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Editor's Introduction

One of the great benefits of quality scholarship is the way that it explores, either directly or indirectly, the bottomless depths of the human spirit. Rigorous thinking about intrinsically interesting topics can provide an incomparable window into the souls of creatures made in the image of God. This issue of *Carson-Newman Studies* grants us many such windows.

This year's more streamlined edition of the journal explores a number of issues central to the human experience—to the experience of becoming fully human: the call to serve God by serving others; the mysteries of teaching and learning; death and dying; music and poetry. Two articles (Mallard and Beaty) explicitly discuss the role of the Christian Liberal Arts college in nurturing the spirits of young persons and celebrate the unique and crucial contribution that colleges like ours make in those lives. Another (Herring) tells the lively story of the early years of Carson-Newman's work in that effort. Two more pieces (Borchert and Raushenbush) present the reader with engaging challenges to take the message of Jesus with radical seriousness, against the winds of the prevailing culture. We are pleased also to include the work of one of our colleagues (Underwood) whose professional work is largely in the creative writing field. The detailed exploration of creation themes in the matchless music of Gustav Mahler (Forrester) provides a window into his intensely creative spirit. Another window into the depths of the human psyche is offered by a nurse's advice for the workplace in handling the death of a coworker (Lynn).

Professor Ann Jones's reflections on her love of teaching kick off this year's edition in grand style, with a thoughtful witness to a career spent caring enough to push her students to fulfill their potential.

The editors thank all the authors who submitted articles for the journal this year. We'd also like to thank the new editorial advisory committee for their support and suggestions. And a special thanks to senior English major David Austin for his outstanding editorial assistance.

The community of scholar/learners that makes up the heart of Carson-Newman College is as vibrant as ever. May that passion for serving, learning, teaching, and caring flow from these pages to water the dry places where it lands.

– Brian Austin, Editor

[Editors' Note: Each year Carson-Newman College awards the Distinguished Faculty Award to a faculty member nominated by his or her peers. Distinguished Faculty members are exemplary teachers and engaged scholars and committed to Carson-Newman and to Christ. It is a high honor that includes delivering an address to the campus community at the annual fall faculty workshop. Carson-Newman Studies has traditionally included this faculty address as the first article in the journal. This year Distinguished Faculty Member Professor Ann Jones's address was a unique blend of teaching theory and praxis, which included performances by some of her students. Professor Jones is a Carson-Newman alumnus and has taught at her alma mater for 44 years. Her words show commitment to excellence and dedication to students, a distinguishing characteristic of Carson-Newman Faculty.]

My Love for Teaching

[Distinguished Faculty Address, August 15, 2008]

Ann Jones

Greetings to our new president Dr. O' Brien, his wife Kay, administrators, trustees, faculty, retired faculty, staff, and invited guests. As I stated in April at the Faculty Honors Banquet, I am very honored and deeply humbled to have received this prestigious "Distinguished Faculty Award."

One of my colleagues, Dr. Jerry Wood, professor of English, reminded me that after 20 minutes of excitement, it dawns on you that you spend the summer writing an address for the opening Fall Faculty Workshop luncheon. He was right. I did spend the first part of the summer beginning my thoughts as I was trying to relax from the hectic spring semester. I worked in my yard and toiled on projects at my farm in Virginia. Finally, I decided I had better put my thoughts on paper or I would forget these important ideas.

This address is titled "My Love for Teaching" because I am passionate about teaching and always knew I wanted to teach on the college level. I especially desired to teach private voice and the subjects related to the singing voice.

I knew very early in my undergraduate studies here at Carson-Newman that I wished to further my education into graduate school and then teach on the college level. I did not ever believe I would end up at one of the most prestigious music schools in the country, Indiana University, Bloomington, Indiana for my graduate degree and further

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work toward my doctorate. Of course, I had to work 40 hours a week while going to school full time to make it happen. But, I did make it happen and secured my first teaching job at Mississippi College. After one year, I was hired at my alma mater.

I am passionate about teaching voice in this wonderful field of music. The most rewarding aspect of my education is the opportunity to teach young students how to sing correctly and progress forward from the first day they enter my studio. Every vocal student that walks into my studio is different in educational background, musically, vocally and they come from various musical experiences.

The teaching of voice is very fulfilling: a continuing life of song for me through my students. My students teach me as I teach them. Voice teachers not only work on the technical aspects of the singing voice, we help students understand what the song is about and how to bring that song to an acceptable level of performance vocally, musically, and interpretively. If a singer does not understand the background and meaning of a song or operatic aria, how can the listener fully enjoy the performance? The listener will know if the singer understands the meaning of the song he/she is performing no matter what language it is in.

Individual students are different from one lesson to another. There are many variables to consider with each lesson. For example, time spent and practice skill, as well as the health and emotions of students affect the lesson. As their instructor I have to be ready for these variables and help them to work through their difficulties. When they walk into my studio on a given voice lesson day, their body language tells me a great deal about whether they are mentally prepared to sing. They do not have to say anything; their body language reveals if they are having a good day or a troubled day. They may have flunked your test the hour before so I have to do some rehabilitating psychologically and work on building up the self-esteem before we warm-up the voice to sing. We warm up the voice through what we call “vocalization” before hearing the literature for the day, much the same as we develop skills and warm up the body to play tennis or another sport.

Voice teachers teach psychologically, physically, or scientifically and use what is necessary at the time to help the student be free physically and emotionally for singing. As voice teachers, we only spend 30 minutes or an hour each week with a student. How the student progresses vocally during the week depends upon what they take from the studio and practice two or three hours a day as required by the credit hours taken for the semester.

My general objectives for the teaching of voice are that each student improves his/her vocal production and technique; each student is to learn the appropriate vocal production and technique to aid his/her vocal development and to appreciate the development of the solo song since 1600 by studying repertoire representative of many cultures; each student must sing these songs with good diction, stylistic interpretation, good vocal production, and musical accuracy; each must develop his/her musicianship; and each is encouraged finally to instill a spirit of joy and to sing for the glory of God.

There is no better way to show you my love for teaching voice than through my students. I have chosen students from the sophomore, junior, senior and graduate level to perform for you. I have taken each one of these students and nurtured them to the best of my ability with the God given talent they already possess. Each one of them will tell you that I have done a little “fussing” and “lecturing” along the way through my instruction to get them to work harder. But I have done it all in love for them, caring about them as persons, vocally and musically. I want them to be the best they can be vocally to get them ready to perform for any future endeavor and ready for life’s musical experiences. It is exciting to hear and watch them perform in repertoire class and in weekly recitals before their peers and other faculty. These venues help them to progress gradually toward preparing for a junior or senior recital, competitions and graduate school auditions.

I hope I have instilled into my students “Truth, Beauty, and Goodness” to take with them wherever they go. I want you to have the opportunity to hear some of my selected students perform. I am very proud of them and what they have accomplished in their vocal development. I hope they will pursue graduate school upon leaving Carson-Newman and/or be the best church musician and music teacher in their chosen field. Thank you for letting me share my love for teaching young people at this great institution.

PROGRAM

AUGUST 15, 2008

The Green Dog.....Herbert Kingsley
Allison Hill, Soprano (1858-1937)

Allison Hill is a sophomore vocal Music Education major from Huntsville, AL. She is in the Carson-Newman Honors program as well as the A Cappella Choir and is a Best Buddies mentor. Allison is a member of Delta Omicron International Music Fraternity.

Herbert Kingsley was an American composer and primarily known for composing art songs. His most noted song was the “Green Dog” for a soprano.

**When I Think Upon the Maidens.....Michael Head
Benjamin Miller, Baritone (1900-1976)**

Ben Miller is a junior vocal Music Education major and planning to change to Vocal Performance at the end of the fall semester. He is originally from Newport News, VA where he has performed in statewide competitions and community theatre productions. Ben is in the A Cappella choir and accompanist for the fall production *Secret Garden*. He has been a semi-finalist in the National Association of Teachers of Singing Regional Student Auditions.

Michael Head was an English singer, pianist and composer. He was a prolific composer of song and performed as a singer and pianist. He performed some of his songs at Maryville College in the early 1970’s. He was gifted in composing humorous songs.

**O soave fanciulla (Duet) Giacomo Puccini
from *La Boheme* (1858-1924)
Kathryn Angle, Soprano – Nathan Martin, Tenor**

Kathryn (Kat) Angle is a senior vocal Music Education major from Boonsboro, MD. She has appeared in musicals and All State prior to college. While at Carson-Newman she has been a semi-finalist in the National Association Teachers of Singing Regional Student Auditions each year. She has been to Austria (May Term 2007) and studied at the Vienna Opera house. She is a member of A Cappella Choir and a member of Delta Omicron International Music Fraternity.

Nathan Martin is a senior vocal Music Education major from Morristown, TN. He has performed in the *The King and I*, *Wizard of Oz*, *Oklahoma*, *Guys and Dolls*, and *Hello Dolly!* He is presently performing as *Archibald Craven* in the fall production of *Secret Garden*. Nathan is a former member of A Cappella Choir and a member of Delta Omicron International Music Fraternity. He has also been a finalist and semi-finalist in the National Association Teachers of Singing Regional Student Auditions since his freshmen year. He also attended Vienna May Term in 2007.

This duet is sung by Mimi and Rudolph in Act I of the opera *La Boheme*. Mimi was a charming girl of 22 who was slight and graceful. She was a frail beauty but allured Rudolph, who was a poet and dreamer. In this beautiful duet they express their love for one another.

Alleluia.....W.A. Mozart
from *Exultate Jubilate* (1756-1791)
Merideth George, Soprano

Merideth (Meri) George graduated from Carson-Newman with a BM degree in Music Education this past May. She is from Asheville, NC where she attended Asheville Christian Academy. While in high school she performed in lead roles of the musical productions, played volleyball, soccer and was a leader in student government and the National Honor Society. While at Carson-Newman she was a member of the Honors Program and completed a senior honors project entitled *Opera in American: A Case Analysis of the Knoxville Opera Company*. She also participated in Alpha Chi, A Cappella Choir, varsity volleyball and various master classes at Carson-Newman and during study abroad in Austria. She has been a semi-finalist each year in NATS; ORPHEUS vocal competition and a finalist in the La Grange Orchestra Competition. Meredith has received full tuition, lesson fees and stipend to major in Vocal Performance at Converse College in South Carolina for the fall semester.

W. A. Mozart, composer, was prolific in composing songs, concert arias, operas, symphonies, oratorios, sacred music, Masses, piano works, concertos for various instruments and string quartets.

Give me Jesus.....Traditional Spiritual
Arr. Moses Hogan (1957-2003)
James Mathis, Tenor

James Mathis is a senior Music Education and Religion major from Knoxville, TN. He is a member of A Cappella Choir, has been in the Symphonic Band and Redemption and was a semi-finalist each year at the National Association of Teachers of Singing Regional Auditions. He is currently the youth minister at Rogers Memorial Baptist Church in Knoxville and plans to graduate in the spring of 2009.

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Moses Hogan was a pianist, conductor and arranger of international renown. He was a concert pianist and attended New York's Julliard School of Music, Oberlin Conservatory and Louisiana State University in Baton Rouge. All of his sacred solos and choral works are a spiritual experience.

Joseph North, accompanist, received his BM degree in Piano Performance from UT and is working on his Masters at UT in Jazz Performance. He is a Staff Accompanist for the School of Fine Arts here at Carson-Newman.

Are Christians Captured by Jesus or Culture?

[Russell Bradley Jones Lecture, March 3, 2009]

Gerald L. Borchert

Introduction

The Russell Bradley Jones Lecture for 2009 at Carson Newman College honors Dr. Jones, who was a significant teacher and preacher, served as the President of the Tennessee Baptist Convention, was the leader of what has become the School of Religion at Carson Newman College, and was a missionary teacher and preacher in the Philippines. He understood clearly the role of the church in its worldwide and cultural contexts. Accordingly, the purpose of this presentation is directed to addressing the question: “Are Christians captured by Jesus or Culture today?” This issue goes to the very heart of who we are as Christians living in the world of the twenty-first century.

One of my favorite books in the Bible is Galatians. I was part of the team that translated it for *The New Living Translation of the Bible* (NLT) and subsequently I have written a commentary on this book. Luther lovingly called Galatians his “Katerina” after his wife. It is a key to what I have to say here. In Galatians Paul thundered: “For freedom Christ has set you free” and later added “only do not use your freedom as an opportunity for worldly patterns” (Gal 5:1, 13). These words of Paul are strategic for a world seething in various forms of cultural captivity. They are also crucial for Christians and Baptists in particular who proclaim a foundational commitment to the Bible. Now the sending of Jesus into the world was God’s most significant act in history. Therefore, it must form the basis for our lives as Christians.

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1. The Typical Human Reaction

Yet how do people generally react to the message of freedom in Jesus? The answer is that they usually dwell in the swamp of distinctions and build walls of privilege both in their communities and with God. The Galatian Gentiles adopted a one-upmanship perspective and readily accepted the perverted idea of their false teachers that they could gain a higher status with God through circumcision. But Paul, who grew up espousing such a concept of privilege, later found it to be an unholy bondage. Therefore, he forcefully condemned the Galatians for their “Jesus plus ideas” as absolutely stupid (3:1), a new slavery (5:1) and worthy of God’s eternal curse (1:8–9). Indeed, he concluded that teachers who proclaimed such false ideas should be castrated (5:12).¹ Wow! What do you think? Was Paul captured by Jesus or culture?

