multiple woodblock printing technique,[16] the print also provides

a valuable insight into the nature of Dr. Munch's prayer life, namely that prayer seems to have been an important part of both his public and private lives.

Father in Prayer, Edvard Munch, 1902

A Father's Love

In 1900, Edvard recorded in his journal a prayerful exchange that took place between his father and himself during Edvard's frightful illness of 1876:

> . . . It is blood papa —
> He patted me on the head — do not
> be afraid my son — . . .
>
> Jesus Christ Jesus Christ
> He folded his hands —
>
> Papa I am dying — I cannot die —
> I am afraid — Jesus - Christ —
>
> Do not strain your voice my son — I will
> pray with you —

And he folded his hands upon the bed and prayed —
Lord come to his aid if it is your will —
do not let him die – I beseech you Oh Lord —

We come to you now in our hour of need.[17]

As evidenced in this and other prayerful exchanges that Edvard recorded involving his father, the language of his father's prayers consistently conveyed a steadfast belief in the power and sovereignty of God, a belief through which Dr. Munch was able to face life's difficulties with a sense of hope and thus labor in prayer on behalf of those for whom he loved and cared. At the heart of intercessory prayer is sacrificial love and humility, for to pray on behalf of other people is to voluntarily place their needs, interests, and desires ahead of one's own. While reflecting on the nature of intercessory prayer, the Catholic priest and theologian Henry J. M. Nouwen (1932-1996) wrote:

> To pray for others means to make them part of ourselves. To pray for others means to allow their pain and sufferings, their anxieties and loneliness, their confusion and fears to resound in our innermost selves. To pray, therefore, is to become those for whom we pray, to become the sick child, the fearful mother, the distressed father, the nervous teenager, the angry student, and the frustrated striker. To pray is to enter into a deep inner solidarity with our fellow human beings so that in and through us they can be touched by the healing power of God's Spirit.[18]

Through prayer, Dr. Munch shouldered his family's burdens and petitioned God for divine comfort and healing. Prayer was an essential part of who Dr. Munch was and an outward manifestation of the sincerity of his professed beliefs.

Edvard's woodcut print *Old Man Praying* was the last great image he ever made of his father. For the rest of Edvard's life, he never revised or updated his father's image in any significant way; he simply let it be. In the seventeenth century, the English theologian John Owen (1616-1683) observed that: "A minister may fill his pews, his communion roll, the mouths of the public, but what that minister is on his knees in secret before God Almighty, that he is and no more."[19] If this statement is even remotely true, then *Old Man Praying* is, among other things, an important piece of visual evidence in better understanding who Dr. Munch really was and what he truly believed. One thing we *do* know, however, is that when Edvard reflected upon the tragic events of his youth, he was keenly aware of his father's commitment to prayer. Dr. Munch was, like all of us, a deeply flawed and imperfect human being. Nevertheless, he seems to have consistently lived out what he professed he believed and in the end *that* was what seemed to matter most.

Final Thoughts

Dr. Christian Munch lived a relatively quiet life and garnered no fame of his own. By all reasonable accounts, he was a gentle, compassionate, and disciplined man who loved God and his family and grieved deeply over the losses of his wife, daughter, and wayward son. But it was how he lived his life,

especially in moments of crisis, which seemed to largely determine how he was remembered by his son, Edvard. Today, images of Dr. Munch praying grace the walls of some of the world's most prestigious art museums, galleries, and private collections. Aside from their importance as art objects made by one of the most influential artists in the history of Western art, they also serve as subtle reminders that, one day, those whom we love most will proclaim our legacies when our own voices have long since faded. No one is guaranteed tomorrow, but we have been given today. What will you do today that will give shape to your legacy tomorrow? If those whom you love most were asked, right now, to paint a single picture that summarizes your life, what kind of picture would they paint? All of our actions have consequences. How will you be remembered after you die?

Bibliography

[1] Christian Munch's siblings include Peter Andreas (1810-1863), Edvard (1814-1896), Christine Mathilde (1815-1891), Severin (1819-1821), Johanne Sophie (1821-1853), Benedikte Henriette (1823-1912), Josephine (1824-1882), Axel (1827-1834), and Petronelle Elisabeth Cathrine (b. 1829).

[2] Quoted in Sue Prideaux, *Edvard Munch: Behind the Scream* (New Haven, CT: Yale University Press, 2005), 12.

[3] Ibid., 16.

[4] Joan Templeton, *Munch's Isben* (Seattle, WA: University of Seattle Press, 2008), 5.

[5] Bente Torjusen, *Words and Images of Edvard Munch* (Chelsea, VT: Chelsea Green Publishing Co., 1986), 146.

[6] Reinhold Heller, *Munch: His Life and Work* (London: John Murray Ltd., 1984), 15.

[7] Quoted in Ibid., 55.

[8] Quoted in Poul Erik Tøjner, *Munch: In His Own Words* (New York: Prestel, 2001), 86-87.

[9] Edvard Munch, *The Path of Death*, 1889, Munch Museum, Oslo (for a reproduction of the drawing see Trygue Nergaard, "Despair," in *Edvard Munch: Symbols and Images*, Robert Rosenblum [Washington: National Gallery of Art, 1978], 117).

[10] *Edvard Munch's Writings. The English edition*, published by the Munch Museum. http://www.emunch.no/ english.xhtml. MM UT 13, Munch Museum. Dated 1928. *The Origins of the Frieze of Life* (2012-12-23).

[11] Edvard Munch, *Death in the Sickroom*, 1893, oil on canvas, Munch Museum, Oslo.

[12] Edvard Munch, *Fever*, 1894, gouache and pencil, Munch Museum, Oslo.

[13] Quoted in Elizabeth Prelinger and Michael Parke-Taylor, *The Symbolist Prints of Edvard Munch* (Toronto: Art Gallery of Ontario; New Haven: Yale UP, 1996), 198.

[14] Ragna Stang, *Edvard Munch: The Man and His Art* (New York: Abbeville Press, Inc., 1977), 33.

[15] See Edvard Munch, *Around the Paraffin Lamp*, 1883, oil on panel, The National Museum of Art, Architecture and Design, Oslo; Edvard Munch, At the Coffee Table, 1883, oil on canvas, Munch Museum, Oslo; Edvard Munch, At Supper, 1883-1884, oil on canvas, Munch Museum, Oslo; and Edvard Munch, Afternoon Nap, 1886, oil on cardboard, Munch Museum, Oslo. In addition, notable early portraits of Dr. Munch include: Edvard Munch, Christian Munch on the Couch, 1881, oil on unprimed paper, Munch- Museum, Oslo; Edvard Munch, Christian Munch on the Couch, 1881, oil on cardboard, current location unknown; Edvard Munch Christian Munch on the Couch, 1883, oil on canvas, Munch Museum, Oslo; Edvard Munch, Christian Munch, 1884, oil on cardboard, Private collection; and Edvard Munch, Christian Munch with Pipe, 1885, oil on canvas, Munch Museum, Oslo.

[16] See Gerd Woll, *Edvard Munch: The Complete Graphic Works* (New York: Harry N. Abrams; Oslo: Munch-Museet, 2001), no. 205; and Prelinger, The Symbolist Prints, 198-200.

[17] Edvard Munch's Writings. The English edition, published by the Munch Museum. http://www.emunch.no/english .xhtml. MM T 2771, Munch Museum. Dated 05.02.1890. Sketchbook (2012-12-23).

[18] Quoted in Wendy Wilson Greer, *The Only Necessary Things* (New York: Crossroad, 1999), 147.

[19] Quoted in I.D.E. Thomas, ed., *A Puritan Golden Treasury* (Edinburgh: Banner of Truth, 1977), 192.

LADY MACBETH'S WASSAIL

by Gavin Richardson

The following essay is an adaptation of a conference paper delivered at the Forty-first Annual Conference of the Southeastern Medieval Association, October, 2015.

In *Macbeth*, act one scene seven, Lady Macbeth encourages her irresolute husband to adhere to their murder plot against King Duncan. When Macbeth fears the worst and querulously asks his wife, "If we should fail?" she responds:

> We fail!
> But screw your courage to the sticking-place,
> And we'll not fail. When Duncan is asleep—
> Whereto the rather shall his day's hard journey
> Soundly invite him—his two chamberlains
> Will I with wine and wassail so convince
> That memory, the warder of the brain,
> Shall be a fume, and the receipt of reason
> A limbeck only. When in swinish sleep
> Their drenchèd natures lies as in a death,
> What cannot you and I perform upon
> The unguarded Duncan? What not put upon
> His spongy officers, who shall bear the guilt
> Of our great quell? (*Macbeth* 1.7.60-72)[1]

Shakespeare bases the details of this killing on King Duff's murder in Holinshed's *Chronicles*, in which Donwald—goaded by his wife—feasts the King's chamberlains so that they pass out from "sundrie sorts of drinks."[2] The application of the term *wassail* to such drinking is Shakespeare's own, and modern editions vary slightly on what *wassail* means. The word comes from the Anglo-Saxon benedictional greeting "Wæs þu hæl"; literally, "You be [in good] health"—an ironic etymology given Lady Macbeth's murderous use of the term. The Norton and Riverside texts gloss the word to mean "carousing," focusing on the merrymaking associations which mark its use in *Hamlet, Antony and Cleopatra*, and *2 Henry IV*, while the New Cambridge *Macbeth* takes a semantically narrower approach, defining the word as "liquor (in which toasts were drunk)."[3]

However, simple glosses of the term fail to capture the cultural significance of the word *wassail* in medieval and Early Modern contexts. *Wassail* was widely regarded as the first English word spoken in the British Isles—the first word of Germanic origin that survived into Shakespeare's own day, and thus one which held a unique place in English language and history. It is well known that Shakespeare turned to the medieval chronicle tradition for the plots of *King Lear, Cymbeline*, and *Macbeth*, evidencing his keen interest in exploring English and Scottish ancestral identity. In this paper I wish to use Lady Macbeth's wassail as a way of exploring Shakespeare's fascination with early English history—especially Anglo-Saxon history—and the way in which the word forges connections between early English origins and Shakespeare's own time. More specifically, I will suggest that Lady Macbeth bears strong affinities with the quasi-historical Saxon Rowena, and that her *wassail* fosters this association.

According to medieval chronicle accounts, the mercenary Saxon Rowena introduced the wassail feasting custom into Britain, as told in Geoffrey of Monmouth's *Historia Regum Britanniae* (ca. 1136).[4] Vortigern, the semi-legendary King of the Britons, had solicited Saxon aid in subduing the unruly Picts in the North. The Saxon leader Hengest tricks Vortigern into providing him land for settlement, all the while plotting to marry off his daughter Rowena[5] to the King. Vortigern meets Rowena at a feast in Hengest's new hall:

> While he was being entertained at a royal banquet, the girl [Rowena] came out of an inner room carrying a golden goblet full of wine. She walked up to the King, curtsied low and said: "Laverd King, was hail!" When he saw the girl's face, Vortigern was greatly

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[1] *The Norton Shakespeare*, ed. Stephen Greenblatt, et al., second edition (New York: W.W. Norton & Company, 2008).
[2] Raphael Holinshed, et al., *The Chronicles of England, Scotland and Ireland*, 3 vols. (London: Printed by Henry Denham, 1587), 2:150b. The Horace Howard Furness Shakespeare Collection at the University of Pennsylvania, http://sceti.library.upenn.edu/sceti/furness/ (accessed February 14. 2012).
[3] Ed. A.R. Braunmuller (Cambridge: Cambridge UP, 1997), 136, note.
[4] The standard edition is *The Historia Regum Britannie of Geoffrey of Monmouth Vol. I: Berne Burgerbibliothek, MS 568*, ed. Neil Wright (Cambridge: D. S. Brewer, 1984). Geoffrey's *Historia* was enormously popular, giving rise to vernacular versions and the Middle English prose *Brut*, one of the most widely read books of the Middle Ages. According to Lister Matheson, "Among secular works the *Brut* was unsurpassed in popularity in England; there survive at least 170 manuscripts in English, 50 in Anglo-Norman, and 15 in Latin. After its appearance in print, the work sustained its popularity and appeared in thirteen editions between 1480 and 1528." See "Printer and Scribe: Caxton, the *Polychronicon*, and the *Brut*," *Speculum 60*, no. 3 (July 1985): 593-614, esp. 593. For more on the *Brut*'s popularity, see Margaret Lamont, "Becoming English: Ronwenne's Wassail, Language, and National Identity in the Middle English Prose *Brut*," *Studies in Philology 107*, no. 3 (Summer 2010): 283-309, esp. 286. The standard edition of the prose *Brut* is *The Brut or The Chronicles of England*, ed. Friedrich W. D. Brie, Early English Text Society Original Series 131, 136 (London: Early English Text Society, 1906, 1908).
[5] Geoffrey actually calls her Renwein; I have changed the name to Rowena for continuity of reference.

> struck by her beauty and was filled with desire for her. He asked his interpreter what it was that the girl had said and what he ought to reply to her. "She called you Lord King," answered the interpreter, "and did you honour by drinking your health. What you should reply is 'drinc hail.' Vortigern immediately said the words "drinc hail" and ordered [Rowena] to drink. Then he took the goblet from her hand, kissed her and drank in his turn. From that day to this the tradition has endured in Britain that the one who drinks first at a banquet says "was hail" to his partner and he who takes the drink next replies "drinc hail."[6]

After this meeting Vortigern becomes so obsessed with Rowena that he agrees to cede Kent to the Saxons in exchange for her hand in marriage—a move which proves disastrous for the Britons, leading to Saxon hegemony as well as to what Geoffrey regards as a kind of religious miscegenation, as British Christian (Vortigern) marries the Saxon pagan (Rowena). Thus the first English word, *wassail*, plays a central role in the destruction of the Britons and the birth of a new Saxon nation.

Geoffrey depicts Rowena as a mistress of protocol and guest rites who spectacularly violates these rites in order to overthrow Vortigern's rule; her transgressive behavior is highlighted through a comparison of her behavior to other noble women in Germanic literature. For Geoffrey, Rowena's appearance to Vortigern at the feast is part of a carefully orchestrated domestic ritual: "While [Vortigern] was being entertained at a royal banquet, the girl [Rowena] came out of an inner room carrying a golden goblet full of wine."[7] In a vernacular adaption of the chronicle, Laȝamon's *Brut* takes this description further, noting that Hengest personally supervised the adornment of his daughter for the occasion.[8] Laȝamon then elaborates on the gold embroidery of her outfit and notes that she is escorted to the banqueting hall by "high-born men" before presenting her wassail cup to Vortigern.[9] Given his "antiquarian sentiments,"[10] Laȝamon seems to be constructing Rowena as a perversion of the ideal noblewoman seen in Anglo-Saxon works such as *Beowulf* and the *Exeter Maxims*. Indeed, in formally greeting Vortigern, Rowena mirrors Wealhtheow in *Beowulf*:

> Wealhtheow came in,
> Hrothgar's queen, observing the courtesies.
> Adorned in her gold, she graciously saluted

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[6] *History of the Kings of Britain*, ed. and trans. Lewis Thorpe (New York: Penguin Books, 1966), 159. Gildas, in *De Excidio et Conquestu Britanniae*, mentions the coming of the Saxons but does not name Hengest or Rowena. See Gildas, *The Ruin of Britain and Other Works*, ed. and trans. Michael Winterbottom (London: Phillimore, 1978), 26. Nennius' *Historia Brittonum* recounts the general narrative of Hengest's lovely and seductive daughter but does not reference the wassail custom, simply stating, "They all got exceedingly drunk. When they were drinking, Satan entered into Vortigern's heart, and made him love the girl." See *British History and the Welsh Annals*, ed. and trans. John Morris (London: Phillimore, 1980), 28. Thus the wassail detail in the narrative of the coming of the Saxons is original to Geoffrey.

[7] Geoffrey of Monmouth, 159.

[8] Laȝamon: *Brut*, eds. G. L. Brook and R. F. Leslie, 2 vols., Early English Text Society Original Series 250, 277 (London: Early English Text Society, 1963, 1978), 1:370, ll. 7131-32 (Caligula text). Rosamund Allen translates: "Hengest went into the chamber where lodged fair Rowena. / He had her attired with excessive pride." See Lawman, *Brut*, trans. Rosamund Allen (London: J.M. Dent & Sons, 1992), 185.

[9] Laȝamon, 1:370, l. 7137 (Caligula text).

[10] On Laȝamon's imitation of Anglo-Saxon literary devices, see E. G. Stanley, "Laȝamon's Antiquarian Sentiments," *Medium Ævum* 38 (1969): 23-37.