But beyond this issue of privilege through circumcision, I am reminded that when I was teaching in Jerusalem, I often visited bookstores and one day I found a Jewish prayer book that is still printed today. In it was the old threefold Jewish prayer: “Blessed be God, I thank thee God that Thou hast not made me a Gentile.” Next, “. . . that Thou hast not made me a slave.” And finally, “. . . that Thou hast not made me a woman.” A footnote states: The women will pray: “Blessed be God, I thank thee God that Thou hast made me what I am.”² Well, women, how do you react to that prayer?

Then, I walked over to the Western Wall where the women are still separated from the men as in Orthodox synagogues and I remembered the words of Paul in Galatians: “There is neither Jew nor Greek, bond nor free, male nor female because we are all one in Christ Jesus.” Same order as found in the old Jewish prayer!

Therefore, we must ask: What about Christians making distinctions of privilege in the church today? The proud Pharisees loved titles, long robes and other evidences of prestige (Matt 23:1–11; Mark 12:38; Luke 11:43; 20:46). Jesus, however, condemned such people as being nothing but whitewashed tombs (Luke 11:44; Matt 23:27). Moreover, James identified making such distinctions as inherently unchristian and evil (James 2:4). Yet such patterns of

1. See G. Borchert, “Galatians” in R. Mohrlang and G. L. Borchert, *Romans and Galatians*, Vol. 14, Cornerstone Biblical Commentary (Carol Stream, IL: Tyndale House, 2007), 313–318.

2. See P. Birnbaum, editor and translator, *Daily Prayer Book*, Ha-Siddur Ha-Shalem (Jerusalem/New York: Hebrew Publishing, n.d.), 15–18.

elitism continue today in both the Christian academy and the church. So: Are we captured by Jesus or culture?

2. Citizenship in Christ's Realm.

What then should I say about being the people of God or citizens of Christ's realm?

(a) The Basic Characteristic of Authentic Citizenship. Christians are expected to evidence God's characteristics; particularly are they to emulate God's love for the world. Therefore, just as John states, God loved the world and gave his own Son (John 3:16) to be the Savior of the world (4:42) in order that the people of the world might not be condemned (3:17). So in writing his first epistle John declared that authentic people of God are to be known by their lives of love *and not merely by their talk about loving others* (1 John 3:17–18; cf. John 13:34–35). The distinction is crucial because apparently John's recipients were not acting like Christians. But to reject others is to be like Cain who was a murderer and was aligned with the devil (1 John 3:12; cf. John 8:44). Now our society does not like to hear such remarks. They are not "*politically correct*." In fact Barna's research indicates that 71% of people surveyed do not believe in the devil.³

But the Bible is clear that theological talk alone does not make humans into the people of God. Jesus knew that *human beings can piously murder, cheat, rape, steal and destroy in the name of God!* It happens repeatedly. The God and Father of Jesus is hardly the author of a Jihad or the originator of warring crusades. The God of the New Testament likewise is scarcely an advocate today of cheating people out of their savings by cleverly manipulating stocks, of despoiling the creation in the name of progress, of contemporary ethnic cleansings, of apartheid, or of the subjection of women. *Such a god* is a pseudo-god, fashioned after selfish, human desires. *Such a god* is nothing less than an idolatrous apparition and is characteristic of the devilish ways of Satan who prowls the world like a lion seeking to destroy all that is good (1 Pet 5:8–9).

(b) Citizens of God's Realm (Kingdom) Living in the World. More precisely, Peter challenges Christians, as John Elliot has so clearly enunciated, to recognize that they are like exiles (1 Pet 1:1), displaced persons and homeless people awaiting their ultimate entry into their

3. See the comments under "How can we believe in demons if we don't even believe in the Devil?" in G. Barna. *The Barna Report: What Americans Believe* (Ventura, CA: Regal Books, 1991), p. 206

heavenly home.⁴ Christians, Peter says, are in fact citizens of another world, born anew to a “priceless” destiny (1:4-5). Because of their destinies, Christians can live in the hostile, tainted world as models of another realm. They can accept persecution and suffering as Jesus instructed in the Beatitudes (Matt 5:10-12), because they know it is for a short time and not eternal (cf. 1 Pet 5:10; 4:12-14).⁵

Moreover, Christians acknowledge a King who is not of this world (John 18:36) and, because in Christ Jesus they are citizens of another world, they can both contribute to the betterment of this world and at the same time they are able to critique the evil patterns which are both religious and secular in this world. And, as I have stated in the second volume of my commentary on John, Christians do not seek to escape from the world just as Jesus did not pray that his followers should be taken out of the world. Instead, Jesus’ concern was that his followers should be kept from evil and the clutches of the evil one (17:15)!⁶ Thus, the Christian perspective is neither a denying escapism from this world nor a compromising syncretism with the self-seeking, misguided, culturally-controlled ways of this world. Instead, Christians challenge the world with the model of Jesus who came to be a light to the world (John 8:12; 9:5). To follow Jesus means that Christians must be authentic in their lives and in their approach to the world. Christ’s Kingdom, thus, actually involves a counter-revolution to the work of the devil in our culture.

Clues to this Kingdom were given in the brief incarnational life of Jesus. When Jesus cast out the unclean spirit from the man in the synagogue, Mark says, humans were totally stunned (Mark 1:27). When he was sleeping peacefully in the boat on a pillow and a great storm came up on the Sea of Galilee, the disciples were terrified. But when Jesus was awakened, he stood up and shouted to the storm “shut up” or “be muzzled” (that is what the Greek reads). The disciples were shocked and they asked, “Who is this guy?” (Mark 4:35–40). Their conclusion was, “*He’s spooky!*” Now in the academy we have a special Latin expression for that phenomenon. We call it the *mysterium*

4. See J. Elliot, *A Home for the Homeless* (Philadelphia: Fortress, 1981).

5. For my discussion on persecution in 1 Peter see G. Borchert, “The Conduct of Christians in the Face of the ‘Fiery Ordeal’ (4:12–5:11)” in *Review and Expositor* 79 (1982), 451–62.

6. See my comments in G. Borchert, *John 12–21* in *The New American Commentary*, Vol. 25B (Nashville: Broadman & Holman, 2002), 200–01.

tremendum! By those words we suppose we know what we are talking about. But friends, I prefer, “He’s spooky!”⁷

Let’s admit that Jesus and the Kingdom are a mystery to us. If we are honest, we know that there is a power in him which we cannot explain. That is what Jesus meant when he said “if I by the finger of God cast out demons” then you should recognize it as a sign of the Kingdom (Luke 11:20). Pharaoh learned what the little finger of God could do (Exod 8:19) and when he did not respond appropriately, Pharaoh was faced with both fear and death. God in Christ is not some toy that we can direct by remote control. Nor is Jesus some spineless Santa Claus that supplies all our wants. Jesus is God. When God sent Jesus, God was as serious as God could be.

Jesus’ kingdom is not like any other kingdom and its citizens are intended to be transforming persons in the world. They are strangely like the *anawim*, the Hebrew for the poor. Yet they are heirs of the kingdom (Matt 5:3) and, as Galatians indicates, heirs of Abraham (Gal 3:29). Even though they appear to be meek, hungry and mourning, they are in fact the strong of the world (Matt 5:4-6; cf. Rom 15:1-6) because they are the salt of the earth and the lamps of hope in the world (Matt 5:12-16).⁸ As members of the Kingdom, we do not need the praise of humans to affirm our commitment and piety (Matt 6:1-18; cf. John 12:42-43) because we are not after human praise or wealth (Matt 6:6, 19-21). Or . . . are we after the praise and wealth of culture?

Both Jesus and Paul indicate that this Kingdom is not marked merely by words but by power (1 Cor 4:20). Jesus commissioned his followers not only to preach but to confront the powerful realm of the evil one so that the healing of the ill and the oppressed might take place (Mark 6:7-13; Matt 10:1-15; Luke 9:1-6). That mission has not been altered. We are to be authentic agents of transformation in a broken and conflicted world. Yet ask yourself: What do we find?

(c) Christians and Inauthentic Citizenship. When the world sees Christians fighting among ourselves while at the same time claiming to be followers of the Prince of Peace (cf. Isa 9:6; Luke 2:11; Eph 2:14), it easily recognizes that Christians are simply play-acting hypocrites, just like the Pharisees of Jesus’ day. Consider the following experience I

7. For a further analysis of this text see G. Borchert, “What is God Doing in the Storm?” in W. Gloer, ed., *Following Jesus* (Macon, GA: Smyth & Helwys, 1994), 7–11.

8. For an excellent treatment on these verses see R. Guelich, *The Sermon on the Mount* (Waco, TX: Word Books, 1982).

had while living and teaching in Israel. On a Palm Sunday after attending a worship service elsewhere, I walked over to the Church of the Holy Sepulchre where two priests of different Christian traditions were pushing and fighting each other because they both thought it was their time to control access to the tomb of Jesus in order to gain donations from pilgrims. Think about it – fighting over the tomb of Jesus, *who was not there!* Then, I learned the sad story that when the Israelis recaptured Jerusalem in their War of Liberation, they took the keys from the Muslim family who had controlled access to the church for more than a hundred years and they gave the keys to the Roman Catholics to be the caretakers for all the Christian traditions there. But the jealousies and squabbles were so great that the Roman Catholics actually gave the keys back to the Muslim family to ease the disputes among the Christians. How then do you think both Jews and Muslims in Jerusalem actually regard Christians? Do you think they don't know that story?

But please do not be too ready to dismiss the above illustration as merely involving Catholic and Orthodox groups. Instead, ask yourself: How do you think the world regards Baptists in their cultural, self-righteous in-fighting *in the name of Jesus*? Do you think the world would say: It is wonderful to see how Baptists love one another (cf. John 13:34; 15:12; Rom 12:9; 13:8; 1 Cor 13:1-13; 2 Cor 5:14; 1 Pet 2:17; 1 John 2:10; 3:11; 4:7: cf. also Gal 5:6, 13; Eph 4:15; 5:2; Phil 1:9; Col 1:4; 3:14; etc.)? So, I must ask: Does our pattern as Baptists actually represent Jesus? Clearly Baptists today are messed up. But what will our college and university students do as future leaders for their generation? Will they be captured by Jesus or culture in the name of theology?

If we self-righteously seek verbally to destroy others with whom we disagree, it is only a small step in following the devil to destroy other' reputations, ruin them economically and ultimately eliminate them from the face of the earth. Many Nazis were faithful Protestant churchgoers. Yet I do not need to focus on German Lutherans. Instead, when I taught in Germany, it became clear that some of our Baptist nuns in Baptist hospitals and convents had sung the praises of Adolf Hitler when he came to power because he promised to clean up the morals of the country.

But more pointedly, while teaching in the seminary and going through the archives there, I found a picture that absolutely shocked me. It was of the principal of the seminary in a Nazi "Brown Shirt!" I hope you know what that picture means. Were German Baptists captured by Jesus or cultural nationalism? Yet I am not here to single out for criticism my German brothers and sisters because Baptists in

America could easily have done the same. How do you think the “Moral Majority” would treat others. In passing let me mention an interesting fact. One of my recent doctoral students from a school I will not mention in his thesis took on the task of trying to correct the prejudice of Puerto Rican Baptists concerning people from the Dominican Republic next door. Prejudice and intolerance can be found around the world. The devil will do all in his power to keep us as Christians from being true citizens of God’s Kingdom and the realm of Jesus Christ.

(d) Representatives of Authentic Citizenship. Now I wish to make an important point of the fact that Baptists in Germany since the Second World War have learned an important cultural lesson after the Hitler era. They no longer allow national flags in their Baptist church sanctuaries. But what about our patterns of flags in Baptist churches in North America? Look around your church sanctuary and then ask yourself: Is my church captured by Jesus or culture?

I would also challenge you to ask another question: What about your worship? Is it actually focused on Jesus or on performance – an important aspect of cultural acceptance! Do we croon or yell into microphones in order to bring attention to ourselves? Or are we actually centered on Jesus? This question is very crucial. Our music and preaching are often performance oriented with Jesus used as our content. Be careful in your worship because God may simply close the divine ears and eyes to your performance and say “Depart from me, I never knew you!” (cf. Matt 7:23; 25:41).⁹

In focusing on authentic citizenship I remind you that the Apostle Paul understood very clearly the nature, characteristics, and benefits of citizenship. He was a Roman citizen by birth and when they beat him and incarcerated him in Philippi without knowing his citizenship, it was a serious breach of his political rights (Acts 16:22, 38-39).¹⁰ His citizenship was also a determining factor in the way the Tribune halted Paul’s “trial by beating” in Jerusalem’s Antonio Fortress (Acts 22:24-29) and in Paul’s subsequent assignment of a huge protective force to assure that he would be delivered safely to the governor’s headquarters in Caesarea (Acts 23:23). His citizenship also

9. For my views on worship see G. Borchert, *Worship in the New Testament: Divine Mystery and Human Response* (St. Louis: Chalice Press, 2008).

10. See my discussion on the colonial status of Philippi and Paul’s visit there in G Borchert, “Philippi,” *International Standard Bible Encyclopedia* 3. 834–36.

gave him the full authority to appeal his case directly to Caesar and no provincial governor or local king could stand in the way of his direct access to the throne of the emperor (Acts 25:10-12; 26:32).