> the men in hall, then handed the cup
> first to Hrothgar, their homeland's guardian,
> urging him to drink deep and enjoy it
> because he was dear to them. And he drank it down
> like the warlord he was, with festive cheer.
> So the Helming woman went on her rounds,
> queenly and dignified, decked out in rings,
> offering the goblet to all ranks,
> treating the household and the assembled troop
> until it was Beowulf's turn to take it from her hand.[11]

The Anglo-Saxon wisdom poem *Maxims I* makes such politically informed hospitality constitutive of good queenship. The poem reads:

> A king has to procure a queen with a payment, with goblets and with rings. Both must be pre-eminently liberal with gifts. In the man, martial warlike arts must burgeon; and the woman must excel as one cherished among her people; and be buoyant of mood, keep confidences, be open-heartedly generous with horses and with treasures; in deliberation over the mead, in the presence of the troop of companions, she must always and everywhere greet first the chief of those princes and instantly offer the chalice to her lord's hand, and she must know what is prudent for them both as rulers of the hall.[12]

The women of all these works first approach the most honored lord; in Wealhtheow's case, it is her husband Hrothgar, the "victory-renowned king," while the queen of *Maxims I* first greets the *æþelinga ærest*, the "chief of princes."[13] Rowena follows the gnomic advice of *Maxims* to the letter, as she first addresses Vortigern with honorific language: *"Lauerd king, Waesseil,"* thus contextually framing Vortigern as her guest and future husband. The difference here, of course, is that Rowena follows protocol not to honor the lord of the feast, but ultimately to destroy him. Early English chronicle writers seem to have been familiar enough with Anglo-Saxon literary culture to have capitalized on these gendered feasting conventions in depicting Rowena as a travesty of the ideal Germanic queen.

If Rowena can be said to be an antitype of Germanic queenship, Lady Macbeth can similarly be read as an antitype of the ideal woman of her culture. Joan Larsen Klein has catalogued a host of ways in which Lady Macbeth is a perversion of the Renaissance wife:

> Lady Macbeth's preparations for and cleaning up after Duncan's murder become a frightening perversion of renaissance woman's domestic activity... She is called "hostess," "Fair and noble hostess" (I.iv.10, 24, 31). As she connives at murder, she thinks to assail

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[11] *Beowulf: A New Verse Translation*, trans. Seamus Heaney (New York: W. W. Norton & Company, 2001), 41, ll. 612-24.
[12] "Maxims I," in *Anglo-Saxon Poetry*, trans. S. A. J. Bradley (London: J. M. Dent & Sons, 1982), 344-50, esp. 348.
[13] See "Maxims I" in *The Exeter Book*, The Anglo-Saxon Poetic Records, ed. George Philip Krapp and Elliott Van Kirk Dobbie, 6 vols. (New York: Columbia UP, 1931-42), 3:159, ll. 81-92.

> the grooms with "wine and wassail" (I.vii.64). Even the images she uses to describe her domestic battleground evoke the limbeck and fumes of home-brewed liquor (I.vii.66-67). Before Duncan's murder, it is Lady Macbeth who unlocks the king's doors and lays the daggers ready—although Macbeth draws one of his own. After the murder, it is Lady Macbeth who smears the grooms with blood. In her last act as housekeeper, Lady Macbeth remembers to wash Duncan's blood off their hands and to put on nightgowns.[14]

Like Rowena, Lady Macbeth seems concerned with protocol as King Duncan approaches, but her comment that "[h]e that's coming / Must be provided for" takes on darkly ironic significance (1.5.64-5). But perhaps the transgression which has garnered the most critical attention is the way in which Lady Macbeth uses the rhetoric of infanticide to signal her resolve to murder:

> Come, you spirits
> That tend on mortal thoughts, unsex me here,
> And fill me from the crown to the toe top-full
> Of direst cruelty. Make thick my blood,
> Stop up th'access and passage to remorse,
> That no compunctious visitings of nature
> Shake my fell purpose, nor keep peace between
> The effect and it. Come to my woman's breasts,
> And take my milk for gall, you murd'ring ministers,
> Wherever in your sightless substances
> You wait on nature's mischief. (1.5.38-48)

Two scenes later, she adds:

> I have given suck, and know
> How tender 'tis to love the babe that milks me.
> I would, while it was smiling in my face,
> Have plucked the nipple from his boneless gums
> And dashed the brains out, had I so sworn
> As you have done to this. (1.7.54-59)

The "compunctious visitings of nature" Lady Macbeth seeks to suppress may be taken generically to refer to traditionally feminine predilections toward kindness and mercy. Interpreted more narrowly, they may be part of an appeal to cease menstruation, to "eliminate the basic biological characteristics of femininity" so that she might have the required unfeminine psychology to murder Duncan, as suggested by Jenijoy LaBelle.[15] LaBelle associates this petition for amenorrhea with Lady Macbeth's fantasies of infanticide:

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[14] "Lady Macbeth: 'Infirm of Purpose,'" in *The Woman's Part: Feminist Criticism of Shakespeare*, ed. Carolyn Lenz, Gayle Greene, and Carol Neely (Urbana: U of Illinois P, 1984), 240-55, esp. 245-46.

"Stopping the processes of procreation is tantamount to murdering infants—albeit yet unborn."[16] Lady Macbeth's call for the malignant spirits to change her breast milk to gall would also doom a nursing child, continuing a rhetorical theme of poison and deadly drink established in Lady Macbeth's very first speech.

Even in this theme of the poisonous breast we may glimpse the specter of the Saxon Rowena. Lady Macbeth merely imagines killing her child, but in the chronicle tradition, Rowena murders her step-son Vortimer. Geoffrey of Monmouth explains that not long after Rowena became Vortigern's queen, Vortigern was driven from power by a British people upset that their king had chosen a heathen wife.[17] Vortimer, Vortigern's eldest son by his first wife,[18] then ruled virtuously until Rowena plotted his death:

> A certain evil spirit [diabolus] which had found its way into the heart of his step-mother [Rowena] immediately became envious of this virtuous behaviour of his and inspired her to plot Vortimer's death. [Rowena] collected all the information she could about noxious poisons and then, by the hands of one of his servants whom she had first corrupted with innumerable bribes, she gave Vortimer a poison to drink.[19]

Other sources emphasize the transgression of maternal identity in this murder. Wace's *Brut* reads: "Through great hate and envy [Rowena], like a wicked stepmother, had her stepson Vortimer, whom she hated, poisoned, because of Hengist whom he had exiled."[20] The word translated here as "wicked stepmother" is *marastre*, which could denote *stepmother* as well as a mother without love for her child.[21] Laȝamon expounds more generously than either Geoffrey or Wace upon Rowena's perverse maternity by adding a second wassail passage in which Rowena arranges a meeting with the young ruler under the pretext that she wishes to convert to Christianity. As a delighted Vortimer celebrates her decision with a feast, repeating the very circumstances in which Rowena met Vortigern, Rowena pours wine into a goblet and approaches him, saying, "Laverd king wassail." The young king laughs at her speech, regarding it as a kind of quaint foreign affectation. Rowena drains half the cup, then removes a flask from beneath her breasts and tips poison into the wine; Vortimer dies shortly thereafter. In the words of Rosamund Allen, "Rowena is the wicked step-mother of folk tale, who poisons her step-son with venom which she carries at her breast instead of mother's milk."[22] Rowena's wassail poisoning of Vortimer and Lady Macbeth's fantasy of infanticide do not perfectly parallel one another. However, both women stand for inverse

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[15] See "A Strange Infirmity': Lady Macbeth's Amenorrhea," *Shakespeare Quarterly 31*, no. 3 (Autumn 1980): 381-86, esp. 381. For a slightly different view, see Stephanie Chamberlain, "Fantasizing Infanticide: Lady Macbeth and the Murdering Mother in Early Modern England," *College Literature* 32, no. 3 (Summer, 2005): 72-91, esp. 79-80: "Lady Macbeth ultimately refuses masculine authority. What she craves instead is an alternative gender identity, one which will allow her to slip free of the emotional as well as cultural constraints governing women."

[16] La Belle, 384.

[17] Geoffrey of Monmouth, 161.

[18] This queen is unnamed in the *Historia Regum Britanniae*. Indeed, Geoffrey never indicates that the first queen is dead when Vortigern takes Rowena as his second wife, leaving open the possibility that he simply puts the first queen away in order to marry the Saxon Rowena. Wace, however, clearly states that Vortigern's first queen is dead by the time he takes Rowena to his bed (ll. 7025-26).

[19] Geoffrey of Monmouth, 162.

[20] Wace, *Roman De Brut: A History of the British*, ed. and trans. Judith Weiss, Exeter Medieval English Texts and Studies (Exeter: U of Exeter P, 2002), 180-81, ll. 7156-60.

[21] "Il se dit aussi d'une mere qui n'a point de tendresse pour ses enfants, qui les traite cruellement. *Nouveau Dictionnaire de L'academie Françoise* (Paris: Coignard, 1718), s.v. "marastre."

[22] Rosamund Allen, notes to *Lawman: Brut* (London: J. M. Dent & Sons, 1992), 437.

cultural values in their respective contexts; they both court evil spirits that rob them of natural affection, and the poison in their breasts renders them travesties of maternity. Lady Macbeth's wassail, then, like some Proustian madeleine, might evoke the cultural memory of Rowena given her unique association with the word *wassail* and its malevolent feasting origins.

Up until now I have restricted my comments about Rowena and Lady Macbeth to the world of their respective texts. I would like to conclude by addressing the historical composition context of *Macbeth* and why it might have facilitated an association between the Saxon Rowena and Shakespeare's Lady Macbeth. Rowena's wassail is the means by which she and her father Hengest first acquire Kent and then much of Britain. Lady Macbeth's wassail is a means by which she and her husband gain the throne of Scotland. Thus both wassails result—at least for a time—in queenship for the wassailers. Such political dimensions of chronicle and drama would be highly relevant to the question of Anglo-Scottish union that dominated the popular imagination of Shakespeare's England at the time of *Macbeth*'s composition.[23] Certain events in the distant medieval past—viz., narratives concerning the comingling of cultures—would have naturally lent themselves to arguments about the Jacobean present, perhaps keeping alive the tradition of Saxon deceit during the time when *Macbeth* was first performed, ca. 1606.

The political implications of *Macbeth* in Early Modern history have long been considered. On one hand, the play has been read as an affirmation of Jacobean interests—from James's fascination with witches, to his claim to have been descended from Banquo.[24] On the other, the play directly engages popular English biases against the Scots that had attracted the hostile attention of the Crown.[25] If Lady Macbeth's wassail is a deliberate echo of Rowena's, it would be in keeping with anti-Scottish prejudice by fostering larger cultural associations between Scot and Saxon, making Rowena and Lady Macbeth feminine exemplars of dubious national character. Both Scot and Saxon were historically presented as violent and barbaric, naturally given to treachery and betrayal. Andrew Boorde's *Fyrst Boke of the Introduction of Knowledge* (ca. 1547) includes this poem:

> I Am a Scotyshe man, and trew I am to Fraunce;
> In every country, myself I do avaunce;

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[23] The first decade of the 1600's witnessed a flurry of pamphleteering on the issue of Anglo-Scottish union, offering a host of precedents both for and against. Most are concerned with roughly contemporary unions, such as that of Spain and the Netherlands. But the conflict between Saxon and Briton also surfaces in these tracts, with mixed application. For example, in ca. 1605, the Edinburgh lawyer John Russell referenced the Saxon conquest in "Ane treatise of the Happie and Blissed Unioun betuixt the tua ancienne realms of Scotland and Ingland, eftir thair lang trubles, thairby establisching perpetuall peace to the posteriteis of baith the nationes, presentlie undir the gratious monarchie and impyir of our dread souerane, King James the Sixt of Scotland, First of Ingland, France and Ireland." Russell's intent was to advise the King to care for his "first and auldest impyir," fearing that James might neglect Scotland in his quest for union. In his pro-union arguments, Russell notes that attempts at union had already been made in the 1540s, and he recounts some arguments made at the time, with one being that if Mary Queen of Scots married a Continental foreigner, this foreigner could allow his countrymen to take dominion over the Scots, just as the Saxons had taken dominion over the Britons: "Bott giff scho sould happin to marie uith strangeris, thairby to bring in forrane people to Scotland for thair meantinance, it uald in end tend to thair subversioun—takand the example fra the Saxones, qha being brocht in Ingland for thair support maid thair conquest thair" (121). See Bruce R. Galloway and Brian P. Levack, *The Jacobean Union: 6 Tracts of 1604* (Edinburgh: Scottish History Society, 1985), 201.

[24] For the significance of this claim, see George Walton Williams, "'Macbeth': King James's Play," *South Atlantic Review* 47, no. 2 (May 1982): 12-21, esp. 18-19.

[25] See, for example, A. R. Braunmuller's brief discussion of anti-Scots slurs in *Eastward Ho* (1605), which may have prompted the arrest of authors George Chapman and Ben Jonson; Braunmuller, 12.

I wyll boost myself, I wyll crake and face;
I love to be exalted, here and in every place.
An Englyshe man I cannot naturally love,
Wherfore I offend them, and my lorde above...
I am a Scotyshe man, and have dissymbled muche,
and in my promise I have not kept touche.
Great morder and theft in tymes past I have used....[26]

Boorde here alludes to the "auld alliance," or longstanding Franco-Scottish cooperation against their common English enemy dating back to the high Middle Ages.[27] For Boorde, the Scotsman is naturally bloodthirsty and violent; a man like Boorde might have viewed Lady Macbeth as an "unsexed" type of the Scottish man who "dissymbles much" on his way to "great morder."

For their part, the Saxons are presented in the chronicle tradition as an invading force that ruthlessly exploits British naiveté to control a land already weakened by Scots and Picts. In addition to Rowena's deceptive wassail, we read of the massacre of the British elders at Stonehenge, a scene which dramatizes the Saxons' penchant for treachery, as well as the crucial role language plays in its execution. In Geoffrey of Monmouth's account, Hengest calls together his Saxons to meet the British elders on Salisbury Plain, presumably to work out the details of a peace treaty. At a crucial moment Hengest cries, "[N]im oure seaxes!" The Saxons then draw their hidden *seaxes*, or long knives, and slaughter the British elders. Margaret Lamont observes that Rowena's "wassail" and Hengest's "Nim oure seaxes!" are yoked as "two key intrusions of the Saxon language in the text's Latin language narrative," reminding us that, for much of the chronicle tradition, the Saxon language "is a language that embodies treachery."[28]

The Saxons' treacherous language can be witnessed in the vernacular chronicles as well. In the Caligula text of La3amon's *Brut*, disingenuously wishing "*hæl*" or "*health*" to one's enemy becomes a recurrent rhetorical gesture, beginning with Rowena's *wassail*. Hengest, for example, greets Vortigern with an echo of *wassail* prior to the massacre at Stonehenge: "*Hail seo þu lauerd king*" (l. 7595), with *hail seo þu* simply being a linguistic inversion of *wæs þu hæl*. In La3amon, wishing the king "health" is an immediate precursor to the duping of Vortigern, the murder of his son Vortimer, and the slaughter of the Saxons. Like the weird sisters' repeated "hailing" of Macbeth, it is a persistently bad omen.[29] *Hail* and *wassail* thus share the distinction of being verbal markers of treachery, with unflattering implications for both Saxon and Scot.

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[26] Braunmuller, 10-11.
[27] See Norman Macdougall, An Antidote to the English: The Auld Alliance, 1295-1560 (East Linton, Scotland: Tuckwell Press, 2001).
[28] Lamont, 289-90.
[29] Read with its Germanic origins in mind, the word hail in Macbeth shifts from being a mere formulaic greeting to becoming a disingenuous wish for health and prosperity that presages doom. This is precisely how hail is used in Henry VI Part 3, when King Edward IV bids Gloucester (the future Richard III) kiss his nephew. Richard comments in an aside, "To say the truth, so Judas kiss'd his master, / And cried 'all hail!' when as he meant all harm" (5.7.33-4). Richard's contrast of all hail and all harm is properly understood only if one understands hail's etymology. In a note to Macbeth 1.3.46, Braunmuller offers further instances of duplicitous "hails" in Shakespeare and his contemporaries. The witches' hailing of Macbeth thus commences an emphasis upon health and the King's Two Bodies—Macbeth's physical body and the body politic he governs—which extends through Lady Macbeth's fatal wassail and culminates in Act 5 scene 1, as Macbeth bids his doctor to "cast / The water of my land, find her disease, / And purge it to a sound and pristine health" (5.3.52-4).

These unflattering similarities between the two peoples are reinforced by chronicle accounts depicting Saxon and Scot occupying the very same land while conspiring against the Britons. Geoffrey of Monmouth collapses the cultural and geographical distance between them, as Hengest's sons are given "lands which are in the northern parts of Britain, near to the Wall between Deira and Scotland."[30] Later Geoffrey argues that, for a time, Scotland provided sanctuary for the Saxon hordes as they prepared to take over Britannia against the efforts of the British hero Aurelius Ambrosius:

> The nearness of Scotland afforded them protection, for that country had never missed an opportunity of making matters worse whenever the Britons were in distress. It was a land frightful to live in, more or less uninhabited, and it offered a safe lurking-place to foreigners. Indeed, by its geographical position, it lay open to the Picts, the Scots, the Danes, the Norwegians and anyone else who came ashore to ravage the island.[31]

In short, Geoffrey of Monmouth, Wace, and Laȝamon all make Saxon and Scot share in one another's perfidy.[32] Holinshed's *Chronicles* similarly foregrounds Scottish and Saxon alliances during the reign of Vortimer, noting that the Saxons "conclud[ed] a league with the Scots and Picts" and promptly "turned their weapons points against the Britains, and most cruellie pursued them. . . ."[33] With Saxon and Scot firmly yoked in the chronicle literature, it might have been natural for Shakespeare's audience to have considered Rowena and Lady Macbeth as mutually reinforcing figures of duplicity, female archetypes of their respective national proclivities to deceit—particularly if they use the very same word and feasting custom to accomplish their ambitions.