These rights of citizenship gave Paul a strategic perspective in his discussions concerning Christian citizenship. Even the concept of the Roman Empire as the household of Caesar (cf. Phil 4:22) is crucial to understanding God's kingdom as God's household in the Pauline letters (e.g. Eph 2:19 and Gal 6:10). Thus, as Caesar was Lord of his household (the Empire), God in Christ is the Lord of his divine kingdom on earth. As a result, the early Christians refused to call Caesar their Lord and they were willing to suffer death for their loyalty to Jesus. They were absolutely convinced that Jesus as the Son was equal with God (John 5:18; Phil 2:6) and the indisputable Lord of the universe (John 20:28, 31 and 1:1-5). Before him they firmly believed and confessed that every knee would ultimately bow in obeisance (Phil 2:10).

(e) Living with a Two Kingdom Perspective. The issue of God's realm involves what Luther, Bonhoeffer and others have since identified as the doctrine of the two kingdoms.¹¹ Christians are in fact citizens of two realms and Jesus addressed this matter briefly in the question that was raised concerning paying taxes to Caesar (Mark 12:13-17; Matt 22:15-22 and Luke 20:20-26). While Christians owe national allegiance to the nations in which they are citizens, their ultimate loyalties belong not to Caesar but to God. They ought to pay taxes to civil governments and obey the laws of the land in which they live. But when issues of morality and loyalty to Christ collide with loyalty to the state, then as Oscar Cullmann and Walter Wink have indicated Christians are duty bound to engage the powers and give the priority to God (Mark 12:17).¹²

This issue of conflicting priorities of obedience is often encountered in such matters as the bearing of arms and service in the military, including the use of arms to kill others. While scholars continue to debate the legitimacy of just war theories with Paul Ramsey

11. See for example D. Bonhoeffer's views of the *regnum gratiae* and the *regnum naturae* in *Ethics*, ed. E. Bethge (New York: Macmillan, 1965), 196–207.

12. See the discussions in O. Cullmann, *The State in the New Testament* (London; SCM Press, 1957) and W. Wink, *Engaging the Powers* (Minneapolis: Fortress, 1992).

and others,¹³ it seems best not to justify war but to recognize that war like divorce involves human tragedy. Moreover, in the beatitudes Jesus reminds us that peacemakers are blessed and especially designated as the children of God (Matt 5:9).

In democratic countries change of national perspectives can be effected by elections but not all nations are democratic or offer citizens such an irenic means of changing national policy. Witness the tragedy of Tian An Men Square in China where human life confronted national policy and lost. But whatever the form of state government is in effect, the general principle should be that Christians should seek to be good citizens in their earthly realms, yet they must acknowledge that they are citizens of two realms. They should, as the New Testament states, offer honor to whom honor is due and they should seek to be obedient to the laws of the land unless and until they conflict with obedience to God (cf. Rom 13:7; 1 Pet 2:17). Note especially the distinction Peter makes concerning those who are to be honored, loved, and feared. The emperor is designated only in the first group!

(f) Relating to Demonic Government Patterns. While government organizations are recognized as legitimate institutions by Jesus, Paul and Peter (cf. Mark 12:14-17; Rom 13:1-3; 1 Pet 2:13-16), it would be highly unwise to designate any government as sacred or holy. As Emil Brunner argued so clearly:

It is dangerous and fantastic to imagine that sinful [people] are capable of making the reign of justice and eternal peace a reality. In this respect the prudence of Scripture does not contradict historical experience which shows us that human evil . . . bursts forth in huge and concentrated eruptions.¹⁴

Instead, some governments can be exceedingly demonic and can engender horrible dehumanizing pogroms or ethnic cleansings. Think not merely of Germany but of such places as Afghanistan, Azerbaijan, Somalia, Sudan, Rwanda and both the former Soviet and Yugoslav republics. In such cases, Christians must take great care not to support the legitimacy of such activity, even at a distance.

13. See for example P. Ramsey, *The Just War: Force and Political Responsibility* (Lanham, MD: University Press of America, 1983) or the earlier version by Scribners in 1968. Contrast Wink, *Engaging the Powers*, 209–29.

14. E. Brunner, *Justice and the Social Order* (New York: Harper & Brothers, 1945), 256.

Following the destruction of Jerusalem, the Jews sought to reconstruct the Jewish religion on the basis of Mishnaic tradition rather than the Temple sacrificial system. Christians were then systematically excluded from worship in Jewish synagogues and condemned by the *Beth Din* (the judgment council) in the notorious curse of the heretics which was inserted into the twelfth of the Eighteen Benedictions.¹⁵ Since Christians were thus excluded from synagogues as heretics, they were no longer protected as a *religio licita* and Pliny indicates that the Jews and others in hostility reported the Christians both to imperial and local authorities as practicing an unlicensed religion. It is undoubtedly one reason why John in the Apocalypse, twice categorized the Jewish religion as a “synagogue of Satan” (Rev 2:9: 3:9).

There is little doubt in the first century concerning Jewish hostility to Christians, including the crucifixion of their Lord. This hostility is undoubtedly reflected in the Fourth Gospel in such pericopes as the excommunication of the blind man (John 9:34).¹⁶ The later hostility against the Jews including the holocaust, however, must never be viewed as justifiable, even if it had its roots in harsh historical incidents. Some contemporary scholars who have been correctly distressed at the Nazi holocaust, however, have been far too willing as a response to accept the Jewish criticisms that the Johannine writings are patently anti-Semitic. But John is not anti-Semitic. He was a Jew who knew well the Old Testament and who was highly critical of the Jewish establishment as a broker of hostility. It does not help scholarly integrity to play loose with history in the name of political correctness in our day.

The negative attitude of western Europeans to Jews in the intervening years is well illustrated by the figure of Shylock in Shakespeare’s *The Merchant of Venice*. The audiences undoubtedly cheered as Portia entrapped the Jewish loan shark and enabled his daughter to marry outside the Jewish faith. With those embedded feelings present among the Caucasians of Europe, it was not a major task for Hitler to argue that the Jewish ghettos ought to be swept clean of their inhabitants.

15. For the curse of the *minim* see C. K. Barrett, *The New Testament Background: Selected Documents* (New York: Harper & Row, 1961, etc), 166–67.

16. See my discussion concerning the blind man’s exclusion from the synagogue in G. Borchert, *John 1–11 in The New American Commentary*, Vol. 25A (Nashville: Broadman & Holman, 1996), 319–21.

But by way of contrast, what should I say of the automobile licence distinctions used for years in Israel between the yellow ones on Jewish cars and the green plates on Palestinian cars, even though they are both living in Israel? The green plated cars have often been harassed at check points and made to wait for long periods of time. It reminds me of the Nazis who forced Jews to wear yellow stars of David. The Jews who suffered so much in the holocaust have not themselves given justice to others. The result is the enhancing of terrorism and the recent Jewish response is the building of a wall of separation. That is the way it is with humans who have not been transformed by God's love. And the situation is similar in the Arab world.

Yet I also remind you of the ethnic mistreatment evidenced in North America by the imprisonments of natural born and naturalized Japanese American and Canadian citizens and the seizure of their property. Most Christians, including Baptists in North America, stood silent, just as their soul-partners did in Europe concerning the Jews, while authorities and the news media proclaimed lies and half-truths about all Japanese people *in the name of national interest*. I grew up in a German Baptist church in Canada during the Second World War and I know what it is like to be fearful and have our churches stoned.

Since the Second World War, at least Canada has passed a constitutional amendment to the effect that such a singling out of a race or of an ethnic sub-group should no longer be tolerated. Yet, man-made laws cannot guarantee the integrity of non-discriminatory human treatment of others, particularly those who are minorities. Discrimination is an easy option for people who do not choose to accept natural differences among people. Witness the way many Germans treat the Turks today or many Americans still treat minorities. The devil, as John states, is always ready to spread lies and messages of hate (cf. John 8:43-47 and note the warnings concerning lying in Rev 21: 8, 27 and 22:15). Christians, therefore, must learn to understand the demonic nature of much in culture that is interpreted as national self-interest.

3. The Ultimate Question of Citizenship in God's Realm.

The ultimate question for Christians then is: *What citizenship will we choose?* By whom or by what will we be captured? And what will it mean for us? Will we choose Jesus or culture? More precisely, will our lives be modeled on the love of Christ Jesus our Lord or on personal and corporate self-interests which can be a very powerful weapons in the hands of the devil and his servants?

In setting this question in an easy framework, I turn in closing to a personal reflection on a conversation I had at Princeton with my doctoral supervisor, Otto Piper, who was a personal friend and colleague of Albert Einstein. Both were forced out of Germany and later they discussed their histories. During my study at Princeton, I served as Dr. Piper's assistant and met with scores of well-known professors from Europe who came to his home. After one meeting while sitting in his office, he told me that because he had written a major German work on Christian integrity and ethics, he was a marked man by the Gestapo. During the rise of the Third Reich, he was visited several times by German authorities and then one day he was told that he had twenty-four hours to get out of the country or be imprisoned.

As a result, he had to leave one son behind in Germany. Thus, in that war he ended up with *one son in the German military and one in the American forces*. Then, he said to me "Jerry, I know what God experiences when he has children on both sides of wars." And he added, "You know that during the war, at Princeton we had a tradition of reading in chapel the names of all those servicemen and women who were killed in the war and who either had attended this school or who were related to anyone working at this school." "Well, Jerry," he continued, "my son in Germany was killed in that war and they read out his name in chapel. When they did so, a number of people protested that the enemy was being honored." Then, he added, "Jerry, that young man was *my son!* I know a little of what God experiences in war and in bloodshed." I will never forget that story or the expression on Dr. Piper's face.

I have told you this personal reminiscence because I need to ask you again pointedly: *Are you captured by Jesus or culture?* It is an ultimate question and you will have to face it for the *rest of your life*. But remember, you will also have to face it when *YOU* stand before God at the END OF TIME!

God bless you and give you courage!

The Role of Wind Instruments and Wind Band Idioms in the First Movement of Mahler's Third Symphony

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Gustav Mahler's position as a composer at the end of the Romantic era, indeed as a watershed figure in the transition from Romantic ideals to a 20th century aesthetic, can be seen in many aspects of his music. Among the most striking of these features aurally is Mahler's increased use of wind instruments in the overall symphonic texture. His music often calls for instrumentation of heroic proportions, while his use of such forces may be either selective or cumulative in his search for an ever wider palette of timbres.

That the Third Symphony features such distinctive use of huge instrumentation, with the wind texture playing a prominent role in the sound of the music, is no surprise. It is surprising, however, that Mahler's writing for the wind sections of the orchestra, in the first movement especially, increases to astonishing proportions. Instead of the typical sound palette usage so common in earlier (and later) Mahler works, the wind instruments here are called upon to carry the thematic material of the piece in terms of melodic, harmonic, and rhythmic elements. Indeed, for most of the first movement it seems as if the strings are being selectively used to expand the sound palette of the wind orchestra.

This elevation of the wind section to such a position of prominence may be seen, in part, as a natural outgrowth of Mahler's previous practice, but is more fully understood in light of the domain in which the Third exists, and more particularly the subject matter with which the first movement deals. In fact, the movement's title alone reveals the material which required so great a contribution from Mahler's winds: "Pan Awakes: Summer Marches In." The forces of nature and the implication of marching music (both of which, it will be shown, evoked in Mahler's mind the sound of wind instruments),

provided themes which, for Mahler, predetermined¹ the movement's instrumentation.

The following discussion will review the inception of Mahler's Third Symphony, explore selected orchestrational idioms of Mahler's music in general, and discuss the ways in which the themes of "nature" and "marching music" affected Mahler's concept and execution of the Third Symphony's first movement.

ORIGINS OF THE THIRD SYMPHONY

Mahler conceived of the Third Symphony as a work of up to seven movements which would convey the message of all of creation, from inert matter to the angelic realm, including life in its various stages of hierarchical structure. Initial sketches of what was to become one of the marching tunes of the first movement are believed to have existed as early as the summer of 1893, because the material was written on the first side of a double-sided fold of manuscript paper which contained, on the other three sides, music from the Second Symphony. Over the next two years, the large-scale structure of the symphony was finalized, as Mahler limited the number of movements to six, in which the flowers, animals, night (man), morning bells (angels), and love (eternal) would in turn display ever higher levels of creation.

By the spring of 1896 Mahler had fleshed out the orchestration of movements two through six (which he had composed the previous summer), and only the first movement remained to be composed. He was in such a hurry to leave for vacation that spring that he left his sketches for the first movement behind in Hamburg, and had to write to a friend to request that they be sent immediately.² During the summer of 1896, Mahler composed the condensed-score version of the first movement, and, as he was in the habit of doing, orchestrated it the following fall. The second movement of the symphony was premiered late in 1896, and programmed several times the following year. It was not until 1902 (after the premiere of the Fourth Symphony in 1901) that Richard Strauss invited Mahler to conduct the entire work at the

¹Mahler, it appears, knew even before the first sketch of the movement was completed what the instrumentation would entail. See Bauer-Lechner, p. 61.

²Blaukopf, p. 28. To make good use of his time while waiting on the arrival of his sketches, Mahler set a song from *Des Knaben Wunderhorn*: "Lob des hohen Verstandes." Could Mahler's satirical jab at critics have affected his mood when composing the first movement a few days later? See Bauer-Lechner, p. 58, 59.