With these Jacobean preoccupations in mind, it may be possible to read Lady Macbeth's *wassail* as a culturally charged reference that can be traced to a specific, notorious moment in English history—a disastrous first attempt at "union" and the beginning of Saxon hegemony over the Britons. If Lady Macbeth's wassail evokes the memory of Rowena, such a memory would have resonated powerfully with an English audience experiencing its own anxieties over uniting with the Scots. Of course, by Shakespeare's time the originally Saxon term *wassail* had become thoroughly domesticated, backed by centuries of English use and custom. Perhaps the term had become a mere synonym for *liquor*, deracinated and devoid of cultural associations with the Saxons. However, no other word in the English language had such a robust and well-defined provenance, and no other word could be traced to such a pivotal moment in English history, and further, to a specific person.

Shakespeare is rarely casual about language. In *Macbeth* 1.7, a drink customarily shared in celebrations of good health and community is employed by a regicide, plunging the community into

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[30] Geoffrey of Monmouth, 161.
[31] Geoffrey of Monmouth, 189.
[32] For example, after Vortigern is burned in his tower by Aurelius' men, Wace says that Hengest fled to Scotland: "Vers Escoce s'en traspassa. / Tute l'altre terre guerpi, Ultre le Humbre s'en fuï, / Kar securs e aïe e force / Deveit aveir de cels d'Escoce . . . ."; "He journeyed to Scotland, abandoning all the other lands, and fled over the Humber, because he expected to have help, succour, and forces from the Scots...." See Wace, 192-93, ll. 7658-62.
[33] Holinshed, 1:81a.

chaos. In their respective texts, Lady Macbeth and Rowena imbue the feasting custom of wassail with something more sinister: the betrayal of guest rites, the perversion of gender roles, and bloody political intrigue. Shakespeare's interest in having Lady Macbeth speak of "wine and wassail" before the murder of Duncan may lie in fostering associations between these two women with poison in the breast—women who employ the deceptively festive wassail custom in the befuddling of wits and the killing of kings.

CARTESIAN EPISTEMOLOGY AND RELIGIOUS BELIEF[1]

by Justin D. Barnard

I. Introduction

Few scholars would dispute the far-reaching influence of Rene Descartes in the history of western philosophy. One scholar has said that Descartes' *Discourse on Method* is "the dividing line in the history of thought. Everything that came before it is old; everything that came after it is new."[2] Another writes that Descartes would "define the central problem of epistemology for the next 300 years."[3] Of course, grasping that something is or has been influential is different from grasping precisely of what that influence consists. Here, my suggestion about the legacy of Cartesian epistemology is simple. Descartes introduces a mode of epistemological inquiry that is fundamentally incompatible with traditional theistic belief. In making the case for this claim, I will explain what I mean by the mode of Cartesian epistemology and draw attention to its incompatibility with religious belief by offering a philosophical analysis of a story from the life of the patriarch, Abraham. I'll close by commenting on the implication my view has for inter-religious dialogue.

II. The Cartesian Mode of Epistemological Inquiry

Descartes' project is born of what Alasdair MacIntyre has called "an epistemological crisis."[4] In his *Discourse on Method*, Descartes summarizes his quandary in this way:

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[1] An earlier version of this paper was delivered as part of a Muslim-Christian dialogue on religious epistemology at the Universities of Tehran, Qom, and Esfahan in Iran, April 2010.
[2] Leon Roth. *Descartes' Discourse on Method*, Oxford: Clarendon Press, 1937 as quoted in Russell Shorto, *Descartes' Bones: A Skeletal History of the Conflict Between Faith and Reason*, New York: Doubleday, 2008, p. 16.
[3] Peter Markie, "The Cogito and Its Importance," in *Descartes* edited by John Cottingham, Oxford UP, 1998, p. 50.
[4] Alasdair MacIntyre, "Epistemological Crises, Dramatic Narrative, and the Philosophy of Science," in *The Tasks of Philosophy: Selected Essays, Volume I*, Cambridge UP, 2006.

> But as soon as I had completed the course of study at the end of which one is normally admitted to the ranks of the learned...I found myself beset by so many doubts and errors that I came to think I had gained nothing from my attempts to become educated but increasing recognition of my ignorance.[5]

Eventually, these "doubts and errors" became the catalyst for Descartes' foundationalist project—one that depends upon a rigorous methodological doubt. Descartes captures this method succinctly at the beginning of his *Meditations on First Philosophy*:

> Reason now leads me to think that I should hold back my assent from opinions which are not completely certain and indubitable just as carefully as I do from those which are patently false. So, for the purpose of rejecting all my opinions, it will be enough if I find in each of them at least some reason for doubt.[6]

In this sweeping move, Descartes takes up the quest for knowledge by means of a quest for certainty. The latter depends upon the exclusion of logical doubt. The fruits of Descartes' labors are not only well-known, but also widely felt.

MacIntyre points out that Descartes' methodological doubt is a form of "contextless doubt." Descartes "starts from the assumption that he knows nothing whatsoever until he can discover a presuppositionless first principle on which all else can be founded." Since it is contextless, it "presupposes that Cartesian doubts can be entertained by anyone at any place or time."[7] In this respect, Descartes' method constitutes what Jeffrey Stout calls a "flight from authority."[8] Stout explains that Descartes' methodological doubt "sought complete transcendence of situation. It tried to make the inheritance of tradition irrelevant, to start over again from scratch, to escape history."[9] The Cartesian "discovers truth in the privacy of subjective illumination, and this truth is underlined by a kind of self-certifying certainty. Community, tradition, authority: these have all started to give way to the individual, his inwardness, his autonomy."[10]

It is the utter segregation of the self from any and all historic community, authority, or tradition that is the characteristic mode of Cartesian epistemology. MacIntyre explains, "Descartes by his attitude to history and to fable has cut himself off from the possibility of recognizing himself; he has invented an unhistorical self-endorsed self-consciousness and tries to describe his epistemological crisis in terms of it."[11] In other words, Descartes creates a radically individualistic, atomistic center of rational deliberation that bears the full weight of both the responsibility of knowing and establishing the very terms of

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[5] Rene Descartes, *Discourse on Method in The Philosophical Writings of Descartes*: Volume I, translated by John Cottingham, Robert Stoothoff, and Dugald Murdoch, Cambridge UP, 1985, p. 113.
[6] Rene Descartes, *Meditations on First Philosophy in The Philosophical Writings of Descartes*: Volume II, translated by John Cottingham, Robert Stoothoff, and Dugald Murdoch, Cambridge UP, 1985, p. 12.
[7] MacIntyre, "Crises," p. 8.
[8] Jeffrey Stout, *The Flight From Authority: Religion, Morality, and the Quest for Autonomy*, Notre Dame, IN: University of Notre Dame Press, 1981.
[9] Stout, *Flight*, p. 67.
[10] Stout, *Flight*, pp. 49-50.
[11] MacIntyre, "Crises," p. 10.

knowledge itself. It is this particular mode of epistemological inquiry that characterizes not only Descartes' project in the Meditations but also much of the work in epistemology since.

III. The Posture of the Patriarch

Descartes' particular mode of epistemological inquiry is fundamentally incompatible with traditional theistic belief. This belief is in a supreme being whose nature is such that it ultimately defines the very terms of reality—for example, by creating the cosmos from nothing other than divine power. Under this definition, Judaism,[12] Islam,[13] and Christianity[14] would count as traditional theistic belief systems. Thus, Jews, Muslims, and Christians who engage in philosophical inquiry in the Cartesian mode ultimately undercut the possibility of the religious knowledge to which they are committed. To make this point more evident, I wish to consider an episode from the life of the patriarch, Abraham—as recorded in Genesis 15.

Genesis 15:7-15 (ESV)

> 7And he said to him, "I am the Lord who brought you out from Ur of the Chaldeans to
> give you this land to possess." 8But he said, "O Lord God, how am I to know that I shall
> possess it?" 9He said to him, "Bring me a heifer three years old, a female goat three years old,
> a ram three years old, a turtledove, and a young pigeon." 10And he brought him all these,
> cut them in half, and laid each half over against the other. But he did not cut the birds
> in half. 11And when birds of prey came down on the carcasses, Abram drove them away.
>
> 12As the sun was going down, a deep sleep fell on Abram. And behold, dreadful and
> great darkness fell upon him. 13Then the Lord said to Abram, "Know for certain that
> your offspring will be sojourners in a land that is not theirs and will be servants there,
> and they will be afflicted for four hundred years. 14But I will bring judgment on the
> nation that they serve, and afterward they shall come out with great possessions. 15As
> for yourself, you shall go to your fathers in peace; you shall be buried in a good old age."

The pivotal point of the narrative is Abraham's inquiry of God in Genesis 15:8—"O Lord God, ***how am I to know…***" (emphasis added). At the outset of the chapter, God speaks to Abraham "in a vision" (v. 1). Perhaps in response to Abraham's rejection of the spoils offered by the king of Sodom in Genesis 14, God assures Abraham that his "reward shall be very great." This assurance, however, does not remove Abraham's concern about an heir. For, as Abraham explains to God, apart from a child of his own, God's great reward would eventually be inherited by Eliezer of Damascus, a member of Abraham's household. At this point, God declares explicitly what is implied in his earlier promises to make Abraham "a great nation," namely, Abraham will have a son of his "very own" to be his heir (v. 4). God's reassurance of this promise comes with

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[12] The Psalms of the Hebrew wisdom literature teach that Yahweh exists eternally. "Before the mountains were brought forth, or ever you had formed the earth and the world, from everlasting to everlasting you are God." (Psalm 90:2)
[13] The Qur'an, for example, teaches that Allah neither begets nor is begotten, "and there is none co-equal or comparable unto Him." (Surah 112)
[14] The Christian view of God's eternal aseity is found in Revelation 1:8, "'I am the Alpha and the Omega,' says the Lord God, 'who is and who was and who is to come, the Almighty'."

an astronomical sign: "Look toward heaven and number the stars, if you are able to number them," God says to Abraham, "So shall your offspring be" (v. 5). The narration of this section of Genesis 15 concludes with a succinct summary of Abraham's response to God's promise, "he believed the Lord" (v. 6).

Immediately following the assertion of Abraham's trust in God's promise of an heir,[15] God also promises that Abraham will be given the possession of land. In the flow of the narrative, it is this second promise that occasions Abraham's doubt. In spite of his belief, Abraham responds with a desire for greater certainty. "How am I to know that I shall possess it?" he asks (v. 8). Symmetry exists between Abraham's inquiry and the situation in which Descartes finds himself at the outset of his *Meditations*. Just as Descartes wanted to be confident of the reliability of his sensory experience, Abraham wants to know that his experience of God's promises is reliable. Like Descartes, Abraham wants to be certain of what he already believes. Both are concerned with a central epistemological issue: how can I be assured that that to which I have given assent does not remain *mere* belief, but constitutes genuine knowledge?

Astonishingly, God's response to Abraham's question appears to ignore Abraham's query altogether. Rather than address Abraham's philosophical inquiry, God responds with a command. He instructs Abraham to bring to him a rather curious assortment of animals.[16] At this point in the story, Abraham brings the requested collection, and acting either on further unstated instructions or on tacit understanding, Abraham ritualistically proceeds to cut and separate the animals in halves. He subsequently spends an unspecified amount of time driving away birds eager to feast on the exposed carrion. Perhaps out of exhaustion from this work, Abraham falls into a "deep sleep" and is engulfed by a "dreadful and great darkness" (v. 12). It is in the midst of this seemingly trance-like state that God initiates his response to Abraham's epistemic question. God says, "Know for certain…"[17] Thus, Leon Kass writes, "God's pact or covenant will stand as guarantor for the promise of land, but the conditions of the covenant will overawe Abram and squelch his insistence on concrete and rational evidence."[18]

The remaining details of the narrative are largely unimportant for purposes of this essay. After providing detail about the future of Abraham's descendants in relation to the land of possession, God ratifies his covenant with Abraham by passing between the animal halves in the form of a "smoking fire pot and a flaming torch" (v. 17). What is significant in this context is the structured relationship that remains between Abraham's initial epistemic query ("How am I to know…?"), God's immediate response

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[15] I should note that I am taking a position on what commentators view as an important ambiguity of the Hebrew construction in Genesis 15:6. As Kass notes, "there is an unresolvable yet highly important ambiguity in the second clause of this verse: we cannot know who is its subject and who is credited with righteousness. If God ('He') is the subject then the sentence means something like this: God regards Abram's trust in Him as a sign of Abram's righteousness, and hence his worthiness of the promised reward. . . However, if Abram ('he') is the subject (as he is of the first clause), then the sentence means something like this: Abram regards God's promise as a sign of His righteousness — that is, God keeps to His word and God will do what He says for those who stand by Him." See Leon Kass, *The Beginning of Wisdom: Reading Genesis,* (Chicago: Chicago UP, 2003), p. 305, fn. 10. In adopting the first interpretation, I am following the Christian tradition reflected in St. Paul, Romans 4.

[16] On the significance of the animals used in this ritual, Leon Kass observes: "On the basis of later biblical instruction about the use of the same animals in sacrifices, offered by different classes of the Israelite community, Robert Sacks suggests that the animals used in this covenant stand for the ruler (she-goat), the priests (heifer or ram), the average Israelite (heifer or ram), and the poor (birds). The use of these animals, Sacks argues, anticipates the sacrifices of lives from all ranks of the children of Abraham that will have to be made in order to gain the land" (p. 306, fn. 12).

[17] Hebrew construction is "emphatic"— indicating imperative/obligation. Leon Kass translates this phrase, "Know, knowing…" See *Beginning of Wisdom*, p. 307.

[18] Kass, *Beginning of Wisdom*, 306-07. Kass writes, "…Abram keeps awestruck silence. Abram experiences here, for the first time, the fear of the Lord" (Kass, p. 308).

("Bring me..."), Abraham's obedience, and God's assurance of epistemic certainty ("Know for certain..."). Attention to this structure reveals that in Abraham's case, knowledge (or at least religious knowledge) follows obedience. God's assurance of Abraham's possession of the land in v. 13 ("Know for certain...") follows Abraham's obedience in carrying out the command of God in v. 9. This suggests that the answer to Abraham's question ("How can I know...?") is perhaps better construed as a posture than a method. In order to know, Abraham must assume a posture of subjection in relation to the Divine. He must make himself subject to God's command. God's provision of epistemic assurance ("Know for certain...") implies that religious knowledge is possible, but such assurance—indeed the very covenant itself—is conditioned upon Abraham's obedience to God's command, that is, to make himself subject to the God in whom, by faith, he believes.

It is Abraham's posture of submission to God, of making himself subject to the terms God sets for epistemic certainty, that I designate the posture of the patriarch. When set against Descartes' epistemological journey, the story of Abraham discloses a fundamentally different approach to religious knowledge. For Descartes, the trustworthiness of his experience—that is, the reliability of his sensory beliefs — ultimately depended upon the existence and trustworthiness of God. In other words, Descartes believed that unless God exists and is not a deceiver, then he could not have confidence in the veridicality of his sensory experience. However, unlike Abraham's case, Descartes' knowledge of God and his confidence in God's trustworthiness are subjugated to his knowledge of the self. Thus, in Descartes' case, the reliability of his sensory experience depends upon the fulfillment of epistemic terms set by Descartes himself. Those terms are captured in Descartes' demand for certainty, a kind of certainty that requires the exclusion of logical doubt by the knowing subject. Let us call this the method of the modern.

This method of the modern stands in stark contrast to the posture of the patriarch. Whereas Descartes himself sets the terms for the assurance of the existence of a good God (upon which the reliability of his own experience depends), in Abraham's case, it is God who sets the terms for the trustworthiness or reliability of Abraham's experience of God's speech in the vision. One way to characterize this difference is by using the concept of a disposition. Abraham's "posture" is perhaps best described as a disposition of credulity—of belief or a commitment of faith. That such a disposition is true of Abraham is indicated not only by the textual description of his credulity ("he believed the Lord"—Genesis 15:6), but it is further confirmed in his acts of obedience to God's command. Thus, Abraham adopts a posture of submission to a divinity—Someone larger than himself. He displays what some postmodern philosophers would call an openness to the other. By contrast, Descartes possesses a disposition of doubt—a methodological skepticism that is not disposed to recognize any other epistemic authority that transcends the subjective knower. In the Cartesian mode of thinking, all things known are known only insofar as they conform to the epistemic terms established by the knowing subject. Nothing transcends the knowing subject. Therefore, the Cartesian knower need not adopt a disposition of credulity or faith—an openness to the other—that transcends the self.

IV. The Incompatibility With Traditional Theistic Religious Belief

To the extent that my analysis of the contrast between Descartes' characteristically modern method and Abraham's patriarchal posture is correct, we are in a position to see why the Cartesian mode of

epistemological inquiry is incompatible with traditional theistic belief. Traditional theistic belief is committed to the existence of a supreme being whose nature is such that it ultimately defines the very terms of our existence—including our capacity to know anything at all. One important way in which traditional theistic religions draw attention to this particular religious commitment is by highlighting the distinction between God's status as Creator and our status as creatures. We might say that traditional theistic belief (e.g., Judaism, Islam, and Christianity) requires the recognition of one's status as a creature. Because our creaturely status is inescapably bound up in the very nature of our being, we cannot expect to set the terms for religious knowledge and succeed in obtaining it. We must begin, as Abraham does, from a posture of submission. We must cultivate a disposition of credulity toward an epistemic authority that transcends the Cartesian *cogito*.

Some would object that my justification for the claims presented in this paper is less than philosophically satisfying. After all, my case for the incompatibility between the Cartesian mode of epistemology and traditional theistic belief is essentially nothing more than an appeal to religious authority—in this case, the authority of the Hebrew Scriptures as Divine revelation. For a philosopher steeped in the Cartesian mode of epistemology, this will appear strikingly unsophisticated not to mention philosophically problematic. The Cartesian philosopher will insist that there must be independent justification either for the belief that the Hebrew Scriptures are, in fact, Divine revelation or for the belief that there is, in fact, a God like the one to which the traditional theistic Scriptures testify (e.g., the Torah, the Qur'an, or the Bible). But if I am right, there is a point at which such independent justification cannot be had without undermining the disposition of credulity upon which religious knowledge depends —a disposition that I have called the posture of the patriarch.

Before concluding, let me note that the view I have articulated here does not undermine the possibility of all inter-religious dialogue—though it is easy to see why it might be thought to have that implication. After all, if claims to religious knowledge are ultimately grounded in a disposition of credulity that is itself not subject to any further justification, how can one engage in rational dialogue with those whose claims to religious knowledge appear strikingly different from one's own? This problem is made more acute when we note that the view I am proposing essentially entails the absence of epistemically-neutral grounds upon which such rational discourse could be adjudicated. In response to this concern, let me suggest that what is of first epistemological importance in inter-religious dialogue is not a theory of belief justification—upon which competing religious knowledge claims might be evaluated. Rather, in keeping with my Abrahamic proposal, what is of central importance is the *dispositions* of the parties engaged in dialogue. The epistemological common ground that faithful followers of traditional theistic religions (e.g., Judaism, Islam, and Christianity) share is not a similar account of belief justification; it is rather the disposition of credulity that I have called the posture of the patriarch. Every faithful follower of a traditional theistic religion approaches the task of religious knowledge with a full recognition of his or her creaturely status. This means that such faithful followers are characterized by a subjection to Someone wholly other in a way that recognizes that wholly Other as the One who sets the terms of religious knowledge. Among those who share this disposition, rational inter-religious dialogue, even about

competing knowledge claims, is possible since all of the parties involved recognize that the epistemological landscape upon which they are standing is holy ground.

However, this same possibility does not exist for a dialogue between an Abrahamic theist and a Cartesian atheist. As the latter does not acknowledge any epistemic authority higher than himself, the Cartesian atheist is not disposed to approach the question of religious knowledge with a presumption that the terms for his inquiry have been established by Someone who transcends the human self. Thus, the approach to religious knowledge of the Abrahamic theist is, or at least ought to be, radically different from that of the Cartesian atheist's. This radical difference will make productive dialogue (as opposed to co-present monologues) difficult, if not impossible. For since the Cartesian atheist views himself as the one who sets the terms for inquiry, he will indefinitely view himself as being situated to question the justification that the Abrahamic theist might have for any claim to religious knowledge the latter may make. It is the indefinite postponement of commitment that accompanies the modern epistemological method that makes fruitful dialogue about religious knowledge challenging.

V. Conclusion

As I stated in the introduction, what I have proposed in this essay is neither complex nor original. Indeed, it was summarized centuries ago in the proverbial wisdom of Solomon. "The fear of the Lord is the beginning of knowledge."[19] The Cartesian mode of epistemology is incompatible with traditional theistic religious knowledge because it does not require the fear of God. In failing to recognize any source of epistemic authority higher than the self, Descartes effectively sets himself up as a god. This undermines the possibility of traditional theistic religious knowledge because if there is a God like the one professed in traditional theistic belief, then the terms of his own self-disclosure are not set by his creatures. By contrast, Abraham fears God. In the story we have examined, it is precisely this fear of God that made Abraham's knowledge of God's promises possible—indeed certain. And to the extent that this episode from Abraham's life has application to our own, the posture of the patriarch is a necessary condition, both for religious knowledge and for constructive dialogue about the same.

[19] Proverbs 1:7 (ESV). Note also the connection with wisdom: "The fear of the Lord is the beginning of wisdom, and the knowledge of the Holy One is insight." Proverbs 9:10 (ESV)

THE NURSE PRACTITIONER: MORE THAN CREDENTIALS

by Patsy Crihfield

As an educator, I am asked many questions about the role of the nurse practitioner. What does it take to be one? What does a nurse practitioner do every day? It would be easy to simply say it requires advanced education and national certification; however, ask any nurse practitioner to define the role and you will hear various explanations and definitions. While education and certification are definite requirements, it takes much more than a degree to function in the role of nurse practitioner.

After many years of education, I now work in an academic setting and a clinical practice in my small, rural hometown. I love working in the clinic because not only do I see people I have known since I was a child, but I also make new friends every week. I encounter patients who are experiencing doubt, fear, anxiety, and pain. I care for children who are afraid but often happy to see me (and happier if they can avoid an injection). I meet people who need more than medicines. They need someone to care.

A.B. was one of my first patients at the clinic last year. He has a long history of mental health and significant medical problems. He is disabled and subsists on a meager income. Having no home of his own and no personal transportation, he was forced to live with one of his children in a reportedly very contentious environment. When he first came to me, he recently had been discharged from an inpatient facility having been treated for severe depression. After a few minutes of talking about his history, his medications, and the usual required details, he began to talk openly. Tearfully, he told me he could no longer work; he felt unloved and unwanted; he questioned daily why he was still alive.

He said he did not approve of suicide and would never harm himself, but he freely expressed that he did not feel he contributed to anyone's life.

As I listened to A.B., I knew I had no answer for him. I could examine him, listen to him, and offer information and encouragement. I could adjust or add medications as needed and refer him to counseling. However, my Family Nurse Practitioner and Psychiatric Mental Health Nurse Practitioner credentials were not all that he needed at that time. A.B. needed someone to tell him that he mattered. I related to him how much my grandparents meant to me and how I treasured all the times we spent together. He said he had not considered that the small things he did or the words he said every day might be important to his grandchildren. As we talked about his struggles, tears flowed freely and his gaze never left my face.

When it was time to leave, I specifically prayed with A.B. that God would reveal to him how important he is to the people in his life. A.B. has had more problems since we first met. He had another short inpatient stay and has had to find another place to live. However, he now feels safe and knows he can come to see me when he needs help. When he comes into the office, I now see smiles instead of tears. I cannot fix everything, but I can listen to him and reassure him of his importance to me. He looks forward to our conversations and our prayers at these visits.

My experiences with A.B. taught me a lot. I did not have to go to school for many years to learn how to be kind, loving, and caring. We can have numerous academic degrees and certifications, but as nurses, we should never stray from our core value of caring. A great nurse practitioner provides exceptional, high quality health care but does so with the compassion instilled in us at the beginning of our nursing education. We do not limit ourselves to physical care, but we seek to discover what each patient needs: emotional, familial, financial, and spiritual support. We are not able to solve everyone's problems, but we are compelled to help in any way we can.

So, what does it take to be a nurse practitioner? While it does require education and certification, it also requires a love for our patients. It takes hands willing to provide comfort and a heart willing to see beyond physical needs. Ultimately, a nurse practitioner cares about others and successfully conveys that to the patient.

THE MUSICAL LEGACY OF HARRIET COHEN

by Terry McRoberts

It was during the turbulent decade of the First World War that the intensely gifted and beautiful Harriet Cohen established herself as a pianist. Enjoying huge success in her professional life over three decades, she was the first person outside the Soviet Union to play the music of the modern Soviet composers. She championed the revival of Elizabethan keyboard music of Purcell and Byrd, as well as premiering the new pieces of Britain's leading contemporary composers. During the 1920s and 1930s she became a huge success throughout Europe and in America. Her beauty and talent made her one of the most talked-about and photographed musicians of her day.[1]

Harriet Cohen performed throughout Great Britain, Europe, the United States, and in Jerusalem. She performed with Beecham, Koussevitzky, and Casals, was a Steinway Artist in the United States, and made numerous recordings. She served on the juries of the Tchaikovsky Competition in 1966 and the Queen Elizabeth Competition for fourteen years. Cohen lectured at Yale and received an honorary doctorate from the National University of Ireland.

[1] Helen Fry, *Music & Men*: *The Life and Loves of Harriet Cohen* (Stroud: The History Press, 2008), dust jacket.

Cohen was more than a musician. She was also a celebrity who knew a plethora of musicians and artists, including Churchill, Diaghilev, Picasso, George Bernard Shaw, Somerset Maugham, Rainer Maria Rilke, Gertrude Stein, Thornton Wilder, H. G. Wells, William Butler Yeats, Robert Frost, Ramsay MacDonald, and Eleanor Roosevelt. Among the musicians she knew were Prokofiev, Webern, Cortot, Hindemith, Honegger, Kodaly, Gershwin, and Tovey.

Cohen was a beautiful woman. Rebecca West referred to her beauty as neo-classical. She flaunted her good looks and enjoyed the company of men; some might have considered her to be a flirt. In contrast to her reputation, Cohen suffered from poor health and mood swings as a result of battling tuberculosis. Her strain of the disease had only a 14 per 1,000 survival rate.[2] Cohen took experimental treatments for the disease in Geneva. In spite of her precarious health, she practiced long hours. There were times when her recovery would have been quicker had she given herself adequate rest for recovery. Once she performed two different programs on the same day.

The eldest of four children, Cohen was born in December 1895 in South London. Of Jewish ancestry, her great-grandfather was a descendant of the temple priests, had been expelled from Spain, and had settled in Vilna, Lithuania. Although Cohen's family was not wealthy, there was music in the household. Her mother had a rich background in piano, studying with Tobias Matthay, whose writings she did not always understand. She also studied the Leschetitzky method with Mark Hambourg's father and was also acquainted with Ignacy Paderewski. Although she did not always understand Matthay's writings, she wanted her daughters to become proficient musically. Her father played cello before breaking a finger and later composed military band music. Myra Hess and Irene Scharrer were cousins of Cohen.

Cohen was the youngest student to win the Ada Lewis Scholarship at the Royal Academy of Music and had two lessons a week with Matthay for several years. She wrote that these lessons were very stimulating and critical. "His inspired method of relaxation and pre-occupation with beauty of tone changed the piano-playing habits of his day."[3] Cohen won several awards at the Academy including the RAM Prize, the Sterndale Bennett Prize, and the Worshipful Company of Musicians' Medal (given only once every three years). She was also made an Associate of the Academy.

At the end of World War I, Cohen left the academy and became a teacher at the Matthay School. Much later, after a performance, Matthay wrote her:

> At last I have had the opportunity of hearing you once again—had not heard you SINCE that *recital* at Wigmore Hall when you began with the Mozart in C—We listened-in yesterday, and we all enjoyed it thoroughly. It came through splendidly—it was most excellent playing and really musical throughout. Bravo! I always say at my Queen's Hall speeches that my old artists keep on 'forging ahead'—and I was delighted beyond measure to find it *true* again! Allest congratulations and love from all of us.[4]

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[2] Fry, 139.
[3] Harriet Cohen, A *Bundle of Time* (London: Faber and Faber, 1969), 25.
[4] Ibid., 225.

In 1915, Cohen went with Jessie Matthay, Matthay's wife, to the Glastonbury Festival, where Cohen accompanied Jessie's poetry reading and played piano solos.

After her work with Matthay, Cohen consulted other teachers on pianistic matters. She knew Schnabel and turned to him for enlightenment on the Beethoven sonatas. She also studied with Busoni who said that her hands "were the worst and smallest for the pianoforte he had ever seen."[5] After Busoni's death when Cohen was at a party at his widow's house, Mrs. Busoni opened the piano for Cohen to play; it was the first time since Busoni's death that anyone had played it. Cohen played one of her recital programs for Arthur Rubinstein and received pointers from him. It is not documented as to how Matthay reacted to Cohen seeking advice from these other masters.

During her student years, she played as much new music as she could, sometimes to the annoyance of those at the academy. The contemporary composer Arnold Bax was told by Frederick Corder that 15-year-old Cohen should premier his music. Cohen appeared at a tea party with a daffodil as the only decoration on her clothing, and this inspired Bax to compose "The Maiden with the Daffodil." Bax wrote the following poem to Cohen in a letter on March 12, 1915.

> As I love woods and waters I love thee,
> As starlight on drenched hills and all cool things.
> All hallowed is your body's mystery
> As on still seas the Great Breath's murmurings.[6]

Discussions of either Cohen or Bax are incomplete without mentioning the other. Bax was married when he met Cohen. He tried to divorce his wife to marry her; however, his wife refused to grant the divorce, but he never lived with her again. Cohen and Bax had a tempestuous relationship. Some felt Cohen tried to dominate Bax, but he was not there when she needed him. Their relationship also faced tragedy when Cohen miscarried their child.

Apart from having intimate relations with Cohen, Bax was simultaneously having an affair with Mary Gleaves, a fact that Cohen was unaware of until the death of Bax's wife. Even after the death of his wife, Bax married neither of the ladies. Upon learning about Mary Gleaves, Cohen had an "accident" with a tray of glasses, damaging tendons and severing an artery that essentially ended her playing career. The event is not mentioned in her memoirs, and the circumstances have been called suspicious. The manuscript for her memoirs was cut substantially before being published posthumously, but the nature and motives for the cuts are unknown. Both Bax and Cohen had intimate relations with additional parties while they were seeing each other. Bax was a generous friend throughout his life to those who were close to him, and he regularly gave Cohen money starting in 1915. She was the inspiration for most of his

[5] Ibid., 73.
[6] Fry, 25.

piano works during the time they were together, and she expected exclusive performance rights to them. Needless to say, this arrangement eventually became a stumbling block to the popularity of the works. Bax willed Cohen and Gleaves their respective homes and half of the proceeds from his compositions. When they died, these went to his children. However, he willed only Cohen his personal possessions. In addition to being a composer, Bax wrote poetry and short stories under the pseudonym Dermot O'Byrne. A book of his letters and poems was published in 2001.

The major secondary source on Cohen, *Music & Men: The Life and Loves of Harriet Cohen*, written by Helen Fry, could be called respectable tabloid journalism. The title is accurate in that her love life receives greater focus than musical accomplishments throughout the book. *Bax: A Composer and His Times* by Lewis Foreman presents a forthright discussion of Cohen's relationship with Bax. Foreman discusses his subjects with honesty, clarity, and compassion.

Before Cohen became a presence in Bax's life, Myra Hess was a great champion of Bax's music. After the relationship between Bax and Cohen came into bloom, Bax tried to define their territories. Bax, who was a fine pianist in his own right, conceived works without regard for their technical difficulties or the limitations of the intended performer. *The Symphonic Variations* written for Cohen had substantial cuts made at her request, which changed the proportions of fast and slow music within the piece. Cohen played the revised composition frequently between 1923 and 1938.

Cohen's legacy as a performer can be explored through her recordings and writings about her performances. APR re-released the complete solo studio recordings in 2012. The Bax viola sonata with William Primrose, the *Cornish Rhapsody*, and music for *Oliver Twist* and *Winter Legends for piano and orchestra* by Bax are currently available. Cohen was compared to Myra Hess in a review in Rotterdam: "The early English works were jewels as regards harmony and richness, and were played in such a poetical manner that a Myra Hess could not have done better. Moreover, she has many qualities similar to this pianist."[7] There is a record of Stravinsky asking Cohen how she approached performing, to which she replied, "Head of ice, heart of fire."[8] Cohen thought that poise was the scientific combination of relaxation and exertion. Prior to performances, she would tell herself to "mean every note." Cohen wrote, "You must know your composer. Each work of a great composer came to him just once. You must get into the mood of the 'once.'"[9]

Cohen made her pianistic reputation with her performances of Bach, Bach transcriptions, Elizabethan keyboard music, and contemporary music. However, not everyone agreed with her other choices of repertoire. Some of her friends felt that her choice of repertoire deterred her from becoming a marketable commodity and called her programming eccentric. The following program that she played in Wigmore Hall in London on May 18, 1934, illustrates those concerns.[10]

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[7] Harriet Cohen, *A Bundle of Time*, 123.
[8] Ibid., 139.
[9] Fry, 121.
[10] George Kehler, *The Piano in Concert, Vol. 1* (London: Scarecrow Press, 1982), 257.

Title of Work	Composer
Adagio *Fantasia*	J. S. Bach
Coranto *Alman* *Mr. Sanders his delight*	Orlando Gibbons
Movements of the Suite	Henry Purcell
Sonata No. 2	Thomas Arne
Sonata No. 4	Arnold Bax
Danzas Gitanas	Joaquin Turina
In the Night	Ernest Bloch
Prelude in F Minor	Sergei Rachmaninoff

Cohen's playing of Bach was greatly appreciated. The German critic Adolf Weismann stated, "So deeply has the spirit of the master entered into her that she has few, if any, equals as a Bach player."[11] She performed Bach in Eisenach under the auspices of the Bach Gesellschaft. *The Times* reported in 1947, "Miss Cohen has an established reputation as an interpreter of Bach, and she justified that reputation by her performances on this occasion. Her playing was marked by a delicacy of touch, a clarity of texture, and a rhythmic vitality that combined to bring out the variety and beauty of music that can all too easily be made to sound mechanical."[12]

A Bach Book for Harriet Cohen was first published in 1932 with twelve composers contributing transcriptions of Bach works in honor of Cohen, including Vaughan Williams, Walton, Bax, and Ireland. Even though Cohen had known Edward Elgar from an early age, he was unable to submit a transcription at the time. The settings range from re-setting organ works into piano works to making transcriptions of choral or orchestral works. "O Mensch, bewein' dein' Sünde gross" from the *Orgelbüchlein* by Herbert Howells and *Herzlich tut mich verlangen* by William Walton are especially effective. While the setting of the middle section of the *Fantasy in G Major for organ* by Arnold Bax displays the continually cascading harmonies of the work, the piano is an ineffective instrument for experiencing all of the suspensions and delayed resolutions in a work that set the stage for Wagner.