Allgemeine Deutsche Musikverein festival.³ Although the symphony was panned by several critics, the festival premiere was warmly received by the public; nonetheless, the symphony received few performances during the remaining years of Mahler's life.

MAHLER'S APPROACH TO ORCHESTRAL SOUND

The first movement of the Third Symphony stands apart in its use of the wind section as the primary vehicle for delivery of the thematic material—the “stuff” of the movement. Even so, the movement also provides examples of Mahler's exacting tastes regarding timbre as it relates to wind interaction with the orchestra. Marshaling the huge forces which he assembles, Mahler selectively delegates the sound capabilities of the orchestra to suit his needs.

Regarding timbre, George Frederick McKay has written that “a melody or pattern is strengthened and made clearer when it is presented to the ear by means of a vivid timbre,” which may be achieved in a variety of ways, including individual tonal characteristics of particular instruments, extremes of register, and extremes of volume, among others.⁴ Mahler used these devices and many others to achieve his desired timbre, all the time being conscious of the new ground he was breaking. In a reply to the question (posed by a child) of why “modern” works required such large instrumentation, Mahler declared “the more music develops, the more complicated the apparatus becomes to express the composer's ideas.”⁵ Indeed, Mahler's gift for timbre allowed him to explore new realms of sound quality in much the same way that other late romantic composers were exploring the limits of tonal function. Mahler uses timbre as a means of expression, and certainly not in a functional, traditional manner which is easily categorized and contained.

A device idiomatic to Mahler's music is the reinforcement of melodic or harmonic material with similar or contrasting timbres, which occurs in such variety as to prohibit over-generalization of the process through the use of terms such as “innovative doubling.” The first of many examples in the Third Symphony is the “three-line divisi,” fortissimo viola entrance six measures after figure 2.⁶ D minor tonality, already being established and sounding in the woodwinds, low brass, and timpani, is not the goal of the entrance, but rather the sound

³Franklin, p. 26.

⁴McKay, p. 88.

⁵Floros, p. 15. For a discussion of Mahler's “linguistic variety,” see Floros, p. 92.

⁶References to musical examples refer to the Universal Edition score.

of low strings, diminishing for two bars into a sort of timbral pedal point against which repetitions of the introductory material gain new vitality. The D minor tremolo figure returns several times, the most notable of which is the first time it is heard in the winds at figure 17. Here the strings (except for the double basses) lie dormant for a few bars as the timbre of the woodwind tremolo provides a memorable last repeat of the material in this phrase group.

Another typical device is the timbral punctuation of a melodic line, which may be seen beginning eight measures in front of figure 5. The forces of eight horns in unison, which so effectively begin the movement, are called upon again to sing forth the melody which has been struggling to develop since figure 2. When the melody twice reaches a rhythmic cadence five and two bars in front of figure 5, Mahler punctuates the line with unison double reeds and clarinet in the middle register, which, despite the fortissimo indication, easily blends with the horns.⁷

Other examples of doubling of portions of the melodic line with interesting timbres abound in the first movement. The violins, for example, outline the horn melody, save the triplets, at figure 5. The oboes, in a similar capacity, punctuate only the triplet figure of the trumpet melody at figure 31, needed to such an extent that they are called away by Mahler from the woodwind section tremolos in mid-flutter. Another occurrence, in which the entrance itself is certainly as noticeable as the timbre shift, is the doubling of low winds with the cello and bass sections at figure 62. Here the low strings, whispering a march which is reminiscent of the Second Symphony's outer movements, are twice fortified in unison by the bass clarinets and contra bassoon, which are asked to play at a less diminutive dynamic level than the strings.

In the presence of much thick harmonic doubling and melodic enrichment, Mahler sometimes turns to a more transparent texture, providing a welcome contrast to the music that is so intense with sound. Figure 35 is a prime example of such thinner texture. Muted violins and soft low strings provide the setting for an ethereal music written for bassoon and clarinet in the upper register. This music, which has been referred to as symbolic of Pan's sleeping,⁸ first appears

⁷McKay's advice on the registration of doubling lines is just the opposite: that extreme register will call attention to the line. See McKay, p. 42, 88. Mahler tends here, and in many other instances, to enrich the sound of the line without calling attention to individual entrances.

⁸See Franklin, p. 85.

at figure 11 in thickly scored lines for the clarinets, flutes, and double reeds, accompanied by trembling strings. Here, however, the piccolo and tuba, colored by flute, oboe, and harp, define the pure backdrop for the solo violin. Ironically, though, this sparse, clearly defined texture leads immediately into a transitional section in which the instrumentation is wildly sporadic, changing almost from measure to measure.

Mahler achieves several musical ends through the means of unique shifts in timbre. The most basic of these is clarity of line, melodic and otherwise. Mahler transcends the clarity aspect, however, and uses timbre as a means of expression just as he might use any tonal or formal aspect of his work. When dealing with the types of sound reinforcement Mahler uses, the analogy of a fireworks display is not inappropriate. The ear follows from each burst of sound to the next, each one in turn thrilling the attending sensibilities.

TIMBRAL IMPLICATIONS OF “NATURE”

The subject of nature was nothing new to composers, performers, and audiences of the Nineteenth century. German romantics in music and other disciplines were at the forefront of the creative world in this regard, and consistently returned to favorite themes of pastoral and forest vistas, the supernatural, life in nature, and the eternal.⁹ Certain conventions are expected of a composer solidly rooted in this tradition, such as the use of the triadic motives and perfect intervals of “natural” instruments, which brings to mind pastoral imagery. What is astonishing about Mahler in general and the Third Symphony in particular is the enormous scale on which this tradition plays out and the extent to which all elements of Mahler’s art contribute to the overall impression of the natural world.

In a letter to Anna von Mildenburg,¹⁰ dated “Steinbach am Attersee, 18 July 1896,” Mahler describes the work in progress:

But just try to imagine such a major work, literally reflecting on the whole world—one is oneself only, as it were, an instrument played by the whole universe. [. . .] My symphony

⁹“Nature” in this discussion includes the whole of the universe, and is considered to be the opposite of contrived, man-made artifacts which, to the naturalist composer, were so well represented in more classical music of the past.

¹⁰von Mildenburg was a soprano with the Hamburg opera, which Mahler directed during the time of the composition of the Third Symphony.

will be something the world has never heard before! In it, Nature herself acquires a voice and tells secrets so profound that they are perhaps glimpsed only in dreams!¹¹

Mahler outlines the scope of his intentions for the piece in the hindsight of having composed all but the first movement, which at the time of this letter was a work in progress. How, then, does one begin a symphony of six movements, lasting over 100 minutes, which is supposed to represent the whole of the universe? The answer is to be found in Mahler's concept of a hierarchical structure spanning from inanimate matter to the eternal, which is mirrored in the structure of the symphony.

In light of this model, Mahler's goal in the first movement had to be to stir inanimate matter to life—almost a second act of creation, this time in music. The opening fanfare was described in the manuscript as "*Der Weckruf*," which is literally a "wakeup" call in the military tradition of reveille; however, this wakeup call is devoid of any harmonic life, representing inanimate matter as the building blocks of life and creation.¹² Over the forty minutes of the movement, nature struggles to come to life, as Mahler directs every stage of the action, celebrating as life triumphs at the close of the movement. Mahler had already experienced the role of "hero-composer" as the figure in the first two symphonies, and indicates that he values the "creator-composer" role with an even more serious disposition. Regarding the final revels of the first movement, Mahler remarked "I hope nothing will happen to me [today] because these 16 measures, this gigantic salute to Pan by all that wild rabble—no one else could complete it."¹³

When examining the function Mahler gives to the wind instruments in the representation of nature's triumph as "Summer marches in," the role of the wind band is obvious as it relates to marching music. Intermediate questions which must be asked, however, are as follows: To what extent did the focus on nature equate with a necessary use of wind timbres in Mahler's ear? And, do certain wind instrument timbres and idioms (to the exclusion of others) educe ruminations of nature's essence, or are all wind instrument sounds likely to produce such imagery?

Though no reference was found of an explicit statement by Mahler, he seemed to implicitly hold that the entire wind section is capable of representing nature, whether through overt references or

¹¹Martner, p. 190.

¹²See the discussion of Surrealism in the *Weckruf* in Walter, p. 193.

¹³Floros, p. 95.

sublime character. In fact, his confidence was strong enough that in the early designs¹⁴ of the symphony, Mahler planned to have the winds play the lengthy introduction¹⁵ with the aid of concertante double-basses only. While the final product is not so completely ostentatious, the winds clearly dominate all of the music up to figure 21, and considerable portions beyond.

Natalie Bauer-Lechner recalls a discussion with Mahler regarding the introduction to the first movement in which Mahler commented on his radical departure from tradition:

It has almost ceased to be music; it is hardly anything but sounds of nature. It's eerie, the way life gradually breaks through, out of soulless, petrified matter. [. . .] And, as this life rises from stage to stage, it takes on ever more highly developed forms: flowers, beasts, man, up to the sphere of the spirits, the "angels." Once again, an atmosphere of brooding summer midday heat hangs over the introduction to this movement; not a breath stirs, all life is suspended, and the sun-drenched *air trembles and vibrates*.¹⁶ [emphasis added]

While the phrase "trembling air" may be coincidental on Mahler's part, it is, as we have seen, perfectly descriptive of the wind tremolos which occur throughout the movement. Mahler was completely clear, however, in stating that he considered the music before the summer-march (figure 21) to represent nature in the most direct way possible. Referring to the Third Symphony as typical of his work, Mahler stated that it was "a sample of how I compose. Always and everywhere it is the very sound of Nature!"¹⁷

An examination of the first movement's introduction confirms both its high originality and dependence upon wind textures to achieve a panoramic view of the cosmos. Immediately following the previously mentioned *Weckruf* fanfare by eight unison horns, the "reiterated, orchestrated drum-beats [and "heavy and oppressive" funeral march beginning at figure 2] provide the framework for the panorama of Chaos."¹⁸ The low brass and timpani establish a systematic brooding

¹⁴Franklin, p. 43.

¹⁵The introduction was often referred to by Mahler, but never clearly delineated. Franklin has suggested that the march at figure 23 is a logical dividing point. See Franklin, p. 84.

¹⁶Bauer-Lechner, p. 59.

¹⁷Martner, p. 198.

¹⁸Franklin, p. 84.

which is opposed by four bassoons melodically repeating the material. Mahler declared such designs to be a central part of his music: “In my work, the bassoon, bass tuba, even the kettle-drum must be tuneful!”¹⁹ Clarinets and oboes stir the halcyon matter, calling out in a plaintive wail which provokes a startled response from a lone, muted trumpet. The wail is repeated until, four bars after figure 3, the trumpet joins forces to successfully displace the bassoon response to the low brass motive.

Material from the opening bars continues to be shuffled as pressure mounts, and the creation negotiates an ever hostile environment. Sometimes this negotiation is heroic, as in the horn melody at figure 5. In this quasi-Brucknerian texture, Bruckner’s triadic outlines are replaced by a very angular melody whose only relationship to the number three is horizontal in nature, that being the constant triplet motion. And at other times, the creation lurches and staggers in fits and starts, as seen in the outbursts at figure 7. The activity continues, and ultimately reaches a climax three bars before figure 10, but subsides without reaching a resolution. If the depiction of nature up to this point in the score has been less than traditional, Mahler includes here an almost archetypal Romantic nature-motive—the horn fanfare on the “natural” pitch set of open fourths and fifths.

The quality of the music changes at figure 11 as D major is introduced in a transparent setting of flute, piccolo, and bassoon, which is enlivened by string tremolos. The wind/nature relationship is confirmed at this point in the manuscript by the designation “Pan sleeps.” Four measures into the new music, a solo oboe with clarinet accompaniment drops a half step to sing a four bar D-flat major marching figure. This prepares the violin solo, which reasserts D major and exposes an ever so slight hint of summer.

It is important to note that, up to this point in the score (the violin solo at the ninth bar of figure 11) the wind section dominates the texture: the strings have absolutely no role in advancing the melodic material of the piece. Their function has been one of timbral reinforcement in harmonic matters, rhythmic punctuation, and explosive anacrusis. As life slowly begins to take hold past this juncture, the strings play an ever more active part in the melodic interest of the piece. This is not to say that the winds diminish in importance after the march is established around figure 23; on the contrary, wind band marching idioms saturate all levels of Mahler’s consciousness. Simply put, his effective combination of winds and strings into a highly clarified texture is one of his greatest strengths as a

¹⁹Bauer-Lechner, p. 75.

composer, and is clearly exemplified in all of his music, especially the marches.