Cohen learned to play orchestral pieces as piano solos from evenings she spent with Bax and friends. Cohen also transcribed some Bach works. *Bach Transcriptions for Piano,* published in 2013, includes transcriptions originally published separately between 1925 and 1954 and includes two transcriptions by both Cohen and Hess. Cohen liked to use Bach editions without added expression and tempo markings, so that she only saw the ideas of the composer.[13] However, in her own Bach transcriptions she used marks

[11] Fry, 15.
[12] Fry, 271.
[13] Harriet Cohen, *Music's Handmaid* (London: Faber and Faber, 1936), 78.

of expression liberally. Cohen wrote, "Interpretation should be the art of representing the composer's own conception of his music, and this one should discover for oneself by careful study of the music. Busoni told her that Bach himself said: 'There is only one way to play my music, and that way the music itself must tell you.'"[14] There is a tenderness and pathos in his music which sums up an epoch. Bach's music possesses the moving spirit of communal religion awakened by the Reformation.

She premiered many works and took contemporary music to new audiences. The composer Béla Bartók said to her, "You understand what we are trying to say. Our music is safe in your hands." He dedicated the *Six Dances in Bulgarian Rhythm* to her, the only dedication in the entire *Mikrokosmos*. While *Mikrokosmos* was written for students, this group of dances is the most mature piano music he composed that is wonderfully suited for someone with small hands. Cohen was also the first to play the 24 Shostakovich Preludes outside the USSR. Vaughan Williams, Ireland, and Bloch composed works for her. Upon her death, *The Times* called her "one of the most persuasive and accomplished exponents of modern English piano music."[15] Cohen premiered *Morning Song* for piano and small orchestra written by Bax in honor of Princess Elizabeth's twenty-first birthday.

In her book, *Music's Handmaid*, Cohen discusses her ideas about music, musicians, and piano performance. Cohen wrote numerous letters and bequeathed over 3000 of them to the British Library; over 1500 were between Cohen and Bax. There were 600 letters in a category great loves and adorers, which included some from heads of state and other famous people. It was stipulated that these letters were not permitted to be read for thirty years due to their contents. It must be assumed that they were stored elsewhere when her house was destroyed during World War II.

From her writing it is apparent that Cohen was well-read, articulate, and fluent in various languages. A conversation she had with Sibelius was conducted in French, German, English, Russian, and Swedish. Each section of *Music's Handmaid* is preceded by a quotation, some of which are in French from authors like Proust and Baudelaire.

> In this charming and practical volume Miss Cohen puts the knowledge won from her experience at the service of music-lovers, whether they be professionals or amateurs, executants or listeners. As one of the foremost pianists of our day, all that Miss Cohen has to say about the art is interesting; most of it is of unique value... It is an attempt, rather, to define the difference between good and indifferent playing.[16]

In *Music's Handmaid*, Cohen discusses how each period of music uses a new sense of consonance and rhythms to achieve greater expressiveness.[17] Most innovations lead to excess and are generally controversial. However, the best and most lasting innovations in music have used expression as the driving force. These innovations are gradual and widespread, while most radical innovations are not for expressive purposes.[18]

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[14] Ibid., 79.
[15] Fry, 291.
[16] Harriet Cohen, *Music's Handmaid*, dust jacket.
[17] Ibid., 17.
[18] Ibid., 21 - 23.

A variety of somewhat unrelated, but valuable ideas follow. The secret of music appreciation for the pianist is to get the mind to discipline the playing mechanism. The two types of technical difficulties when playing are rhythmic and muscular, and most muscular difficulties derive from not being in complete rhythmic control. And so, relaxation and exertion must be carefully balanced by the performer.[19] Musical memory and the ability to play a piece without the score are two different things.[20] The pianist must remember that long tones must be played loudly enough since all tones die away and moving voices must sound under the melodic notes.[21] Casals told her, "I practice as if I were going to live to be five hundred years old."[22]

Ideas about playing the music of various composers are found throughout Cohen's book as she believed that each composer has his own sound.[23] In Bach's *Prelude and Fugue in C Major*, Cohen felt that the harmonies inform the performer of the dynamics.[24] When playing Mozart's slow movements, it is important to make them sound spontaneous.[25] Chopin should be played with as much rhythmic accuracy as possible, such as in his *Etude in C-Sharp Minor, Op.25, No. 7*, where the rhythm should be played strictly enough so that during the return of this material, one can take rhythmic liberties without distorting it.[26] When playing Brahms, the pianist must make sure that care for details does not inhibit the flow of the music.[27]

Cohen wrote the following ideas in her chapter on the book on Dvorak: "I am of the opinion that Dvorak . . . is one of the finest and most impressive composers that ever poured his music in that strange box of wood and iron and ivory and wire which we call the piano forte." His piano music is original in sound, but not innovative technically. The concerto is not typical of his work and contains passagework that is ungracious. His best writing for piano is in the chamber music, particularly in the *Dumky Trio*.[28]

In her writings and speaking, Cohen discussed her beautiful tone on the radio, Matthay's concepts of forearm rotation and pre-hearing, and making music in the home.

> If my tone suits the microphone, I expect it is because the microphone suits my tone; nevertheless, I feel sure that radio playing calls for a special technique of its own, especially when an artist is performing in a studio where the acoustics are quite different from those of a concert hall. In the studio it far more difficult to listen to oneself, the tone often sounding soft and thick because of the (at that time) necessary hangings and carpets; one is *shut in* with the sound, as it were. The chief thing is never to force the tone. Equally important is the imagination. You have to *hear* yourself outside the studio, on the air,

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[19] Ibid., 52 -53.
[20] Ibid., 54.
[21] Ibid., 93.
[22] Harriet Cohen, *A Bundle of Time*, 129.
[23] Harriet Cohen, *Music's Handmaid*, 87.
[24] Ibid., 79.
[25] Ibid., 93.
[26] Ibid., 113.
[27] Ibid., 132.
[28] Viktor Fischl, *Antonin Dvorak: His Achievement* (Westport: Greenwood Press, 1970), 132 - 133.

away from the room; to *project* yourself outside the confines of the studio. (Painters understand this mental away-seeing.) I believe I have very much developed this power.[29]

Throughout this passage the arm must be lightly poised over the keyboard and the body must be held so that it is quite free in its movements from side to side. Each consecutive note is played with the opposite side of the hand to that used for the preceding note, it therefore stands to reason that in playing towards the right one must exert the muscles of the hand towards the right, and similarly, in playing towards the left one must exert the muscles towards the left. It follows from this that when one set of muscles has been used it should be immediately relaxed, so that the hand is free to 'exert' in the opposite direction. Failure to do this will involve the muscles in a virtual tug-of-war, to the loss of all charm and fluidity in the music.[30]

I was trying to deepen the quality of my *listening*. The two hands, the feet (pedals), and the ears are co-equals: if I were Salvador Dalí I would paint a pianist with his ear at the end of a long wire like a fishing rod, for this *listening* should be projected forwards, in advance as it were, and not only at the time of execution. It has been remarked in many countries that my audience is 'deathly quiet': that may be because my concentration is so intense that the audience listens with me.[31]

There was music in the home long before there were concerts. For instance, music was certainly domestically performed in farms and manor houses in England as far back as the Golden Age at the time of Elizabeth. The greatest music of the time was written by Byrd, Gibbons, Weelkes, Dowland, etc. Their madrigals and ballets were sung and performed by families around the fire in the evening, all the members of the household taking part . . . I feel that music in the concert room will never really be appreciated until there is more music in the family circle.[32]

Although Cohen did not compose extensively, 2015 marks the centennial of the publication by Augener of *Russian Impressions*. The work is a cycle of four pieces reflecting Russian culture. During this period of time there was a fascination in England with Russia. Also, Cohen had personal memories that may have inspired the piece; when she was young, she went to her paternal grandfather's house for Sabbath supper where her grandfather would teach her a little Russian. There are a few misprints in the score, which include the omission of accidentals and printing notes a third in the wrong direction.

The first movement is titled "Sunset on the Volga." The music paints a picture of a beautiful sunset over the river. "The Exile" features a somber melody and harmonies reflecting on being in exile from one's homeland. "The Old Church at Wilna" is dedicated to her sister Myra. Wilna, the capital of Lithuania, received its name from the river and has been called the Jerusalem of Lithuania due to its

[29] Harriet Cohen, *A Bundle of Time*, 118.
[30] Harriet Cohen, *Music's Handmaid*, 105.
[31] Harriet Cohen, *A Bundle of Time*, 236.
[32] Fry, 233.

Jewish influence. The piece begins and ends with the chiming of five o'clock with a dominant tonic relationship. Cohen created the bell sound by using a tritone. "The Tartars" is the title of the fourth movement, which is the longest of the cycle. Tartars were people of Turkic origin from the Volga region. The harmonies and chromaticism used imply exoticism, and the form is A B C B A. The A Section is slow, and dolorous. The B and C sections are in a faster tempo, and the B section is played without the damper pedal. The C section has a lyrical melody, florid passages, and meter changes.

In addition to the legacy Cohen created for herself, she can be remembered as the model for the main female character in two works of fiction written by authors who knew her: *Pending Heaven* by William Gerhardie and *Harriet Hume* by Rebecca West. Letters in the Cambridge Library confirm that Gerhardie quoted real letters from Cohen in his book.[33] Some feel that she was the model for the main female character in *Kangaroo* by D. H. Lawrence. However, some feel that character is based upon his wife. There is also a part of the short story "Alien Corn" that reflects the feelings Somerset Maugham had when hearing Cohen play.[34]

Lewis Foreman wrote in his biography of Bax,

> Will an objective assessment of Harriet Cohen ever be possible? Certainly not for some time yet . . . her success and reputation were dependent on more than just her piano playing . . . Harriet Cohen was a 'personality.' She quickly outgrew the delightful naïve quality with which Bax fell in love. Yet many musicians have had cause to thank her, for her work to help the impecunious up-and-coming was rooted deep in her personal experience of the difficulty of establishing a career. Indeed, the critic Felix Aprahamian once remarked that he knew from colleagues that she was 'a marvelously intelligent and wise colleague and counselor in anything that concerned them—their concert careers, their emotional states. She was an absolute trouper and a good friend.' But he went on that 'it became obvious to me that, with the passing of the years she became incredibly stupid with regard to her own career. She was able to see and pinpoint others' weaknesses and failures and what they should do. But she simply could not advise herself.'[35]

Cohen was commemorated by the following lines of poetry by Robert Armstrong, read at her burial.

> We walked beside her, we her company
> Spurred by her pulsing joy and warmth of heart
> By which all life was gathered to her touch:
> Interpreter of quintessential power,
> She said to us, 'I am the Composer's voice;
> I know his heart and show him to the world.'
> So in her life she knew and sought commune
> As of her own with nature and with God

[33] Fry, 170.
[34] Harriet Cohen, *A Bundle of Time*, 198
[35] Lewis Foreman, *Bax: A Composer and His Times* (Woodbridge: The Boydell Press, 2007), 137.

And brought that eager vision to our hearts
In rare example and in zest of days,
Making adversity her shining sword,
Beacon for youth, exuberant and free,
To walk unflinchingly through praise or pain;
True incandescent soul, sleep sound and deep.
Now as high bird-song issues from the wood
As if to echo crystal streams of sound
Cascading from her hands to flood the years,
We see her life, love as its major theme,
One vast concerto played in praise of life
And homage unto God,[36]

Harriet Cohen lived a musically and artistically rich life. Her triumphs included the recording of selections from the *Well-Tempered Clavier* by Bach, some wonderful live performances, and the two books she wrote. She was a great supporter of contemporary composers, especially those from Great Britain, and had some wonderful transcriptions and composition written for her. However, she had issues with her health and experienced sorrow in her personal life. The confluence of all of these factors created an artistic life of depth and meaning, as well as a lasting impact upon pianists for generations to come.

[36] Fry, 292-293.

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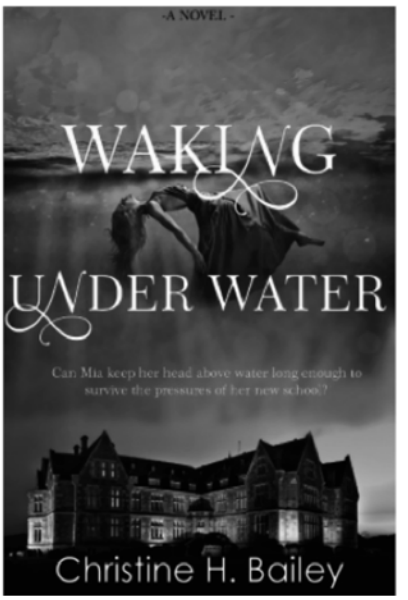
WAKING UNDER WATER: A Review

by Melissa Moore

When I was in graduate school a few decades ago pursuing my Masters in Library Science, I had two areas of concentration. The first area, what we called Reference and Instruction at the time, I use every day here at Union, assisting users with the research process. The second area, young adult literature, is used less frequently, at least on a professional level. In the past, I have taught graduate courses and workshops on young adult literature, and I have been a professional reviewer for a variety of journals for nearly 15 years. I read avidly (at least 90 titles a year, according to my Goodreads account) and most of the books would be characterized as fiction for young adults (target ages 12 to 20). So when asked to read Dr. Christine Bailey's second YA novel, *Waking Under Water*, I jumped at the opportunity to "legitimately" indulge my reading habit.



In *Waking Under Water*, the protagonist is confronted with a major challenge and is changed as a result of the experience. This kind of narrative in YA is typically called a "problem" novel—a work that explores tough issues such as rape, grief, or an eating disorder. Writing a problem novel that does not overwhelm the main character (or reader) with hopelessness is no easy feat, yet this is just what Bailey manages to do. The novel is told by sixteen-year-old Mia Hughes, a conflicted teen from Pittsburgh who made some bad choices and consequently is now a student at Galt Academy, a religious boarding school in the South. While the new start seems promising, in part due to the local coffee shop's handsome barista Lucas, Mia continues to struggle—she forgets to eat, causing her weight to drop precipitously, and she chooses to sleep rather than engage. Although her English teacher sees potential, Mia has difficulty maintaining her grades. She does not connect with her roommates, and the rich girls on campus bully and intimidate her. Her depression begins to reappear, and once again Mia is drawn to the risk-takers. Then Mia's body begins to betray her, and the subsequent diagnosis could change her life forever.

Waking Under Water explores a heavy topic but does so in a way that is nuanced and not defeating. Mia has problems, but she also has hope. A life-altering medical diagnosis brings challenge and uncertainty but not paralyzing fear or despair. Mia is able to weigh her options, consult with those she trusts, and make decisions about her future. Indeed, looking at life and its myriad problems head-on, while still having hope, is part of the experience of a Christian. We can know we are not alone and that good can come out of bad; that knowledge can give us the courage we need to face our present circumstances.

To those of us at Union University, the setting for *Waking Under Water* will seem familiar, including dorms and required chapels, coffee houses and humidity. This is understandable, considering this novel was birthed, at least in part, among Union students in first year composition courses. As part of her dissertation research, Bailey asked students to write poems to reflect their identities—to consider what issues they wrestled with and why they were at Union. From there, specific character types emerged and began to take on a life of their own. The variety of individuals found at Galt Academy—beauty queens, rebels, introverts, athletes, even Bible study mavens—reflects the diversity found on college campuses as well as larger high schools.

Cast in a beautifully rendered setting and exploring serious issues related through Mia's authentic, haunting voice, this novel is well worth your time. Find a copy, curl up on the couch one afternoon, and get whisked away to Galt Academy and Mia's life. You will be glad you did.

Note: An interview about Bailey's novel and her writing process was recorded in September 2015 and is featured on a Logos Library podcast.

SOUTHERN GOTHIC

by Melinda Eckley Posey

Dialogue, 2015

Thin Laces, 2015

A Worn Path, 2015

Mundane Ghosts, 2015

Plot, 2015

Church Leg, 2015

THE PRINCETON CALVINISM OF NINETEENTH-CENTURY EPISCOPAL BISHOP JOHN JOHNS

by Henry Allen

The Right Reverend Dr. John Johns was the fourth Bishop of Virginia for the Protestant Episcopal Church in the Unites States of America, or today simply the Episcopal Church. Johns was also a powerful preacher, theologian, and eventual professor at the Virginia Theological Seminary in Alexandria, Virginia. Johns, who succeeded the highly influential William Meade as Bishop of Virginia during the American Civil War, was born in New Castle, Delaware, on July 10, 1796, the son of Kensey Johns, a distinguished regional lawyer and politician.