MARCHING MUSIC: MAHLER AND THE WIND BAND

Mahler seems at home with the march more than with any other genre. And he excels at varying the styles and characteristics of his marches to such a degree that every march may be appreciated as an individual work. About this seemingly facile instinct, Mahler's friend and interpreter Bruno Walter has written:

The fundamental feature of Mahler's music is the army march, running the whole gamut from the triumphal cortege to the muffled sounds of the funeral service.[. . .] Mahler passed his childhood near the army barracks of Iglau and used to watch the drills of the Austrian soldiery which were accompanied by unusually beautiful bugle calls.²⁰

To be sure, Walter believes that Mahler's march music is the result of many other factors; however, the time spent in contact with military bands during childhood undoubtedly increased Mahler's command over the march as a genre. And his choice of material seems to have been affected, too: "The opening motive of the *Third Symphony* is literally identical with the first phrase of a marching song which all Austrian school children used to sing."²¹

The wind writing in the first movement of Mahler's Third Symphony gained not only stylistically and motivically as a result of the influence of military wind bands, but also acquired a richer, more varied instrumentation. Donald Mitchell has outlined the history of the inclusion of the E-flat clarinet in the orchestra, pioneered by Berlioz and adopted by Mahler years later. Mitchell points out that, while the inclusion of the instrument was likely due to its military associations, Mahler made use of the instrument's ability "to penetrate however crowded a texture and articulate a sharp-edged line—truly a *clarifying* instrument."²² The first entrance of the pair of E-flat clarinets at figure 12 is, however, definitely not solely an orchestrational device, but is clearly idiomatic of a military fanfare on a triadic motive. Marked "*Der Herold!*" in the manuscript,²³ the brusque three bar motive abruptly discontinues the otherworldly atmosphere which Mahler has

²⁰Walter, p. 218.

²¹Walter, p. 193.

²²Mitchell, p. 327.

²³Franklin, p. 85.

established from measure one up to this point. Although the funeral march motive shortly regains control, it is obvious that summer is on the march; by the time *Der Herold* reappears two measures before figure 19, summer has arrived for good.

Mahler himself commented on his use of two E-flat clarinets in the Third Symphony, as opposed to Berlioz's single instrument. Having admitted that he restricted the Flügelhorn part in the third movement, being afraid that players might not be widely available, he continues: "Berlioz was just as cautious and anxious about using the E-flat clarinet—actually just to give an effect of vulgarity—whereas I have two E-flat clarinets playing throughout this symphony."²⁴

And the E-flat clarinets are just the beginning. Mahler later commented on the mammoth size of his orchestras: "It's frightening that, along with the content, the means of expression have also had to expand again. I need five trumpets, ten horns and six clarinets; I have never come across such things, and nowhere will I be permitted them willingly."²⁵ Thirty years before Percy Grainger was doubling three, four, and five part harmony across all sections of the wind band, Mahler was using the same technique. The expanded choirs²⁶ of instruments in the Third Symphony allow for thick simultaneous doubling of harmonies in every wind section, such as the passage beginning seven measures after figure 23, in which the woodwinds divide to include melody and full harmony in each section.²⁷

The Third Symphony should not be seen as simply an outgrowth of Mahler's exacting tastes regarding timbre which includes forces necessary to quench such tastes, but rather as a special case in which the wind band connotation is intentionally overt. As Mahler was composing what would become the second through sixth movements of the piece during the summer of 1895, he was pondering the question of how to begin the work. In a conversation with Natalie Bauer-Lechner, he revealed a bit of his grand plan, which obviously draws heavily on the military band tradition with which he was familiar:

Summer draws in will be the prelude. Straight away
I need a regimental band to give the rough and crude effect on
my martial company's arrival [*der Auskunft meines martialen
Gesellen*]. It will be just like the military band on parade.

²⁴Bauer-Lechner, p. 61.

²⁵Bauer-Lechner, p. 63.

²⁶Grainger and Mahler share a taste for unified timbre as well, as exemplified in their soli use of full consorts of instruments.

²⁷See McKay, p. 170 for a discussion of expanded tonal groups.

Such a mob is milling around, you never saw anything like it! Naturally, it doesn't come off without a struggle with the opposition, Winter; but he is easily dispatched, and Summer, in his strength and superior power, soon gains undisputed mastery.²⁸ [*sic*]

Henry Lea has suggested that Mahler's treatment of this wind band disposition is ironic, ambivalent, and wry,²⁹ which implies a conscious intent to mock the band and its social standing. Mahler's statements seem to indicate a more straightforward aim—that is, that the “rough and crude” sounds mentioned above are descriptive rather than analytical (i.e. depicting an event rather than a commenting on the suitability of such an event). Even before his symphonies were widely performed, Mahler was aware that his peculiar sense of humor could be misunderstood, especially by the critics. In a letter to Bruno Walter (written in July 1896, in the midst of the composition of the first movement), Mahler comments on the type of humor to be found in his new work:

I think the gentlemen of the press—*engagés* or otherwise—will be having bouts of the staggers again, whereas those who enjoy good fun will find the promenades I have laid out for them very entertaining. I am afraid the whole thing is again sicklied o'er with the notorious spirit of my humour [. . .] Everyone knows by now that some triviality always has to occur in my work. But this time it goes beyond all bounds.³⁰

Certainly Mahler produced cynical works; however, his unassuming tone in correspondence and conversation about the Third Symphony indicates that social commentary was not an intended byproduct of this work. Rather, wind band music is a medium in which Mahler is at ease to apply the “triviality” he speaks of above. One is not reflective of the other.

Keeping in mind the descriptive nature of the various styles of wind band marching music to be found in the first movement, a review of selected passages exposes a concentration of forward looking elements that Mahler (assuming he had even wanted to try) was hard-pressed to equal in later works. The humor which he referred to above

²⁸Franklin, p. 80. Franklin quotes Bauer-Lechner, p. 40, slightly revising the translation, and including the phrase from the original.

²⁹Lea, p. 74.

³⁰Martner, p. 189.

is exemplified in the coarse marching music between figure 48 and figure 50 which is ever more humorous, eventually reaching the point of obscenity. The parallel to the music of Charles Ives is one which has been made by more than one commentator,³¹ and is entirely suitable to this section.

Other comparison possibilities exist in almost every section of the movement because of the diversity of Mahler's style, and his "linguistic variety" as mentioned in note 5. The funeral march which looms over the first half of the movement could be compared to any number of composers, but the most appropriate comparison seems to be to Mahler himself. Timbral, tonal, and motivic similarities exist between this march and the funeral marches of the Second and Fifth Symphonies, yet there is one important difference—the static nature of the present example (by figure 14, the melodic and accompanimental interests have hardly changed) stands in contrast to the other marches, a design which is necessitated by the subject matter at hand.

If the strings gain life at figure 23 in order to begin the summer marching process, then the winds, by figure 27, have reclaimed the impetus through a series of alternating textures in between. Mahler proves here that he is equally capable of producing a delightful march when given either strings or winds with which to work. The textures pass the baton effortlessly back and forth, here acting as orchestra, there acting as wind ensemble. If Mahler pokes fun at any group during this exchange of lines, it is toward the string section, where, in similar music at figure 69, he requires the sections to switch idioms. The strings imitate a wind band march, with respectable success, for four measures, after which, at the direction to play "with enormous expression" [*Mit grossem Ausdruck*], the winds effectively parody the string section.

Further comparison of typical twentieth-century wind band idioms with Mahler's practice in the Third Symphony reveals that Mahler set a standard that was being followed half a century later by the corpus of wind ensemble composers. The percussion writing at figure 52, especially in the cymbal part, can only be reminiscent of a Sousa march! Sousa marches were undoubtedly beginning to be heard around the world by 1896, performed in Europe four years later by the touring Sousa Band under the direction of the composer himself. The

³¹See Lea, p. 75 and Mitchell, p. 169. There is some evidence that Mahler happened upon the score to Ives' Third Symphony in a copyist's office in New York, asked for and received a copy, which he then carried back to Europe and subsequently performed the work about a year before his death. See Mitchell, p. 280.

woodwind flourishes around figure 53 look forward in time toward the east, as they evoke images of Lieutenant Kijé—suddenly it seems that Austria, Bohemia, and Russia are a lot closer in proximity, at least in terms of wind band figurations! And, with the winds firmly in control at figure 72 and following, the texture and doublings more than resemble customary writing by any number of wind ensemble composers, from Holst to Hindemith.

Mahler's presentation of sound in the Third Symphony is seamless, despite the fact that he calls upon different concepts for the origin of the sound. The sounds that Mahler requires for the depiction of nature and of marching music are similar in that both are dominated by a wind texture, and indeed Mahler takes these and weaves a greater whole. These visions of sound come together in the gigantic first movement to produce a reliance on the wind section unparalleled in the symphonic literature. The outright size of the orchestra used in the Third was explained in a variety of ways by Mahler, perhaps the most telling of which is the need to "make a big noise!"³²

Other composers attempting this conflagration may very well have been bewildered by the sheer size of the apparatus which Mahler gathers for the purpose of achieving his timbral standards. But Mahler's gift of orchestration, which brings to his music at once clarity and richness of sound (the two are not mutually exclusive), takes him past the difficulties one would expect to encounter in dealing with such huge forces, and to a level where the forces assembled are used with the utmost economy—only Mahler could accomplish this. The delegation of huge stretches of motivic material to the winds does not cause Mahler's formal design to suffer; on the contrary, it is supported by and flourishes from the timbral interest created by such assignments. Mahler's use of timbre, then, is formal in itself—he exploits a seemingly infinite palette of sounds as a means and end of expression, the variety of which sustains the extended formal arches which, in this work, grow to extreme proportions.

Despite charges from oblivious critics of "low music" in the concert hall, Mahler achieves in the Third Symphony's first movement the synthesis of folk idioms and rustic elements into a work of art. His timbral instincts manifest themselves in forward looking devices which even today remain common in wind band usage. It is these progressive elements set in the shell of tradition that led Franklin to declare Mahler a "Radical Conservative."³³ Mahler was certainly aware of the factors in his music which led to such modern labels; yet somehow the label,

³²Franklin, p. 15.

³³Franklin, p. 10.

which fits our understanding of the music, does not seem to fit the creative process which gave rise to the music. That is, Mahler's genius lies not so much in composing radical music for its own sake, but rather in combining elements of the day (sophisticated and common), in light of his own sense of sound and humor, to produce innovative works of art.

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Carson-Newman College: A cursory History of the Early Years

[Founders' Day Address, October 14, 2008]

Carey R. Herring

Founders' Day is a birthday party for the college. Just as each of us individually has our own personal founders' day (though perhaps we should celebrate our parents by giving them the gifts and cake instead), and just as we who bear Christ's name mark our founder's day on Dec. 25, and just as we Americans revel in our founders' day every July 4th, so we recipients of the gift that is this college pause to honor the birth of a splendid idea.

We typically ask some fossil who was present at the founding of the college to share his memories of the event, so here I am. Actually, contrary to what my grandchildren think, I cannot give an eyewitness account of the dinosaurs nor was I present in mid-nineteenth century when the college first opened its doors. In fact, the college had thrived well over a century before I found it myself. But sheltered in the reports of those who were present at the founding and thereafter lies a tale worth the telling.

Baptists and other Dissenters, fleeing persecution by the Anglican state church in North Carolina, settled in this Holston River valley of East Tennessee.¹ Mostly Anglo-Saxon Protestants, they cleared the forests and planted farms. Nationally, the early nineteenth century was a turbulent time. Widower Tennessean Andrew Jackson reigned over two tumultuous terms in the White House; Northerners moved from the farms to the sweatshops; the doctrine of Manifest Destiny gave Americans a justification for settling the West and picking fights with any group who resisted expansion; buds on the feminist movement vine began to appear; and communal utopias led by religious zealots sprouted in the wilderness while the fiery revivals of the Second Great Awakening seared hearts from New York to Kentucky.²

Into this restless world a century and a half ago, this college was born. The hearts of men and women who lived in this area burned with a desire to elevate their society. Theirs was a desire not to be quenched, in spite of hardships that threatened their success then, with many more to come unknown to them at the time. You and I stand here today as the blessed recipients of their determined spirit to leave us an exquisite gift.

Partly because Baptist preachers tended to be mostly uneducated then, many young members of Baptist congregations were leaving their churches for the more enlightened churches of the Presbyterians.³ Visionary Baptists wanted to establish an institution where young men, but not women, could be educated for the ministry, and others could be prepared to enter vocations that would contribute to the improvement of society. But among Baptists there was much opposition to such an idea. Some of the brethren feared that an educated clergy would come to rely on their own learning rather than inspiration of the Holy Spirit.⁴ Furthermore, Baptists recognize no hierarchy among their churches, so there was no organization to fund and build a college. If it were to be done, it had to be a grass-roots effort among local brethren.

Committed Baptists in this area already knew the truth that was to be attributed to the anthropologist, Margaret Meade, nearly a century later: “Never doubt that a small group of thoughtful, committed people can change the world. Indeed, it is the only thing that ever has.” You are the thoughtful, committed hearts who will change our world, and in fact are already doing so with the gift of your time that you give so generously to lift the helpless in this region. The founding fathers must be smiling down on you, just as we all are here today.