During John Johns' lifetime, the town of New Castle possessed both a Presbyterian Church and a Protestant Episcopal church, which was known in the colonies as the Church of England prior to the American Revolution. Both of these churches displayed such remarkable comity that their ministers, who were both responsible for rural churches—a common and necessary practice of the time—purposely coordinated their schedules so that neither minister officiated simultaneously in New Castle. As such, many in the town viewed the churches as ecclesiastically interchangeable, a remarkable fact given the historical animosities displayed between Episcopalians and Presbyterians, a conflict with especially deep theological roots in Britain. The two churches agreed on most theological issues, with their primary differences centering upon the theological description of ecclesiastical offices and the more liturgical structure of the Book of Common Prayer utilized by Episcopalians.

However, both churches shared a fundamentally Reformed or Calvinistic theological outlook in matters of soteriology and the sacraments. In fact, many in New Castle would attend morning worship at one church and evening service at the other. The Johns family demonstrated this mutual allegiance,

as some of the Johns children were baptized in the Presbyterian church while others were baptized in the Episcopal church.[1]

Since Johns himself left no personal memoirs, and requested that none of his divinity lectures and treatises be published, historians must piece together his theological positions primarily through the recollections of his contemporaries. Fortunately, several of Johns' sermons and Episcopal convention addresses were collected and published, and these clearly reveal the Reformed underpinnings of his commitments to which Johns' contemporaries attested. According to the Reverend Randolph H. McKim, a contemporary and biographer of Johns:

> In undertaking to give a sketch of Bishop Johns of Virginia, who was born in 1796 and died in 1876, we are seriously embarrassed by the fact that no life of this eloquent and distinguished prelate has ever been published....Another embarrassing circumstance is presented by the fact that Bishop Johns did not exercise his talents as a writer.... Indeed, it was his wish that none of his manuscripts should be published.[2]

McKim's lament is particularly relevant, especially since Johns was the presiding Bishop during the stormy period in American history spanning the Civil War through Reconstruction, between 1862 and 1876, in addition to previously being Assistant Bishop in Virginia from 1842 to 1862. Similarly, one of Johns' colleagues at the Virginia Theological Seminary, Dr. Joseph Packard, asserts, "much interesting material is lost to the Church. His life and recollections would have been of great value and interest on account of his gifts, his important work, and his wide influence and long life in the ministry."[3]

As with Meade, the previous bishop, Johns was educated at the College of New Jersey at Princeton, beginning in 1812. This fact obviously signaled that the Johns family believed that a Princeton education, with its tradition of evangelical Calvinism and Presbyterianism, was in young Johns' best interests and did not conflict with the brand of Episcopalianism practiced by his family in Delaware. Evidently, Princeton emphases were aligned with the evangelical Episcopalianism of Virginia that was becoming prevalent in Meade's day.

Beginning his studies in the autumn of 1812, Johns immediately struck up a friendship with the young Charles Hodge at the College of New Jersey. In the same year Archibald Alexander was inaugurated as the professor of Princeton Theological Seminary. Alexander was to have a profound impact upon both Hodge and Johns.

According to Hodge, Johns was the most intellectually gifted of the undergraduate students at the College of New Jersey, and Johns' excellence continued into his divinity studies at the fledgling Princeton Theological Seminary:

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[1] Joseph Packard, Recollection of a Long Life (Washington, DC: Byron S. Adams, 1902), 194.
[2] Reverend Randolph H. McKim in *History of the Theological Seminary in Virginia and Its Historical Background*, Volume II. ed. by Rev. William A.R. Goodwin (New York: E.S. Gorham, 1923),
[3] Packard, 193. It should be noted that a somewhat controversial, twentieth-century biography (1961) of Johns was written, *The Virginia Bishop: A Yankee Hero of the Confederacy*, by John Sumner Wood. However, Wood tends to portray Johns primarily as a heroic, Confederate protagonist, which I believe, presents a distorted picture of Johns' overall life, work, and commitments.

> Johns was always first—first everywhere and first in everything. His success was largely due to his conscientious determination always to do his best. Our class had to study Turretin's System of Theology in Latin. Sometimes a large number of pages would be given out for examination, and Johns was the only one of the class who could master them fully...[4]

Such determination to learn and master the seventeenth-century Reformed divine Francois Turretin reflected more than a desire to be a good student. In fact, McKim states, "Trained as he was at the Princeton Theological Seminary, it is not strange that his theology should have shown a tincture of the old Calvinistic masters. Turretin, the famous Swiss theologian, was a favorite author with him."[5]

Hodge's and Johns' other future Episcopal classmate, John Henry Hobart, emphatically rejected the Calvinistic emphases he had received at the College of New Jersey, and he became the eponymous advocate of the High Church or "Hobartian" party in the Episcopal Church within the first half of the nineteenth century. Inconsistent with his rejection of evangelical churchmanship, and perhaps reflecting both Princeton and general Protestant Reformation principles, Hobart emphatically preached the doctrines of justification by faith alone and forensic justification. In sharp contrast to this, Johns never repudiated the Calvinism of his College of New Jersey and Princeton Seminary training. Instead, he became a well-known advocate of a Calvinistically-oriented Episcopalianism. Johns' retention of his Reformed training also mirrors that of another classmate at Princeton Seminary, namely, future internationally famous and influential Episcopal bishop of Ohio, Charles Petit McIlvaine, who was also a Calvinistic Episcopalian in the nineteenth century.

The clearest example of Johns' fervent foundation in Reformed and Calvinistic theology is his brief 1873 address concerning the appropriate understanding of the Eucharist to the Protestant Episcopal Church in Virginia.[6] By this point, the impact of the Oxford movement (or Anglo-Catholic movement) was beginning to be felt within the American Episcopal Church. Johns, who after graduation from Princeton had become a rector and widely known preacher in Episcopal churches in Frederick and Baltimore, Maryland, had missed becoming Bishop of Maryland by just three votes at the 1838 Maryland church convention. However, four years later in 1842, even though he was a non-native Virginian, Johns' reputation had grown throughout the Mid-Atlantic region such that he was overwhelmingly elected Assistant Bishop of Virginia. Also, while Assistant Bishop, Johns served simultaneously as president of the College of William and Mary from 1849-1854. Upon the retirement of Bishop William Meade in 1862, Johns was elevated to the position of Bishop of Virginia.[7]

As such, given his theological training and keen administrative awareness of trends within the national Episcopal Church generally, Johns must have viewed the growing phenomenon of the Oxford

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[4] Ibid., 195.
[5] Randolph McKim, "The Right Reverend John Johns" in William A.R. Goodwin, *History of the Theological Seminary in Virginia and Its Historical Background* (New York: E.S. Gorham, 1923), 3. [6] John Johns, Address Delivered at the Seventy-Eighth Annual Council of the Protestant Episcopal Church in Virginia.
[6] John Johns, *Address Delivered at the Seventy-Eighth Annual Council of the Protestant Episcopal Church in Virginia.*
[7] John Sumner Wood, *The Virginia Bishop: A Yankee Hero of the Confederacy* (Richmond, VA: Garrett & Massie, Inc., 1961), 4.

Movement increasingly with deep concern. The earlier High Church movement had emphasized the central importance of the sacraments as a means of grace, along with the notion of the necessity of the apostolic succession of properly consecrated bishops. Nevertheless, High Churchmen were united with Low Church evangelicals in embracing such Protestant doctrines as justification by faith as well as clearly opposing Roman Catholicism without reservation (unlike Oxford Movement proponents within the Episcopal Church, a number of whom did eventually convert to Roman Catholicism).

Johns' willingness to take an unambiguously Reformed position on the question of the Eucharist clearly exemplifies his desire in old age to clarify and reaffirm a Reformation identity for the American Episcopal Church. Such intentions also involved a certain theological bravery since bringing up such a defense within the ecclesiastical climate of the day would have almost certainly exposed Johns to scorn. In addition to Oxford Movement proponents, the then emerging Broad Church Episcopalians, who embraced latitude and even indifference toward many theological issues formerly thought important to Episcopal identity and who paved the way for the subsequent emergence of Episcopal liberalism within a few decades, all would have found Johns' theological treatise on the Eucharist to be embarrassing or anachronistic, but obviously for different reasons.

Johns begins his theological treatise on the Eucharist by presenting what he views as all relevant biblical references to Holy Communion. Such a procedure is not simply informative as it reflects Johns' fervent commitment to the Reformation principle of *sola Scriptura* as he understood it:

> We have now all the distinct notices of this ordinance occurring in the New Testament. If others might be cited, they are, to say the least, of questionable relevancy, and, even were they pertinent, they would teach nothing which is not more satisfactorily set forth in the preceding passages. The materials thus furnished are amply sufficient for a right understanding and proper celebration of this Christian Feast.[8]

Johns concludes his exegetical evaluation of Scriptural texts by reasserting his *sola Scriptura* commitments:

> We have, then, in this Sacrament an admirable and most vivid epitome of Christianity– of its essential doctrines, as recorded in the sacred scriptures, and as they enter into the experience of true Christians. The views entertained in connection with this Sacrament are, and indicate, the creed, and give character to the life of those who profess and call themselves Christians. Any departure here from scriptural truth and simplicity, will proportionally disturb and impair the whole system of faith, and tell unhappily on the spirit and conduct. Of this the great enemy of truth and righteousness is fully aware, and therefore it has been his consummate and persevering policy to lead to such adulteration

[8] Ibid., 4-5

> and misuse of this Sacrament, as not only to neutralize its salutary effect, but to render its observance unacceptable to God, and pernicious to the souls of men.[9]

Johns proceeds to summarize what he believes to be the theological thrust of biblical teaching on the Eucharist. Johns' defense of what was termed the "Zwinglian" interpretation of the Eucharist was deemed heroic by a twentieth-century admirer operating in an opposing theological context:

> But before all, and above all, his theology was the theology of the Cross. Yet he could, on occasion, enter the lists with the ablest controversialists without fear of the result of the encounter. Of this we have a striking example in his address to the Virginia Council in 1873, in which he defended the great Swiss Reformer Zwingli, against the animadversions of Canon Liddon, and Bishop Browne, showing himself a master of theology, and a scholar well equipped at all points.[10]

However, it should be noted that the term "Zwinglian" has been and remains ambiguous in regard to theological explication of the Lord's Supper. For many, the term "Zwinglian" connoted a memorialist view of the sacrament in which Christ is in no way present in the celebration of the ordinance and that the Church's observance of the Holy Supper is entirely a matter of sheer obedience to the command of Christ. However, scholars have pointed out that such a view cannot in fairness be fully ascribed to Zwingli himself, as his views evolved over time into a clearly more sacramental understanding of the Eucharist, albeit in a manner still unacceptable to Luther and subsequent Lutherans, and somewhat in contrast to the Eucharistic views of John Calvin.

Johns' attempts to both biblically and historically define a Eucharistic theology for the American Episcopal church mirror the difficulties experienced in the early Reformation movement among the various Lutheran and Reformed parties in trying to come to an agreeable understanding of Holy Communion. However, as Johns was keenly aware, the Thirty-nine Articles of Religion, regarded by members of the evangelical or Low Church wing of the Episcopal Church in America as the confessional standard of theology for the Church, clearly affirmed a Eucharistic position that rejected a solely memorialist position. In fact, Johns' address focuses upon the theological significance of the Consensus Tigurinus, which was "a declaration of the views in relation to the Sacraments held in common by the churches of Geneva and Zurich" of the sixteenth-century Reformation in Switzerland. Describing the context and theological significance of the Consensus Tigurinus, Johns states:

> The celebrated "Consensus Tigurinus" was framed as a declaration of the views in relation to the Sacraments held in common by the churches of Geneva and Zurich. In its construction Calvin represented Geneva. Zurich was represented by Bullinger, the

[9] Ibid., 8-9.
[10] McKim, *The Right Reverend Dr. John Johns*, 3.

> learned successor of Zwingle. In reference to this Consensus, speaking of himself and others, "called 'Sacramentarians,' Calvin says, "they have one and the same faith, and confess it with one same mouth," adding, "if the two excellent doctors, Zwingle and Ecolampadius, who were known to be faithful servants of Jesus Christ, were alive, they would not change one word of our doctrine."[11]

Johns then refers to criticism leveled at Zwingli's sacramental views by the English High Church Canon Henry Liddon. Johns asserts that Liddon misunderstood both the history of theology as well as the "mainstream" Eucharistic position of the Church of England and Episcopal tradition:

> It is to be presumed that Calvin understood the views of Zwingle as well as, and his own better than, Canon Liddon, whom he would easily have excused for doing what he has done for himself, identifying his views on this subject with those of Zwingle and the other Swiss divines. When Canon Liddon asserts that the twenty-fifth, twenty- seventh, and twenty-eighth Articles condemn the Zwinglian accounts of the Sacraments, he assumes that Zwingle held the errors there represented; whereas, he not only did not hold them, but expressly disavowed them, as his own writings already quoted satisfactorily show.[12]

Theological training in English universities during the tumultuous years of the Protestant Reformation involved the use of the Swiss Reformer Heinrich Bullinger's *Decades* for the instruction of clerical candidates. Johns was doubtlessly aware of this circumstance when he related the following correspondence between Bullinger and Archbishop of Canterbury Edmund Grindal in regard to Canon Liddon's errors:

> Bishop Grindal, in a letter to H. Bullinger, dated London, August 27, 1556, writes: "We that are Bishops judged it best, after consultation on the subject, not to desert our churches for the sake of a few ceremonies, and they not unlawful in themselves, especially since the pure gospel remained in all its integrity and freedom, in which, even to this day (notwithstanding the attempts of many to the contrary), we agree most fully with your churches and with the confession [the Helvetic Confession of 1555] you have lately set forth."

The Helvetic Confession of 1555 represented a Swiss Reformed doctrinal statement that reflected the theology of both Zwingli and Bullinger regarding salvation and the sacraments. Johns' comments represented ammunition for his own defense of Zwingli and his Eucharistic views as the standard for the Protestant Episcopal Church. The comments of Archbishop Grindal, which Johns quotes without qualification, lend credence to the notion that Johns embraced Reformed theology generally, including

[11] Johns, *Address*, p.20.
[12] Ibid., 21.

the more controversial doctrines of predestination and election, as the historic and normative position of the Church of England and Episcopal traditions.

In fact, in his "defense" of Zwingli, Johns seems to be aware of the theological nuances regarding the differences of interpretation that he, Canon Liddon, and others affirm regarding a Reformed understanding of the Eucharist:

> In stigmatizing the views of Zwingle as "unscriptural errors," "rationalism," "identical with those contained in the formal documents of early Socinianism," there is an effort to render them odious by abusive terms, and so enlist prejudice in their condemnation. If it were becoming to retort in the same style, it would be easy to charge his assailant (Liddon) with materialism and Romish error, especially when we find him declaring his conviction, that in the Sacrament Christ communicates himself, and not only spiritually, but "in His glorified corporeity." With this avowed conviction, his antagonism to Zwingle can be understood without difficulty, and without detriment at least to the distinguished Reformer.[13]

Johns recognizes that Zwingli's Eucharistic views might be judged as "excessive" by the standards of Reformed theology. Yet Johns believes that, overall, Zwingli's theology of the sacrament of the Lord's Supper is harmonious with the historical standards of Episcopal theology:

> What if, in his recoil from the abominations of Romanism, Zwingle may for a moment seem to recede further than was necessary? When he takes his deliberately chosen and habitual stand, it is on the firm foundation of scriptural truth. What if, in the ardor of controversy, when exposing the fiction of inherent efficacy in the Sacramental elements, and the *opus operatum* claimed for the consecrated symbols, he may sometimes have used language so strong as to lead to misapprehension, as though he did not hold to a divine salutary power accompanying the right use of the Sacrament? Any doubt thus occasioned is removed by his clear, sound and decided utterances, when he treats expressly of the Sacraments—utterances, strikingly in accordance with the evangelical teaching of our own XXXIX Articles....The more the views of Zwingle, in relation to the Sacraments, are studied and understood, the clearer will be our perception of their harmony with the formularies of the Church of Englands—a perception not without an accompanying impression that those excellent standards experienced in their formation, a salutary influence from what some have allowed themselves to dispose of in flippant speech as "mere Zwinglianism."[14]

Johns proceeds to give several reasons as to why his views, in basic agreement with those of Zwingli, are also in harmony with important figures from the historically Reformed legacy of the Church of

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[13] Ibid., 21.
[14] Johns, *Address*, 22.

England. For instance, Johns appeals to the words of Bishop John Jewel from 1560, in which Jewel challenged anyone to produce evidence from the first six hundred years of Christian history in which an "old Catholic doctor, or father, or out of any old General Council" had taught "to believe that Christ's body is really and substantially in the Sacrament." Johns states that Jewel pledged to "give over and subscribe" to anyone proving this point, but Johns emphatically states that "this no one has yet been able to accomplish."[15] According to Johns, Jewel is representative of others in the sixteenth-century Church of England who emphasized a primarily symbolical understanding of the Eucharist:

> Though not at all "emblematical," [the phrase "this is my body"] is highly figurative. Bread, flesh and blood were used to denote spiritual nourishment, as our Lord himself interpreted His words when, to correct the gross and carnal conception of His hearers, He said: "It is the Spirit that quickeneth, the flesh profiteth nothing; the words that I speak unto you, they are Spirit, and they are life."[16]

Johns also refers to the Eucharistic theology of the sixteenth-century English Protestant martyr Nicholas Ridley as further evidence of the fidelity of Johns' sacramental views in relation to historic, Protestant Anglicanism:

> Bishop Ridley, who nobly sealed his testimony with his blood, declared in the presence of his Judge, "I being fully, of God's Word, persuaded thereto, confess Christ's natural body to be in the Sacrament, indeed by spirit and grace, because whosoever receiveth worthily that bread and wine, receiveth effectually Christ's body, and drinketh His blood; that is, he is made effectually partaker of His passion; and you make a grosser kind of being, inclosing a natural, a living, a moving body, under the shape or form of bread and wine." With this sainted martyr the presence of the body of Christ is in spirit and grace—the participation consisted in the reception of the benefits of His passion, in the exercise of faith, which is received worthily.[17]

On the one hand, Johns affirms a truly sacramental understanding of the Lord's Supper, the partaking of which involves a true and mystical encounter between the Christian and God:

> We often hear the phrase, "Sacramental grace." If this signifies anything more, and distinct from the fruits of the Spirit, as described in the sacred scriptures, what is it? Who can tell? In the Sacrament, those precious fruits are imparted by our Lord to the worthy communicant by the gracious operation of the Holy Ghost. His operation is inexplicable. It is so in rendering the word effectual. It is so in the help and blessing of prayer; and so it is in regard to the benefits received in the Lord's Supper. But though

[15] Ibid.
[6] Ibid., 25.
[17] Ibid., 30.

> in each case the manner of the Spirit's operation is inexplicable, it is not therefore visionary, for its reality is discerned by its effects, by those very fruits, which indicate the divine influence as certainly as the existence and action of the wind are manifested by its sound and pressure.[18]

In emphasizing the spiritually nourishing benefits of the sacrament of the Eucharist, Johns affirms the Reformed theological heritage of the Episcopal Book of Common Prayer and the Thirty-Nine Articles: "to use the language of our Book of Common Prayer, the worthy communicant may know and feel that he 'doth eat and drink of our Saviour Christ profitably to his soul's health.'" Johns holds that the Eucharist "is a family feast, for the nourishment of those who are the children of God by faith in Christ Jesus. It is not designed to be a converting, but a sealing ordinance. It is not intended as a means to *regenerate*, but to *strengthen* and *confirm* our faith."[19]

By attacking the contemporary Roman Catholic doctrine of transubstantiation and yet defending a sacramental view of the Lord's Supper, Johns reflected the view held by Calvin and the sixteenth-century Anglican reformers: namely, that the Protestant Reformation was first and foremost a movement intended to reform historic, "catholic" Christianity, as opposed to the radical, anti-historical reform efforts of groups such as the Anabaptist movement.

However, Johns also reflected the mainstream Reformed theological outlook in nineteenth-century America regarding the Eucharist when he affirmed that symbolism is the primary purpose of the outward elements of bread and wine: "the phrase ('this is my body') is part of a Sacrament, the language of which is always figurative, and in figurative language the word 'is,' means 'signifies' or 'symbolizes.'"[20] Johns' Princeton training more than likely inculcated his Eucharistic views, which he regarded as the theological position of historic, Reformation-era Anglicanism.

During the influence of the Oxford Movement in America, Johns' perspective, while contested and controversial, reflected the mainstream Eucharistic theology of nineteenth-century Calvinists such as the Presbyterian Hodge. Moreover, in nineteenth-century America, a Zwinglian understanding of the Eucharist had become the standard theological position of virtually all non-Lutheran Protestants. Yet the nineteenth-century Oxford Movement alone was not the only theological current that had offered a challenge to a basically Calvinistic understanding of the Eucharist as affirmed by members of the Church of England and American Episcopal churches. There was a sour legacy of the seventeenth-century English Civil War that resided in many subsequent Anglican and American Episcopal leaders. And their corresponding historical linkage of Puritanism, Calvinism, "regicide," and a general sense of disorder in English religion, drove High Church and latitudinarian Anglicans and American Episcopalians to downplay a Calvinist theological connection regarding the Eucharist for their own churches.

Hodge was not only the most influential Presbyterian theologian of the nineteenth century but also one of the most influential American theologians of the past two hundred years. Hodge spent

[18] Ibid., 31.
[19] Ibid., 32.
[20] Ibid.

his entire teaching career at Princeton Theological Seminary, which itself was an extremely influential training ground for clergy of a variety of Protestant denominations. However, Hodge's influence was not necessarily due to his originality as a thinker. Rather, he was the premier theologian and disseminator of the so-called Princeton Theology that was a religious force deeply impacting a variety of clergy and thinkers throughout several mainstream Protestant denominations in the nineteenth century.

Even in the present day, many conservative evangelical Protestants who are attracted to Reformed theology often consult Hodge's *Systematic Theology* and other writings in defense of traditional theological positions, especially those related to issues of biblical authority. Hodge's lifelong friendship with John Johns—their visits and correspondence over the years, and their earnest theological harmony in matters related to soteriology, with differences only related to church government—is a testament to the degree to which the Princeton phenomenon exerted wide influence across more than the Presbyterian denomination alone.

Princeton theology in the nineteenth century was synonymous with a traditional, scholastic, yet robust and surprisingly warm-hearted brand of Calvinistic theology that was both greatly admired and deeply scorned by theological friends and foes from Protestant denominations in nineteenth-century America. According to historian Mark Noll:

> As influential as the individual volumes penned by the Princetonians were, the impact of their learned quarterlies was even greater. The reviews emanating from Princeton contained the discursive expositions of Princeton positions, the carefully articulated attacks on rival theological positions, the thoughtful reflections on matters of church and state, and the general guidelines for reacting to culture that shaped the thinking of many Presbyterians and influenced the reflections even of those who came under attack. Chief among these periodicals was Charles Hodge's *Biblical Repertory and Princeton Review*, which was read with enthusiasm in Old School manses and seminaries throughout the country, with both delight and some exasperation in other Reformed communities.[21]

Furthermore, far from being a seminary devoted exclusively to the training of candidates for Presbyterian pastoral orders, Princeton saw many highly influential individuals pass through its halls of learning. Noll states:

> Many of the students who attended Princeton Seminary, moreover, played unusually important roles in the history of the church, and in broader spheres of American life... Those of this group who later made their mark included...the minister-authors William

[21] Mark Noll, ed., *The Princeton Theology, 1812-1921: Scripture, Science, and Theological Method from Archibald Alexander to Benjamin Breckinridge Warfield* (Grand Rapids, MI: Baker Book House, 1983), 22.

> B. Sprague, Albert Barnes, and Robert Baird; fifteen college presidents, among them John Maclean [Princeton] and Theodore Dwight Wolsey [Yale]; and several influential leaders of other denominations like Lutheran Samuel Schmucker and Episcopal bishop John Johns. An enthusiastic speaker at the seminary's centennial rejoiced in the fact that, "besides theological and college teachers, Princeton has contributed...five bishops to the Protestant Episcopal Church.[22]

More than any other of the Calvinist Episcopal leaders of the nineteenth century, Bishop Johns of Virginia was the most directly impacted by the Princeton Theology of his training. Johns diligently and gladly upheld this theological outlook, arguably more Presbyterian in orientation, in service to the nineteenth-century Protestant Episcopal Church in America.

[22] Ibid., 19-20.

STUDYING THE HISTORY OF MUSIC AND ART IN LIGHT OF UNION UNIVERSITY'S CORE VALUES

by Joshua Veltman

As befits a comprehensive liberal arts institution, Union University offers majors in both music and art. Sequences of music history and art history courses feature prominently in these majors. Furthermore, the core curriculum requires a course called The Arts in Western Civilization, a combined music- and art-appreciation course taught by professors from both departments. Typically, appreciation courses of this nature are understood to be history "lite," that is, one-semester survey courses that introduce liberal arts students to the fields.

Each academic year, I teach the music history sequence and sections of The Arts in Western Civilization. The insights offered in this essay stem from my experiences and reflections related to these specific courses. I will leave it to the art history specialists to augment or amend these insights as necessary to better represent their particular expertise.

While I will use the four core values specific to Union to construct a frame around these academic subjects, the emerging picture should be broadly applicable to the project of integrating faith and learning in the arts wherever it is undertaken. If successful, this discussion may even serve as a Christian manifesto for the academic study of the arts.

Excellence-Driven

Certain exhortations of Paul to members of his churches provide a biblical underpinning for any worthwhile pursuit, including the pursuit of knowledge in a given field. He tells the brothers and sisters at Philippi that "whatever is true, whatever is noble, whatever is right, whatever is pure, whatever is lovely,

whatever is admirable—if anything is excellent or praiseworthy—think about such things" (Philippians 4:8).[1] The cultural legacy of humanity is replete with examples of technically excellent works, works that speak truth and righteousness, and works that are lovely and admirable. Sustained and careful engagement with such works will mold our minds and spirits in such a way as to bring glory to God and to advance the Kingdom.

Can the study of musical and artistic works of the past really bring glory to God? Certainly! "So whether you eat or drink or whatever you do, do it all for the glory of God" (1 Corinthians 10:31). Paul presupposes that anything we do, as long it does not violate God's will, can be part of a larger pattern of faithful living. If even workaday activities like mealtimes and cleaning up and taking care of the myriad little tasks that come our way can glorify our Maker, then surely the intentional exploration of the best art and music humanity has to offer can do so as well. Striving for excellence in and of itself magnifies the Lord, provided the heart is inclined in the right direction. "Whatever you do, work at it with all your heart, as working for the Lord, not for human masters…" (Colossians 3:23). Be the best butcher, baker, or candlestick maker you can be. Or, if the Lord has called you to be a student of the arts by giving you the means and desire to do so, be the best student of the arts you can be!

Christian institutions of higher learning such as Union University are ideal places to become a student of the arts. University classrooms are, of course, centered around the acquisition of knowledge. While social and spiritual goals can and should be pursued as well, those types of goals can be met at other institutions such as churches. Thus, the pursuit of knowledge remains the foundational activity of a university. Pursuing knowledge purely for personal gain, however, puts the student at risk of vanity. It must be put to the service of some higher end. As Bernard of Clairvaux wrote:

> For there are those who wish to learn merely in order that they may know, and such curiosity is blamable. There are others who wish to learn for no other reason than that they may be looked upon as learned, which is a ridiculous vanity. . . And others, again, desire to learn only that they may make merchandise of their knowledge, for example, in order to gain money or honours; and such trafficking is ignoble. But there are those who desire to learn that they may edify others; that is charity.[2]

Knowledge can start a student down the path to charity or love. There are certain crucial steps along the way. To begin with, knowledge is a necessary prerequisite to understanding. To illuminate this point with my students, I like to use a sports analogy. For some reason I cannot remember the rules of rugby, even though they have been explained more than once to me. My knowledge of rugby is simply inadequate; I do not have the necessary facts at my command. Therefore, when witnessing a rugby match on television, I do not understand what I am seeing. To me, it looks like a tangle of aggressive men jostling each other around on the field; their attention is focused on an oblong ball and every so often

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[1] All Scripture passages are taken from the New International Version.
[2] Saint Bernard, Abbot of *Clairvaux, Cantica Canticorum: Eighty-six Sermons on the Song of Solomon,* trans. and ed. by Samuel J. Eales (London: Elliot Stock, 1895), 235-6.

one of them tosses it to another or perhaps drop-kicks it down the field. That is all I see. I do not know enough to really understand what is going on, so rugby holds little interest for me. I do not appreciate it. I am not much of a sports fan, admittedly, but I do enjoy watching basketball on occasion. I am reasonably well acquainted with the rules and can follow the action on the court. Consequently, I can appreciate a good game of basketball and don't mind watching it from start to finish. A little knowledge goes a long way. Knowledge leads to understanding, and understanding leads to appreciation.

Permit me to continue with the sports analogy for a moment longer. As any sports enthusiast knows, the commentators play a crucial role in helping the spectators appreciate the game. Not only do they explicate the rules when necessary, but they also add layers of context and history. They tell us what's been happening in a particular player's career and clue us in to stories of rivalries among players, coaches, and teams. They help us grasp the significance and specialness of certain moments in the game that would otherwise pass by unnoticed, such as a player beating the all-time three-point shot record.

Just as knowledge of rules, context, and history helps us understand and appreciate sports, so too can it heighten understanding and appreciation in the arts. Concerts and galleries do not feature play-by-play commentary, though program notes and wall cards do what they can to inform audiences and viewers. Instead, we must rely mostly on our own previous knowledge and experience. For example, Samuel Barber's *Adagio for Strings* is a much-loved and oft-played outpouring of beauty and sadness that stands fairly well on its own without additional information. However, a little extra information can heighten our appreciation for the piece significantly. Few people know that it is structured as a fugue. The fugue is a highly developed, difficult-to-master form with strict rules of composition. It features one main melodic subject that is combined and recombined with itself at different pitch registers, sometimes even at different speeds and temporal displacements. The fugue form lends the *Adagio* a satisfying logical unity. Yet, the piece is no mere intellectual exercise; it is prized for its uncanny ability to pry open the chambers of the heart and unleash the emotions trapped within. The piece succeeds on an emotional level, not in spite of its logical structure but at least partly because of its logical structure. The structure creates surface variety as well as a certain predictability that lends a sense of slow, inexorable forward movement. Thus, in addition to the anguish emanating from the strings, there is also a sense of resignation, acceptance, and peace. Barber's *Adagio* serves as a wonderful example of the truth that the best music combines both emotion and intellect. They are not enemies or polar opposites but rather reinforce one another.

Barber's *Adagio for Strings* was composed long before the occasion of President Kennedy's assassination, but it was selected to be broadcast over television at the announcement of his death while millions looked on in shock and grief. Through this and other high-profile hearings, the work has come to be regarded as a quintessentially American song of mourning and one of America's great contributions the world of music at large. I invite you to listen again to Barber's *Adagio* with the fresh ears and renewed appreciation that come from knowing just a few more facts about its structure and its performance history.

Earlier, I alluded to the comprehensive education of our students. Comprehensive educations at liberal arts institutions are often couched in terms of creating "well-rounded individuals" and "lifelong learners." Wide-ranging knowledge and healthy habits of the mind have the potential to truly liberate

individuals—hence the term "liberal" in "liberal arts." Our contemporary society tends to think of liberty as being free from external dictates, but liberty is equally a matter of being free for something. For example, nobody has passed a law saying that I may not run a mile in under, say, nine minutes; nevertheless I am not free to do so. I simply don't have the capacity at present to accomplish this. If, however, I were to discipline myself through diet and training over a sustained period of time, I might someday be able to accomplish that feat. Similarly, the training of the mind through a liberal arts education will free individuals to accomplish many things they would otherwise be incapable of, such as successfully switching to a different job for which they were not specifically trained, or learning a new job that doesn't even exist yet.

Returning to basketball for a moment, we realize that the players, to be at their best, must not only engage in drills and scrimmages, but must also engage in endurance training and weight training. The basketball players don't compete to see who can lift the most, yet the muscle strength gained from lifting weights will have tangible benefits on the court, including the ability to jump higher and start faster. I like to think of liberal arts studies as weight training for the mind. Some who lift weights will compete to see who can lift the most, but many will not. In the same way, some who study music or art will compete in the marketplace for jobs in those fields, but many will not. The study of music and art gives the mind certain capacities that generalize to other endeavors. Among other things, study of these subjects increase one's capacity for aural and visual processing—capacities which are absolutely necessary for navigating a media-saturated society. Furthermore, they enhance critical thinking skills by training students to see how truth claims can be made subtly or indirectly through various art forms and media forms and to be aware of how cultural messages and values can be embedded in the same.

At Union, we also emphasize the value of making connections across the disciplines. It is a somewhat necessary evil in academia to carve up the life of the mind into specific disciplines, but it is not necessary or desirable to keep the disciplines in silos, disconnected from and not interacting with each other. We may have our distinct college subjects and study them in isolation, but real life doesn't follow such neat boundaries. Life comes at us in subtle gradations and glorious variety. I like to think of a well-rounded education as a series of disciplinary points around a circle as well as a collection of threads cast across the circle, connecting one discipline to another. This model will start to look something like a Native American dreamcatcher as more and more connections are made across the disciplines. A common human experience will demonstrate why these connections are so critical. Have you ever noticed that when you learn a new word, it suddenly seems to pop up here and there with much greater frequency than before? In fact, it's not that the word has suddenly become more frequent—its prevalence remains roughly the same—it's that you notice and remember instances of the word because now you have a framework for apprehending it. Interdisciplinary connections create a framework for catching on to what's happening around us. With just a few strings on the dreamcatcher, we won't catch much, but as we add connections, our comprehension of the world will increase exponentially.