With a vision for an institution that would enrich their commonwealth, Baptists in this and contiguous counties formed in 1842 the East Tennessee Baptist Education Society. Seven years later they met in convention at Dandridge Baptist Church “for the purpose of consulting as to the expediency and practicability of uniting in an effort to build up an institution of learning in or near Dandridge to be under the patronage and control of the Baptist denomination.”⁵ The traditional story is much more compelling. It asserts that five men resting under an oak tree during the heat of the haying season conceived the idea of the college. Whether the story is true or mostly apocryphal, the Oak Tree Five were certainly instrumental in the birth of the college.⁶

But where should they locate the institution? Of the communities in this area, the village of Mossy Creek (as Jefferson City was then called) seemed the most promising. The creek, from which its name derived, begins on the south side of highway 11E before you get to Walmart and meanders below the baseball field and through town to join the Holston River where Cherokee Dam was to be built nearly a century later. Along this five-mile waterway was an assortment of mills for grinding grain, spinning wool, cutting timber, as well as a zinc mine. At the time, the area was more industrialized than Knoxville. Moreover, the Great Wagon Road connecting North Carolina and

Virginia to the West passed through the village, providing an avenue for students to arrive by horseback or stagecoach.⁷

Unlike the Presbyterians who tended to locate their churches in towns, Baptists eschewed commercial centers as places of sin and temptation. The 1857 college catalog boasted that the college was located in a neighborhood noted for “sobriety of its inhabitants, and for the absence of all the temptations to vice and idleness.”⁸ Not as certain as the founders that this site is cause to celebrate, students today translate this marketing lingo into text message glyphs by accusing us of being 25 miles from any known sin. But perhaps the most compelling reason for locating the college in Mossy Creek was that the East Tennessee and Virginia Railroad chartered in 1848 was building a railway that would slice through the community.⁹ College founders surmised that this new iron horse would bring students to the college from distant locales.

Were they ever right! Hear this account of a courageous 18-year-old coed who enrolled in the college 50 years ago.

Growing up *very* Baptist in Huntsville, Texas, never dancing, always going to church, I planned to go to college at Baylor University. When the time came, numerous friends were planning to go there too. I decided I wanted to go elsewhere. The name of another Baptist college emerged—I don’t remember how. Its name was Carson-Newman College, in East Tennessee. I was excited because it meant I would ride the train to get there, and also coming from Texas, I heard it snowed there! From the very beginning of considering the school, I received letters from CNC students, welcoming me to Carson-Newman.

I was accepted, and never will forget that first trip. My mother packed me an incredibly large box of goodies...sandwiches, cookies, etc. and I headed off to CNC, to a place I had never seen. I did ride the train a day and a half, with a long lay-over in the huge New Orleans train station. After an all-night ride, I recall looking out the window at the East Tennessee hills, wondering what this place would be like. I was let out at the RR station at the bottom of the hill in Jefferson City to begin a journey that would change my life forever! Throughout my growing up, I rarely even went around the corner to spend the night away from home. Later, I heard that many friends and acquaintances in my hometown said, “She’ll never make it!”

Crying myself to sleep every night until Christmas, the first time I could go home, I would never have made it had it not been for wonderful people who 'took me in'. Kathleen Manley...Pearl McHan...Dr. Carl Bahner and his family took me home with them at times...My mother never saw the campus, and my dad and brother saw CNC for the first time when I graduated.¹⁰

Locating the college on the new rail line was a wise choice indeed.

With a Board of Trustees consisting of 21 Baptist men all farming within an area of no more than 40 miles from Mossy Creek, and in some cases holding other vocations as well, the college opened for classes in September 1851.¹¹ Not all the trustees were as virtuous then as now. One William Billue was described as a young man who had been "wild and wicked, dissipated and reckless, lived among the Indians," but when the Spirit gripped him, he became a new man and turned to preaching.¹²

Though two acres of land had been acquired on the creek as a gift from John R. Branner, the builder of the railroad, there were no buildings yet so classes met in the Baptist church, the one that eventually became First Baptist.¹³ The college and this church have always maintained a mutually supportive relationship. When Henderson Hall was set afire by an arsonist in 1974, classes met in this church. And when the structure that sat on this foundation burned in December 1985, the church held its services in college buildings until this sanctuary could be reconstructed. From the outset, the college and this church have been sustaining sisters to each other, and still are.

The beginning was brave but meager. There were just two faculty members—President William Rogers and Professor R. R. Bryan—both of whom were among those who established the college. The name chosen was Mossy Creek Missionary Baptist Seminary. Implying more than Biblical studies, the term "seminary" did not have the strict connotations of theological training that it carries today.¹⁴ Indeed, the first graduate, Richard Scruggs, a second cousin of Davy Crockett, did not enter the ministry.¹⁵ One of the Oak Tree Five, Samuel Newman, was the builder of the first college building, a two-story classroom structure that sat about where the present baseball field is located. Trees were cut on Bays Mountain south of here and hauled by mule-drawn sled to the building site. Carpenters were paid 10 cents per hour for a 10-hour work day.¹⁶

But harsher circumstances quickly developed. Within two months of the college's opening, President Rogers died of typhoid fever at age 34, and during the first decade the college installed five

presidents.¹⁷ If students could not pay the \$12 tuition bill, they could work at the college to pay it off, or they could barter with produce brought from their farms.¹⁸ Nationally, the social fabric was unraveling as the issue of slavery not only split the country but, in 1845, the Baptist convention as well.¹⁹

When the Civil War erupted, Tennessee joined the other 10 states in the Confederacy. Still, the South was not united. The western mountains of Virginia, an area that was to later become the state of West Virginia, favored the North, as did this corner of Tennessee, which had formerly called itself the free state of Franklin.²⁰ When the secession vote was taken, three in four men in East Tennessee voted against joining the Confederacy. That opposition did not go unnoticed by the Confederate Army which persecuted men in this region by seizing their arms and imprisoning thousands.²¹

The flames of the conflict licked through the Tennessee River valley and consumed the college. Forty-four students, supplying their own horses, enlisted in a cavalry battalion in 1860. The following year the college held commencement, but there were no graduates. With the President and the professor of mathematics joining the army, the college closed its doors to students in 1862. They would not reopen for four years.²²

Generals Longstreet and Burnside led gray- and blue-clad troops that clashed across the terrain for control of Branner's railroad. In December, 1863, the armies fought here at Mossy Creek just east of town. Union troops occupied the college buildings which by then consisted of a classroom building and two dormitories. Though not on the scale of epics such as Gettysburg, the battle of Mossy Creek nevertheless mustered thousands with casualties in the hundreds.²³ A house that is still occupied about a mile east of town on Andrew Johnson Highway was taken over as a Union hospital. Shutters from the Methodist church were removed to be used as stretchers for carrying the wounded and dying.²⁴ One dark-haired Union officer survived the battle and returned home to launch a pharmaceutical company that continues to benefit humanity worldwide. His name: Captain Eli Lilly.²⁵

Union army occupation of the college and Baptist church left both badly damaged. In fact, ruin to the church was so vast that about the time that the Model T arrived on American highways, a check from the Federal government in the amount of \$1759 arrived at First Baptist. It was reparations for destruction of the building during the Civil War.²⁶

In debt for its buildings with no students and no revenue, the college was put on the auction block less than a week after Lee

surrendered at Appomattox. For the sum of \$1000, it was purchased by the lone bidder, John R. Branner, the same railroad magnate who 15 years earlier had donated to the college its first two acres of real estate.²⁷ It looked like the end of the little college.

But the people who so desperately wanted a college where young men could be educated refused to surrender their dream, even in the face of such desolation. President Jesse Baker mounted a horse and rode 3500 miles to raise over \$5000 to repay the college's indebtedness. At one point he was accosted by a robber on the trail who demanded the money he had in his saddlebags. Baker refused saying that the money was gifts from Baptists who wanted to restore the college at Mossy Creek. Suddenly guilt-ridden, the would-be robber replied, "That's alright, sir. I'm a Baptist myself."²⁸ It reminds one of the story of Andrew Carnegie trying to convince Mark Twain that the United States is a Christian nation. To which the caustic Twain is purported to have replied, "So is Hell."

Because people with vision and heart were willing to sacrifice to have a college here, the institution survived these early calamities. It had several name changes, eventually carrying the name of James Harvey Carson of Dandridge, a trustee and generous benefactor.²⁹ Toward the end of the 19th century, the college, known then as Carson College, united with a women's institution, Newman College, which had been founded in Mossy Creek by the Masons. Nearly seven decades after its founding, the college became affiliated with the Tennessee Baptist Convention in 1919.³⁰

A thirst for knowledge and a desire to serve have lured both eager students and committed faculty to Mossy Creek. Like parents who want the best for their children, the faculty has demanded much of its students. One outstanding alumnus, reflecting on his experiences here wondered if his former English teacher, the revered Dr. W.W. Bass, had not asked too much: "In the Freshman Composition Class, he demanded not only excellence but also perfection. On one essay I misspelled 'Carson-Newman' three times because I omitted the hyphen. In those days, misspelled words on a paper earned an automatic failing grade."³¹

A glimpse back into the past calls for an attempt also to peer into the future. I close with a few remarks to turn our attention from the stern to the bow as we lean into perilous head winds. The incomparable 17th century English mathematician and physicist, Isaac Newton, is reported to have said, "If I have seen a little farther than other men, it is because I have stood on the shoulders of giants." You and I stand on the shoulders of giants who had a dream for a college in this place. Their gift endows us as an aristocracy in a state where 80% of adults do

not hold a college degree and in a country where only 37% of 18 - 24 year olds are enrolled in an institution of higher learning.³² Such a privileged status places upon us the responsibility to serve our darkening world by holding the light we have wherever we stand. Commendably, you already are doing this.

Will Carson-Newman continue to be here educating men and women when another 157 years have elapsed and each of us has “shuffled off this mortal coil”? The evidence is not encouraging. Prior to the Civil War, scores of private colleges were founded in this country, mostly by religious groups. Just seven decades after the War, 80% of those antebellum institutions had disappeared, and even more are gone today.³³ Even so, against formidable odds we hold a winning hand. The college endured against overwhelming threats in its early years because it was a splendid idea that glowed in the hearts of determined people who had a vision for improving their world. Not only did they gladly sacrifice to see it done, but along the way they made astute choices.

That’s still true today. With a visionary new president, a talented faculty, committed support staff, students eager to learn, and trustees and friends like those on the stage today, we have the right people, people who know that a college here can elevate society if we grasp again an exalted vision. That vision can be a mosaic with many elements complementing the others. I will suggest just three.

1. The failure rate of marriages in our country is alarming. At current trends as many as 50% of marriages could end in divorce, and among Baptists the divorce rate is even higher than in the general population.³⁴ Families are shattered and children are forced to cope with wounds that never heal. Nationally, about eight in 10 college students consider raising a family to be a very important personal goal.³⁵ However, the disintegration of the American family means that increasing numbers of children no longer have their parents’ union as a model and thus are turning to movies, television, and super market tabloids for do-it-yourself marriage manuals. As a college that cherishes the home and family, we can do more to help our students prepare for successful marriages and provide more assistance to married couples who are struggling to make their unions succeed.
2. Public school teachers stand downstream from the flotsam of family dissolution. Our fractured society is asking school teachers to be parents, caretakers, disciplinarians, judges, referees, counselors, nurses. And to do so with supplies, pay, training, and support that are all woefully inadequate, while

ensuring every child is well educated and bears abundant self-esteem. The college can do more to alleviate this national problem by encouraging bright students to consider the teaching profession, by providing better preparation for future teachers, by developing improved resources for in-service teachers, and by leading more students to do voluntary work in public school classrooms.

3. Though about three out of four college students say they attended a religious service in the past year, the church in America is in trouble.³⁶ Half the membership in mainline churches is over age 50, and more than one in four young adults are leaving the faith in which they grew up.³⁷ Denominationalism, like “Sunday dress,” is out of favor, and that means Baptist churches are facing a crisis. The college can expand its assistance to churches by better equipping future church leaders to cope with a dramatically altered ecclesiastical landscape and by establishing a research center for struggling pastors and their declining congregations.

So happy birthday, dear old C-N. If we can catch the vision of and make the sacrifices that our founders rendered, there will surely be many other birthday celebrations for this venerable institution.

Endnotes

¹ Robert Burts and Freda Burts, “In the Beginning,” *History of Carson-Newman College* (Unpublished manuscript, 2008), 3. Gov. Tryon of North Carolina levied such burdensome taxes to support the Anglican church and to build his mansion that some Baptists, too poor to pay the bill, had to sell beds and clothing to raise enough money for their taxes.

² Margaret L. Coit et al, *The Life History of the United States* (New York: Time-Life Books, 1969), 35 – 65. The celibate shakers, led by illiterate “Mother Ann”, were the largest of the “model societies”. Their name derives from their peculiar religious dance.

³ Burts, “Mossy Creek Baptist College,” 1.

⁴ Reuben Herring, *The Baptist Almanac and Repository of Indispensable Knowledge* (Nashville: Broadman Press), 89. An early Baptist confession of faith proclaimed, “We believe that everything necessary for the instruction and good discipline of the church is recorded in the Holy Scriptures” and that “ecclesiastical schools for the instruction of preachers” should be avoided.

⁵ Burts, “Mossy Creek,” 2 – 6. But C-N was not the first Baptist college established. Furman, Mississippi, Georgetown, Richmond, Mercer, Wake Forest, and Howard (now Samford) were all founded prior to this date.

⁶ Ibid. 9, 13. The Oak Tree Five were Isaac M. Newman, William Cate Newman, Samuel Irwin Newman, Robert Reedy Bryan, and Nelson Bowen.

⁷ Ibid. 8.

⁸ Burts, “In the Beginning,” 4.

⁹ Burts, “Mossy Creek Baptist College,” 8.

¹⁰ Miriam Floyd Lollar, “The Most Important Decision I Ever Made,” Department of Mathematics and Computer Science Newsletter 15.1 (Summer 2007): 4. Apparently, the student body admired her grit, voting her “Miss Carson-Newman” her senior year.

¹¹ Burts, “Mossy Creek Baptist College,” 6 – 8.

¹² Burts, Untitled, 7. One trustee, physician James Carson, owned 100 slaves.

¹³ Ibid. 5 – 6. With no dormitories, the college boarded out-of-town students in homes of local families.

¹⁴ Burts, “Mossy Creek Baptist College,” 12 – 13. The term “missionary” indicated these Baptists were not “Primitive Baptists”, who were opposed to sending missionaries.

¹⁵ I.N. Carr, *History of Carson-Newman* (Jefferson City: Trustees of Carson-Newman College, 1959), 18. He almost surely is not the current professor of music who bears the same name, however, for the first graduate became a medical doctor in Sweetwater, TN.

¹⁶ Burts, “Mossy Creek Baptist College,” 13 – 14. There is no evidence that slaves were used to construct buildings.

¹⁷ Carr, *History of Carson-Newman*, 10, 15. The five presidents were Rogers, Bryan, Anderson, Hillsman, and Goforth.

¹⁸ Ibid. 19.

¹⁹ Herring, *The Baptist Almanac*, 94 - 97. Though Baptists in the South separated from their Northern brethren over the issue of slavery, they nevertheless issued the disclaimer that “. . .we can never be a party to any arrangement which would imply approbation of slavery.”

²⁰ T. Harry Williams et al, *The Life History of the United States* (New York: Time –Life Books, 1969), 135.

²¹ Carr, *History of Carson-Newman*, 22.

²² Burts, “Goforth and Brown—War Years,” 4.

²³ David C. Smith, *Lilly in the Valley: Civil War at Mossy Creek* (New Market: David C. Smith, 1986), 59. Outnumbering Rebel forces two to one, the Union army was able to hold its position at Mossy Creek.

²⁴ Burts, "Goforth and Brown—War Years," 4.

²⁵ Smith, *Lilly in the Valley*, 65. Captain Lilly at first remained in Tennessee, but when his wife died and his son succumbed to malaria, he sought consolation at his home in Indiana.

²⁶ Nelle C. Davidson, ed. *First Baptist Church, Jefferson City, Tennessee*, 131. Apparently, the members accepted this breach of the wall of separation between church and state since federal soldiers under command had already violated this most cherished Baptist principle.

²⁷ Burts, "The War and the Debt," 2. Branner's home, now known as Glenmore Mansion, still stands east of town on Andrew Johnson Highway as a museum. Listed on the National Register of Historic Places, it was built by Branner on a hill overlooking the railroad he laid through town. Sadly, he died before its completion and was buried across the tracks in the family plot.

²⁸ Burts, "The College Lives On," 5. Dr. Baker never left the campus he saved. He sleeps peacefully, with honeysuckle for a bedside bouquet, in the plot between the college's oldest and newest buildings.

²⁹ Burts, "Mossy Creek Baptist College," 7.

³⁰ Burts, "In the Beginning, 1851," 7.

³¹ David C. Dale, "1999 Alumni Awards Day Address: Distinguished Alumnus Award," *Carson-Newman Studies* 9.3 (Fall 2000): 73. Spell checkers arrived too late to save his GPA, but apparently the overlooked hyphen didn't diminish his resolve. After receiving a bachelor's degree from C-N, he graduated first in his class at Harvard Medical School and spent much of his career as dean of the Medical School at the University of Washington.

³² "Students," *Chronicle of Higher Education*, 29 August 2008, 12, 78.

³³ William E. Hull, "Southern Baptist Higher Education: Prospect," *The Southern Baptist Educator* 61.1 (September 1996): 9.

³⁴ B.A. Robinson, "U.S. Divorce Rates for Various Faith Groups, Age Groups, & Geographical Areas," (<http://www.religioustolerance.org.html>).

³⁵ "Students," *Chronicle of Higher Education*, 18.

³⁶ *Ibid.* 18.

³⁷ "U.S. Religious Landscape Survey: Summary of Key Findings," Pew Forum on Religion & Public Life (<http://www.relignions.pewforum.org/reports.html>).1,4.

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Christian Liberal Arts: Becoming Human to Become Like Christ

[Spring 2009 Honors Banquet Address]

Kina Mallard

Good evening. Thank you for giving me the opportunity to speak and to celebrate with you not only your accomplishments but the work of the faculty, staff, and administration who have mentored you and walked alongside you during your tenure as a student.

Carson-Newman College is a Christian liberal arts institution with an overt mission of serving God through serving others. Because of the intentionality of Carson-Newman in fulfilling this goal, I have organized my talk around three points. They are: Know who you are, Know who you serve, and Know why you're doing what you're doing.

Know who you are.

I have two daughters about your age, and when my daughters used to leave home I would say, "Remember who you are." To remember who they were, they first had to *know* who they were or at least who I wanted them to be. Of course there were many textures and nuances of meaning in that admonishment and basically, at that time, I wanted them to remember who they are to help them make right choices. For you, tonight, my challenge is to know you are as you accept the path God has for you.

Jo Kadlecek, a friend of mine, writes in her memoir, *Fear*, "The songs of humans (aren't) easily recognized. Most of our lives we try to blend in with other notes, all the while hoping to find some distinction to define us, some solo to come into. We wait, sometimes patiently, other times not, for anything, anyone, to tell us who we are...."

At this moment, you may feel confident in knowing who you are. But there may be times in your life when you forget. You may become crippled with comparisons to others you perceive to be better than you, smarter than you, more successful, wittier, stronger than you. Cynics may slip their cynicism into your psyche, questions may creep into your consciousness, doubt may dig deep into your desire to be who God has designed you to be.

After working at Union University on the other side of the state for 14 years, I received a call that I had been nominated for an academic dean position at Gordon College, in Massachusetts. There were many reasons to move to Gordon, but there were also many

reasons to stay in my current position that I loved, with my friends of 14 years, in the place my girls call home. After prayer and counsel, I knew God was leading me to Gordon—to the unfamiliar. I remember reading a poem then, by Anne M. Windhotz, about Lot's wife from the story in the Bible, which spoke to me:

We root in the familiar, marking our borders by the carve of a chair, the twist of a road, the knowledge of a hill.
Not even grief, so woven into the fabric of place that we cannot watch trees move in the wind without discerning the weave of loss, keeps us from glancing again.
A pillar of pain whether you face the flame or merely shuffle through its shadow.

I knew if I moved, I would not look back; I would look forward. You are in a time of your life where you are called to look forward. Paraphrasing Windhotz:

To look forward with
Brash, bold trust: To shatter every mirror of what we've been
In exchange for a distance darkly seen, promising nothing
But what we must become.

And so I went. I went to discover what I must become. I went because I knew who I was and could go in sure confidence that God had equipped me and was with me.

Last fall, President O'Brien called and asked me to consider the Provost position here. Having grown up in Knoxville, this territory was more familiar to me, but called me once again to a brash, bold trust in the calling, leading, and providence of God.

We learn of a God who uproots his children from the familiar in many stories in scripture. For example, in Genesis 12:1, God says to Abram, "Go forth from your country, and from your relatives and from your father's house [this was no small order] to the land which I will show you." Did you catch that? No specific country or city. No direction, no clear job waiting to be accepted. Just a command to go and trust.

When called to be uprooted, we often start to question ourselves. Our own insecurities can douse the flames of passion for the design God has ordained for us. Are you ready to be uprooted – physically, spiritually, emotionally, psychologically, financially *moved* for God's work? If you know who you are, in Christ, you are ready.

Know who you serve.

This is a Christian institution. Most of you, I'm sure, have a well-grounded faith. You have completed Religion courses and attend church. You have participated in Bonners Scholars, Operation Inasmuch, short term mission trips and on and on. You serve a risen Savior. With your hands. With your heart. Tonight I want us to think together about how we also serve Him with our minds.

Looking again at our Carson-Newman mission statement that affirms our identity as a "Christian liberal arts institution with an overt mission of serving God through serving others," we might be challenged to ask, what does a college that defines itself as liberal arts mean? What is a liberal arts education for?

Aristotle gave us the famous distinction, between liberal and practical education that says basically practical (focused) education is pursued as means to some further end, liberal (broad) education is pursued as an end in itself. Liberal education was free in the sense of being unconstrained by concerns for its usefulness.

Many still see this as the hallmark of a liberal education. College catalogs that make "love of learning" a goal of students' education are making an appeal to this tradition. Students who, when asked, "What can you do with an English, [or philosophy, art, history, etc.] major?" respond, "What one *does* with it isn't the point, the ideas are interesting in their own right." And this is true. We value the study of ideas because they *are* interesting in their own right. But this isn't the whole picture. The notion that liberal education has strictly inherent rather than practical value has been opposed by many since at least the time of Cicero. In Roman antiquity, what distinguished a liberal education was that it was education for the free man as opposed to the slave, and the free man's education was clearly a useful education. But it wasn't useful for trade or manufacturing, or engineering or agriculture, but for civic leadership. The objective was to shape the character of the student, which translates in our context to providing the church and the watching world with confident, competent, selfless leaders. A goal we embrace at Carson-Newman College.

The connection between deep thought about broad issues, character building, and selfless leadership should not be missed or taken for granted. And in the liberal arts tradition, the deep thought is the foundation for the other two goals. We are called unapologetically to *think*. Unlike the sentiments in this testimony (which has made its way around the internet in recent years).

THINKERS ANONYMOUS

It started out innocently enough. I began to think at parties now and then to loosen up. Inevitably though, one thought led to another, and soon I was more than just a social thinker.

I began to think alone—"to relax", I told myself—but I knew it wasn't true. Thinking became more and more important to me, and finally I was thinking all the time.

I began to think on the job. I knew that thinking and employment don't mix, but I couldn't stop myself.

I began to avoid friends at lunch time so I could read Thoreau and Kafka. I would return to the office dizzied and confused, asking, "What is it exactly we are doing here?"

Things weren't going so great at home either. One evening I had turned off the TV and asked my husband about the meaning of life. He spent the night at his mother's.

I soon had a reputation as a heavy thinker. One day my boss called me in and said, "I like you, and it hurts me to say this, but your thinking has become a real problem. If you don't stop thinking on the job, you'll have to find another job." This gave me a lot to think about.

I came home early after my conversation with the boss. "Honey," I confessed . . . "I've been thinking . . ."

"I know you've been thinking," he said, "and I want a divorce!"

"But Honey, surely it's not that serious."

"It is serious," he said, lower lip aquiver. "You think as much as college professors, and college professors don't make any money, so if you keep on thinking we won't have any money!"

"That's a faulty syllogism," I said impatiently, and he began to cry. I'd had enough. "I'm going to the library," I snarled as I stomped out the door.

I headed for the library, roared into the parking lot and ran up to the big glass doors . . . they didn't open. The library was closed.

To this day, I believe that a Higher Power was looking out for me that night.

Which is why I am what I am today: a recovering thinker. I never miss a TA meeting. At each meeting we watch a non-educational video; last week it was "High School Musical." Then we share experiences about how we avoided thinking since the last meeting.

I still have my job, and things are a lot better at home.

Life just seemed . . . easier, somehow, as soon as I stopped thinking.

Life *is* easier when we don't think, when we aren't grappling with the tough questions such as:

- What does the Bible really say about dominion and what does the dominion mandate have to do with science?
- Does God care about beauty? Is aesthetics part of stewardship?
- What do our pop cultural choices say about our faith? Our attitudes toward leisure, money, conviction?
- Do Christians bear a greater responsibility for world poverty?
- Does grace have a role in administering justice?

These are not easy questions. Sometimes when you're surrounded by smart people it's difficult to realize how smart you really are. But sitting in this room is an enormous amount of intellectual capital for God to use. You are gifted and have studied and prepared to be thinkers for God. Several years ago I heard Dr. Arthur Holmes, author of several books including *The Idea of a Christian College*, speak in a chapel service. At the end of his talk he posed these questions: "Do you know what is wrong with our world? With our country? With Higher Education? With Christian Higher Education?" We weren't sure where he was going and waited for him to answer his own questions. "We don't have enough nerds! We don't have enough Christian thinkers working on the world's problems." And then he leaned forward, pounded his fist on the podium and voiced strongly, "God give us nerds!" You are the nerds Arthur Holmes was calling for.

You might not like that label, so let me say it another way. "You are intelligent, capable young people called to think, to serve and to work on the world's problems with a zeal and an imagination that is

morally fueled by Christian principles.” We serve a God who has called us to think. Are you ready to use your brain for God’s work?

Know why you do what you do.

When you know who you are and you know who you serve, then you are prepared to know why you do what you do – your calling. In the novel *Cutting for Stone*, by Abraham Verghese, we learn about a young man, Marion, who is orphaned and raised by a woman named Matron. In this excerpt, Marion, who narrates his story, tells why he chose to become a doctor:

I chose the specialty of surgery because of Matron, that steady presence during my boyhood and adolescence. “What is the hardest thing you can possibly do?” she said when I went to her for advice on the darkest day of the first half of my life.

I squirmed. How easily Matron probed the gap between ambition and expedience. “Why must I do what is hardest?”

“Because you are an instrument of God. Don’t leave the instrument sitting in its case, son. Play! Leave no part of your instrument unexplored. Why settle for ‘Three Blind Mice’ when you can play the ‘Gloria?’”

How unfair of Matron to evoke that soaring chorale which always made me feel that I stood with every mortal creature looking up to the heavens in dumb wonder. She understood my unformed character.