A quick example can demonstrate this phenomenon. Long-suffering art appreciation students must pore over the strange terms of ancient Greek architecture, terms like stylobate and metope. "What

possible use can this knowledge have?" they may think to themselves. Yet, a familiarity with the visual vocabulary of ancient Greek architecture makes a person suddenly more attuned to the use of Greek elements in buildings throughout history, right up to the present day. Is it mere reflexive tradition or lack of imagination that compels architects to trot out the columns and pediments yet again when designing government and academic buildings, banks, churches, and well-heeled domiciles? No, it goes far beyond that. Certain institutions wish to communicate a sense of stability, power, longevity, rationality, principle, and wealth. Thus we see the intersection of architecture and politics when governments co-opt Greek temple designs. In America, it affects all the branches: witness the architecture of the Capitol Building, the White House, and the Supreme Court. We see the intersection of architecture and finance when colonnaded banks recall the time the Parthenon served not only as a temple to Athena but also as a treasury for the Delian League.[3] Many Christian churches today still echo pagan Greek temples. These bedfellows seem a little less strange when one recalls that many ancient structures were repurposed as Christian churches. The Parthenon itself served as an Orthodox church for a time, and the Roman Pantheon still serves as a Catholic one (Santa Maria della Rotonda). In the new millennium, Union's own campus construction attests to the staying power of Greek architectural elements. Every classroom building erected since 2000 has façades with structurally unnecessary but visually communicative columns and pediments. Union University's own logo contains a set of columns arranged into a pair of U's and capped with the iconic shallow isosceles triangle of the Greek pediment. All this rests on an open Bible. The symbolism is clear: the logo is a visual representation of our motto "Religio et Eruditio" — religion and erudition, or the integration of faith and learning. The overall lesson of the Greek architecture example is this: get a few facts under your belt and consider how they relate to facts in other disciplines, and a rich interpretive framework for "catching" or making sense of the world will start to appear before your eyes.

Future-Directed

We have already discussed how a liberal arts education prepares students for the future by giving them flexibility and adaptability through a general-purpose curriculum. At the same time, a place like Union University ought not to neglect specific professional training. Professional musicologists and art historians are a rare breed, and not many of our students will go on to graduate school and a career in academia. Still, knowledge of music history and art history will make them better at whatever career in the fields of art or music they do choose.[4]

Knowledge of the history of one's field is simply an expectation in the professional world, and music is no exception. Music teachers in the schools must be prepared to answer the questions of curious students, or at least know where to look to find answers. Such questions will likely run the gamut from

[3] The latter instance may also serve as a warning against too-cozy alliances between wealth and civil religion—the Athenians ended up raiding that treasury to augment their own Acropolis. This set in motion the Peloponnesian War, which led ultimately to Athens' defeat and humiliation.

[4] Since I teach upper-level music history classes for majors but my art teaching is at the 200-level for mostly non-majors, I will focus my comments in this section on music history.

the trivial to the profound:

- "Is it true that J. S. Bach had two wives and 20 children?"[5]
- "How accurate is the movie *Amadeus*? Did Mozart really get worked to death by a jealous rival?"
- "In the movie *Valkyrie*, why did Hitler say that you can't understand the Nazi movement if you don't understand Wagner? Why did Hitler love Wagner's operas so much?"

A grounding in music history will give music teachers the means for answering such questions. Furthermore, having been exposed to the best music of the past, they will be better prepared to foster a deep love for music in the next generation.

Some of our music majors will go on to careers in music performance or may continue to make music on the side in a semi-professional or community setting. Studying music history enables one to offer historically-informed performances that are truer in sound to the original. Instruments have changed over time, and composers wrote with specific instrumental sounds in mind. For example, early pianos had a much smaller sound, much less sustain, and an edgier timbre compared to the grands of today. Under ideal circumstances, a musician could play repertoire on an instrument similar in construction and sound to the one the composer had in mind, but this is a rare privilege afforded to few. Not all is lost, however. The savvy pianist on a modern instrument can play 18th-century repertoire with a lighter touch, a more detached manner, and minimal if any sustain pedal. Violinists face similar challenges in approximating the sound of Baroque violins, which had gut strings and shorter bows. Even singers, whose vocal anatomy has changed little over the centuries, must remain sensitive to questions of vocal production, timbre, and vibrato as they sing repertoire from different eras. Monteverdi and Mahler are as far apart as Sinatra and screamo.[6]

Knowledge of the personal, cultural, and historical context surrounding the creation and first performance of musical works will help musicians give more sensitive and engaging performances. Mahler's *Kindertotenlieder* (*Songs on the Death of Children*) become all the more poignant when we learn that the poetry was written by Rückert in response to the loss of two of his children to scarlet fever and that Mahler was deeply affected by the death of several siblings during his own childhood. On a happier note, any of the more than 300 Lieder written by Robert Schumann in 1840 (that's nearly one a day!) should be interpreted in light of the young man's euphoria at finally marrying his sweetheart Clara and triumphing over the obstruction of her disapproving father.

The early 20th-century nationalist composer Béla Bartók dedicated his life and art to promoting his native Hungarian culture in the face of external political and cultural pressures. This context helps us understand the significance of the second movement of Bartók's *Concerto for Orchestra*. A gently flowing, patriotic theme gets interrupted by a grotesque parody of a march that represents an invading army. Therefore the musicians must perform the patriotic theme with all the love and sensitivity they can muster, while the march theme must be presented with all possible harshness and lack of finesse.

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[5] Answer: yes and no. He had two wives but not at the same time. His first wife died and he remarried. He did father 20 children, but several of them did not survive infancy.
[6] No value judgments of any of the musicians mentioned are implied by this comparison.

These few examples should demonstrate that performers, to do their job well, must know something of the piece's historical background. This knowledge will help them appreciate the meaning and significance of the work, and the performance will be better for it. Audience members can sense when the players or singers are emotionally invested, and the quality of their own experience will rise accordingly.

Church musicians, especially worship leaders, are wise to attend to the history of music as well. Worship wars might seem like an exclusively contemporary phenomenon, but in fact they are nearly as old as Christendom itself. There is a perennial tension between professionalism and participation. Naturally, we want to give our utmost to God through worship music, but a narrow focus on a few of the most talented musicians can leave the rest of the congregation to be passive observers. Conversely, neglecting to invest time and money in musicians can leave the worship music haphazard and lacking. Wise worship leaders will negotiate the tension between these two poles and plan a careful path forward. I am not here to prescribe a foolproof formula that works in all situations; each Christian community must find its own solution. It must avoid both blind adherence to tradition on the one hand and an unthinking embrace of novelty on the other. Knowledge of how Christian communities in the past have navigated this tension (or failed to do so) can be instructive for worship leaders. It can prevent them from having to reinvent the wheel, and it can prevent them from making the same mistakes of the past.

Musicians of today, whether they be worship leaders or not, are enormously privileged to have access to a musical legacy that spans thousands of years. Scholarly works, libraries, and digital media put all this at their fingertips. Those who take advantage of these resources are in the best position to discern the quality of newly created music. This will allow them to create an atmosphere of excellence in whatever area of the musical world they happen to be working in.

The pursuit of excellence in music has distinct theological implications. The biblical metanarrative of Creation-Fall-Redemption provides a helpful framework for musicians as they think through these implications. I will defer discussion of Creation to a later section. The reality of the Fall means that all areas of life, including music, are tainted by sin. Music can be, and often is, twisted toward perverse ends. A sensitivity to the fallen nature of humanity and its cultural products is a prerequisite to working toward redemption. A knowledge of music history is necessary for understanding the present state of music, with all its glories and flaws, as well as its likely future trajectory. Such understanding is essential for any redemptive work. While Christ is the ultimate Redeemer of our souls and of all created things, followers of Christ are called to work at redeeming culture in the present day. We will never fully succeed, for the ultimate victory is Christ's alone, but we may still do some good here and now by redirecting music away from twisted ends and toward its proper ends of glorifying God.

Christ-Centered

Both scripture and sound Christian doctrine point to the centrality of Christ in the created order. When thinking of Creation, the mind naturally turns toward God the Father, but the Doctrine of the Trinity teaches that God the Father and Jesus the Son are one and the same. Therefore it is entirely appropriate to think about Creation under the rubric "Christ-centered." As the Gospel of John states at

its outset: "In the beginning was the Word, and the Word was with God, and the Word was God. He was with God in the beginning. Through him all things were made; without him nothing was made that has been made" (John 1:1-3). "The Word," of course, refers to Christ himself. The Apostle Paul picks up the same theme: "For in him all things were created. All things have been created through him and for him" (Colossians 1:16). All discussion of Creator and Creation and of humanity's role in it can and must be understood in light of the centrality of Christ in all things.

A central tenet of the Christian understanding of humanity is that we are all made in God's image. This means that we share in God's attributes, but to a limited extent. God is love; therefore humans can love one another, albeit imperfectly. God is omniscient (all-knowing); therefore humans, have the capacity to know some things and to discern truth. The list of God's attributes and humanity's imaging of them could go on, but I would like to turn our focus to one pair in particular: divine and human creativity.

God created the universe *ex nihilo*, out of nothing. As imagers of God, people have the capacity to create things as well, though not out of nothing. We must take already-created stuff and arrange it into something else. The word "compose," broken down to its etymological roots, means "to put together," and things that are to be put together must already exist. Various definitions of art imply something similar. My own working definition of art is that it's the intentional arrangement of material for some purpose beyond or in addition to the merely utilitarian. A clay vessel may be designed with only its water-carrying function in mind; this is essentially an engineering problem. However, as soon as the maker alters the form to please the eye or adds decoration for visual effect, the clay vessel has entered the realm of art. If one accepts this definition of art, it would then follow that music is a type of art that uses sound as its material.

Human creativity mirrors, or images, divine creativity. God delights when we follow in his footsteps and arrange material into new configurations that have never existed before. God put something of himself in all creation,[7] but saved the clearest image of himself for humanity. Just as God made images of himself through humans, so humans make images of themselves (and many other things) through art. Studying art, then, gets us in touch with our humanity.

God's love, omniscience, and creativity have already been mentioned. Another divine attribute that humans can image through art and music is diversity. God is plural; God is Three in One. God's created world and created beings reflect this diversity. Astronomers tell us about the mind-boggling array of heavenly bodies. Biologists stand in awe of the diversity of species populating the globe. Our own fingerprints, voiceprints, and DNA sequences mark each person who ever lived as unique. Clearly, then, God delights in diversity. To be faithful imagers of God, we must strive to do the same. Studying the history of art and music brings us into contact with important sources of diversity. The thousands of years of human production that lie under the purview of these disciplines exposes students to chronological diversity. This is a necessary antidote to chronological snobbery, which assumes that the latest is the best.

Music and art history also expose students to cultural diversity. Even classes that focus only on the Western canon will deal with many different European cultures and their colonial offshoots. The

[7] "For since the creation of the world God's invisible qualities—his eternal power and divine nature—have been clearly seen, being understood from what has been made, so that people are without excuse" (Romans 1:20).

intercultural competence thus gained is a necessary antidote to ethnocentrism and is crucial for people of faith who seek to witness in a global community.

If we can find a theological precedence for making art and music, can we find the same for receiving and appreciating them? Indeed we can. "God saw all that he had made, and it was very good" (Genesis 1:31). After six days of creative labor, God ceased such activity and took time to survey and contemplate the creation. God saw that it was very good. Studies in music and art appreciation imitate God in this respect.

There is also a practical side to "appreciation." In fact, it is an integral part of the creative process. Artists and composers usually wish to share their work with the world, and they create with some sort of assumed audience in mind. Without the prospect of an audience, a major part of the motivation for creating is gone. Without audiences, art and music as shared cultural activities would be impossible. A knowledgeable viewer or audience member—one who got that way through effort and careful study—will be able to "go along with" the creators as they explore new avenues. Knowledgeable appreciators can make informed aesthetic judgments that can in turn guide the creators. Their understanding of what is special and noteworthy in a work serves as a source of encouragement for the creators. Music and art appreciation, far from being a secondary activity, actually closes the circle of the creative process.

People-Focused

Theologians speak about the "Cultural Mandate" when they discuss humanity's charge to "have dominion over" the world. This dominion takes the form not of subjugating and exploiting the world, but of nurturing and stewarding it. Dominion involves making something of the world so as to bring out its inherent potential. It also involves careful study of the world in order to know how best to steward it.

The working out of the Cultural Mandate is easily discernible in fields of science such as astronomy and biology. But what of the humanities? Don't they fall outside the Cultural Mandate since they study not what God has made, but what people have made? Not at all! Humans, as the most intellectually developed creatures on earth and the very image-bearers of God, stand as the Crown of Creation. Studying the humanities tells us a great deal about this Crown, this pinnacle of Creation.

Visual art and music are a prominent part of every culture. From hunter-gatherers to agriculturalists to industrialists, every society ever known has made some form of visual art and music. Conversely, animals do not engage in these activities. Certainly there are some art-like phenomena in the animal kingdom such as the bowerbird's mate-attracting assemblage of objects, and certainly there are some music-like phenomena such as bird and whale song. However, if one accepts the definitions of art and music offered above, then these phenomena do not meet the criterion of intentionality. They are the product of instinct rather than will, and thus, in my view, do not qualify as art or music.[8] If art and music are a prominent part of every culture, and animals do not make them, then it stands to reason that art and music are keys to understanding what it means to be human.

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[8] Even if one allows that instinctual actions qualify as art or music, it is undeniable that humanity's propensity to create *far* exceeds that of the animals kingdom's.

One final consideration deserves attention. Should we study art and music made by non-Christians? Given the crucial role that art and music play in helping us bear God's image and fulfill the Cultural Mandate, shouldn't we make the most of our time and energy by restricting our studies to only those works that specifically glorify God? The answers to these questions are yes and no, respectively. To understand why, we must turn to theology once again and distinguish between two kinds of grace. Churchgoers are familiar with saving grace, the amazing grace by which Christ's death and resurrection reconcile us to himself. In addition to this kind of grace that only applies to the saved, there is common grace that applies to all. God causes the sun to shine and the rain to fall on believers and unbelievers alike. Similarly, God bestows certain talents and gifts on everyone. Just as God is the source of all truth, he is the ultimate source of all goodness and beauty. Even works of art and music that do not explicitly magnify the Lord still redound to his glory, provided they do not promote falsehood or evil. Christians do not have a corner on beauty and truth, and there is a great deal to be learned by studying works outside the Christian orbit.

To conclude, I wish to return to and expand upon an earlier theme, the theme of true appreciation. Knowledge leads to understanding, and understanding leads to appreciation. Moving through the world with appreciative eyes and ears will contribute to a rich and enjoyable life. It will open our hearts and minds to God's immeasurable blessings. *The Westminster Shorter Catechism* speaks to this theme in its very first question and answer: "What is the chief end of man?" (Or, what is the grand purpose toward which our lives are ordered? Even more simply, what is the meaning of life?) The answer is simple yet profound: "To glorify God and enjoy him forever." A true appreciation for all the goodness in the world around us, reflected in the realms of art and music, leads to a sense of wonder and awe that is itself a form of worship. As Chuck Swindoll so aptly professes: "Wonder is involuntary praise. . . The boggled mind leads to a bended knee."[9]

This is why I love to teach about the history of music and art. This is why students should take the opportunity to learn about these subjects, both while at Union University and throughout the rest of their lives.

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BIOGRAPHIES

HENRY ALLEN was born and raised in Tennessee 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 Civilization core survey courses, in addition to having years of classroom experience with standard U. S. History surveys. He is married to Haelim, an art faculty at Union University. They have a son named Matthew. Allen is an elder in his church, Concordia Lutheran Church, in Jackson, TN.

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STEVE HALLA is a printmaker and assistant professor of art at Union University in Jackson, Tennessee. He received a Th.M. in historical theology from Dallas Theological Seminary and a Ph.D. in Aesthetic Studies from the University of Texas. He learned the art of woodblock printmaking at the Carving ArtsCentre in Plano, Texas, under the tutelage of artist Carl Bindhammer.

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MELISSA MOORE is a graduate of Wake Forest University (B.A. in English) and the University of Kentucky (M.S. in Library Science). She began her tenure at Union University in August of 1992. She currently serves as Professor of Library Services in the capacity of Public Services Librarian and Research Coach, where she teaches students research skills. Moore has also taught graduate courses in school library administration, reference and instruction, and young adult literature. She is an active reviewer for *Booklist* and has published several articles in her discipline. Her own research interests include *Harry Potter*, *Lord of the Rings*, and most recently Arthurian legend.

MELINDA ECKLEY POSEY is an assistant professor of art at Union University in Jackson, Tennessee. She received her Masters in Fine Arts from Memphis College of Art in 2008. Posey's photography examines the mythos of the "southern gothic" in culture. Her photography has been featured on national and local stages.

GAVIN RICHARDSON received his B.A. in English and Classics from Vanderbilt University and earned his M.A. and Ph.D. at the University of Illinois. At Union he teaches courses in classical and medieval literature, in addition to world literature and composition sections. He has scholarly work forthcoming on medieval Lollard antipapal polemic, and his current research explores male revenge fantasy in medieval narrative. Richardson has twice won the Newell Innovative Teaching Award, and in 2012 he was named Union University Faculty of the Year.

JOSHUA VELTMAN received a B.A. in Music from Calvin College and an M.A. and Ph.D. in Musicology from Ohio State University. He arrived at Union University in 2004 and has been teaching mainly in the areas of music history and literature, art appreciation, music technology, and handbells. From 2013 to 2015, Dr. Veltman served as co-chair of the Faculty Community for Significant Learning, and he frequently presents at faculty workshops on teaching practice. His research interests include sacred music of the Renaissance and music cognition. He is active in the Jackson area as a clarinetist and handbell player, and serves as the director of the community-based Jackson Symphonic Winds.


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