“But, Matron, I can’t dream of playing Bach, the ‘Gloria’ . . .” I said under my breath. I’d never played a string or wind instrument. I couldn’t read music.

“No, Marion,” she said, her gaze soft, reaching for me, her gnarled hands rough on my cheeks. “No, not Bach’s ‘Gloria.’ Yours! Your ‘Gloria’ lives within you. The greatest sin is not finding it, ignoring what God made possible in you.”

There is a story involving Yogi Berra, well-known catcher for the New York Yankees, and Hank Aaron, who at the time of the story was the chief power hitter for the Milwaukee Braves. The teams were playing in the World Series, and as usual Yogi was keeping up his ceaseless chatter, trying to pep up his teammates and also distract the Milwaukee batters. As Aaron came to the plate, Berra tried to rattle him saying, "Henry, you're holding the bat wrong. You're supposed to hold it so you can read the trademark." Aaron didn't say anything, but when the next pitch came he hit it into the left-field bleachers. After rounding the bases and tagging up at home plate, Aaron looked at Berra and said,

"I didn't come up here to read." Hank knew what he was doing and why he was doing it.

In the movie, *Stranger than Fiction*, Ana Pascal, a baker, explains how she found her calling. While a student at Harvard Law School she would bake cookies for her study group.

"I made oatmeal cookies, peanut butter bars, dark chocolate macadamia wedges and everyone would eat and be happy and stay longer and make better grades on the test. ... At the end of the semester I had 27 study partners, 8 journals filled with recipes and a D average. And so, I dropped out. I just figured if I was going to make the world a better place I'd do it with cookies." Like Hank Aaron, Ana knew her passion. Baking was her *Gloria*.

A few years ago I became intrigued with the question, "What motivates some faculty at small colleges to produce scholarship when other faculty cannot?" I researched this question by asking professors on various college campuses, "Why do you research?" Two responses stand out: One prolific scholar said, "I don't ever do research because I want to make an impact. I could spend my entire life working on a research project and not really uncover anything significant. I do it because I love it. I do it because it is right. I do it because I love God. That's why I persist." Another faculty member responded simply, "I do scholarship because I don't know any other way to be faithful." These faculty members know why they're doing what they are doing.

Two other brief examples are Eric Liddell, Scottish runner in the 1924 Paris Olympics, and Bertoldo, Michelangelo's teacher. Liddell, you will remember from *Chariots of Fire*, was the runner who refused to run on the Sabbath. In an interview, when asked why he loved to run, he replied "When I run, I feel God's presence."

In *The Agony and the Ecstasy*, the story of Michelangelo, Irving Stone quotes Bertoldo as saying to the young artist, "One should not become an artist because he can, but because he must. It is only for those who would be miserable without it."

Know who you are. Know who you serve. And Know why you are doing what you are doing. I challenge you not to ignore what God has made possible in you. Play your *Gloria*. And your *Gloria* will be something you would be miserable without, something that when you do it you can feel God's presence, it will be a way for you to be faithful—and it just might make the world a better place.

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Three Poems

Susan Underwood

Pagan Pentecost

The aspens speak in tongues.

Now that October has caught yellow fire,
conflagration shivers down McClure Pass.
The consecrated millions of gold heads
pass on the wind's gospel,
trees joined at their roots
shimmering at the whim of a whisper
like one vast wheatfield.

Isn't such a Saturday
the true Sabbath, where two or more
are gathered to witness?

I don't recall what we said—
or tried to say—
to the Hispanic men we stood with
at the overlook,
overjoyed in revelation
and laughing together, as if
we had all been long lost
and now found one another.

The man behind our borrowed camera
motioned us and his dark friends
to sit together on the guard rail
close as kin.
How did he understand
we wanted to include
us and them
in the picture, now worth a thousand,
thousand different languages?

For that eternal moment
the trees shine their miracle message
behind our head, anointed in a melting glory.

Salt of the Earth

I eat Utah
disguised in every possible form;
in the soup's roux, in simple Sunday eggs,
in homemade oatmeal cookies' slightest
savory edge, the same rust-iron pink
and shimmer-silver
that encrusted the ruptured briny bedrock
we walked across. In summer sun
our sweat evaporated
like that basking millennial sea.

Deep into winter's early dark evening,
supper waits for the dash
and sprinkle, the immersion of tastebuds
in ancient tart salinity,
a finish for the most rustic, heady appetites.
Nothing pure or cautious here in this house.
I cook by finger and touch, tonguing
and eyeing and hefting.

I would sift my very self down into buttery grease,
into the rise and mellow swell of dough,
the way I gave myself up
to the desert wilderness,
wishing I could enter Zion's rock,
boiled down to dry blood,
cracked minerals erupting
in stunned blue-hard sunlight.

No one ever goes hungry
living a brackish life, in flux between
the tang of one hunger
and another.
People are the same all over,
yet no two the same,
each one ubiquitous as salt,
all life long and even in our long absence.
Dust goes to dust, but first
what a landscape is ours
inbetween base nourishment
and reveling.

The wilderness we journey into
feeds us and feeds and feeds us.
Our raw lives never lack for flavor.

Los Peces y Panes/Fishes and Loaves

The tree is known by its fruit.
Matthew 12:33

How many pencils do you think a Sequoia tree would make?
the ranger asks the campfire crowd.
First-generation children breathe translations
to their mothers and fathers in Spanish.
There is no correct answer in any language.
How can we believe, now, this was
the use manifest destiny dreamed up
for creation's most weighty trees? An abundance
of yellow #2s bundled in every desk cup.

Who was it then—white, educated, with money and motive—
discovered these giants? He ordered the largest specimen
peeled of his bark, left standing in ruin and rot,
because civilization would never believe such a tree
without proof, taking nothing on faith.
No machine could carry the whole mass of its flesh,
so rail cars transported only the tree's outer skin,
slashed off in patches, then quilted back together
like a freakish shroud on display in city after city.

What saved the Sequoias was snow and hunger,
the ranger tells us. Logged mountainsides
would have eroded in muddy, avalanching waste,
but trees magnify, multiply, the sweet white deep of winter,
waiting frozen on every needle and cone and limb.
This is the new millennial news we carry
down from the Sierras, of miraculous snowfalls
running in spring to snowmelt and creeks and rivers
into the San Joaquin Valley, to feed millions.

True believers, before we can be saved,
we are lost in the Valley's gridded farmland,

driving between miles of avocado and artichoke fields,
on aimless narrow lanes through vast orchards
green and alive without human movement, a rapture of food.
Finally we find men on ladders, harvesting apples.
None of them speak English. "El Patron,"
one of them points his careful, gloved, finger.
The foreman convinces us of the way only by gesturing.

Behind us, they will climb into trees and walk field rows
all day all week, all month, all summer;
they will feed multitudes with asparagus, berries, broccoli,
cauliflower, nectarines, peaches, peppers, spinach, zucchini,
an alphabetized bounty they name with words we never hear.
The miracle translation is from flesh to flesh.
Whenever you eat an orange, the ranger told us, stop.
Think for just a moment of the water that grew it,
water nourishing you which was snow once, once held on winter limbs.

He didn't know, he was telling us how to pray.

If I Have Jesus, Then Why Do I Need Socrates and Nietzsche?

[2009 Liberal Arts Emphasis Week Address]

Michael Beaty

Let me begin with a story. It happened many years ago now, sometime after I began teaching at Ouachita Baptist University. In those days, happily, an introductory course in philosophy was required of all religion majors at OBU, and so I had a class of about 30 students, many of whom were religion majors. Over the course of the semester, we wrestled with fundamental human questions, questions about things that really matter, questions that are inevitably philosophical and theological. We read texts from Plato, Aristotle, Augustine, Aquinas, Pascal, Kierkegaard, and Nietzsche. Near the end of the course, one young ministerial student, bright and deeply engaged by the material we were reading, yet feeling conflicted and perhaps even guilty, asked, with an impish grin, “Dr. Beaty, if I have Jesus, why do I need Socrates and Nietzsche?” The class laughed and so did I, as the young man grinned, a little sheepishly. And as we talked about his question, it was clear that he liked the class, its list of readings and the dialogical and conversational manner in which I taught. It was also clear that it was somewhat unsettling to him, in part, because he was not sure what was happening to him, and how what was happening to him fit into the idea of education he brought with him to Ouachita. I identified with him then, and I do now. My ministerial student friend posed a good question and the question ultimately is this: What is a Christian college or university for?

I want to answer his question in two ways. That is, there is a long answer and a short answer. The long answer is to treat his question as a one about the value of a certain kind of education—a Christian liberal arts education, an education which is itself an expression of the integration of faith and learning, both critical and constructive. And, Socrates and Nietzsche stand in for requiring students to study not only whatever it is they have decided is good preparation for their chosen careers or professions but also requiring them to take a well-thought out common set of courses whose aim is the intellectual, moral and religious formation, indeed, transformation, of persons. And candidates for such set of courses are not only philosophy and theology but also art, history, languages, literature, music, political theory, and the natural sciences.

There is a short answer to the original question, one that is relevant to the purpose and character of Christian colleges. Why study Socrates, a pre-Christian pagan, as presented in Plato's dialogues? Why study the writings of the atheist German philosopher, Nietzsche? The short answer to my student's questions goes like this: It is Socrates who said that the unexamined life is not worth living. What he must have meant is that an unexamined life is not a life befitting a human being, a creature made in the image of God, and in God's likeness, an unsurpassably great being, who is both the Alpha and the Omega. Our minds are somewhat like the mind of God in so far as we can delight in knowing things, delight in the truth and in goodness and in beauty. We have been enjoined to love God with our minds and to be good stewards of his creation. And we cannot do that fully without a certain kind of education, especially given our dispositions to arrogance and self-deception. One way of loving God and honoring him as our creator is by examining God's creation and taking delight in what we discover. Another is by examining our own lives and coming to see ourselves truthfully as God sees us. But we human beings are often either arrogant or lazy, lacking the humility and initiative proper to our limited capacities. But Socrates is indeed a lover of wisdom and is unrelenting in his examination of himself and other human beings. At least in this respect, Socrates honors God his creator more than some of us who profess faith in God incarnate, Jesus The Christ. But not only are we arrogant and intellectually lazy, but we are often self-deceptive. Jeremiah 17:9 says, "The heart is deceitful above all things, and desperately corrupt." And here, all too often the religious are no better off than acknowledged sinners. Indeed, religious belief and practice can be forms of self-deception. Here Nietzsche is dead-on, though he is not the first to see these ugly truths about religious people. Jesus condemned the Pharisees for the false and self-deceptive piety, and the prophets condemned their fellow Jews before Jesus did. So, there are good reasons to study both Socrates and Nietzsche in the Christian University, not primarily to refute them, but to see the truths they have to teach us. And, no doubt, in this short story we have enough truth to savor, to digest, and by which to be made more healthy.

But now let me turn to the longer story. For I have come to praise a Christian liberal arts education and Baptist universities committed to its practices. The presentation turns autobiographical in hopes that my story can illustrate my point, even if my more abstract arguments and philosophical musings do not. I hope the autobiographical material will make concrete some important claims I

want to make about the importance of a Christian liberal arts education.¹

The Early Years

I was raised a Missionary Baptist. Many of my earliest memories are of worship services and potlucks at Oak Grove Missionary Baptist Church in Benton, Arkansas. I “walked the aisle” confessing Christ as my Lord and Savior at the young age of nine on the sixth verse of *At the Cross* by Fanny Crosby.² While that seemed like a dramatic beginning at the time, the continuing story of my faith has been more of an ordinary journey, within a divine narrative, punctuated by moments of genuine grace. Absent are a gripping conversion experience, dramatic recommitments, episodes of desperate rebellion, and periods of great indifference.³

At Oak Grove Missionary Baptist Church I learned to think of myself as a child of God, a person who had covenanted with God to do God’s will. By responding affirmatively to God’s call to follow Christ, I became one of his many servants and my task was to figure out how I might best serve Him. At Oak Grove, I learned to study the Bible, to sing the praises of Jesus, and to hear the gospel preached. At its best, Oak Grove was a community of people who loved one another and

¹ This presentation at Carson-Newman is adapted from my first Hester Lecture given at the International Association of Baptist Colleges and Universities annual meeting on June 1, 2008 and later published as “In Praise of Baptist Colleges and Universities,” in *The Baptist Educator*, Volume LXXII, No. 4, Third Quarter, 2008.

² While the number and kind of hymns to which I am now attached have enlarged significantly since those formative days at Oak Grove, I remain easily moved by many sung so frequently there such as “Blessed Assurance,” “The Old Rugged Cross,” “Just a Closer Walk with Thee,” “Softly and Tenderly,” and “Just as I Am.” My friend and colleague, Ralph Wood, has argued that Baptist theology is most readily found in the hymns we sing.

³ This way of putting the point may have been influenced by an essay by Jeff Jordan, “Not in Kansas Anymore,” in *God and the Philosophers: The Reconciliation of Faith and Reason*, edited by Thomas V. Morris (Oxford: Oxford University Press, 1994), p. 128-129. I read the essay years ago. After delivering this essay in Branson, I was rereading several essays in the book, to include Jeff’s, and found a passage in which he makes a similar point about his early Baptist, Christian upbringing and expresses it in a similar way.

gathered often to remember what God had done for a lost and dying world. At its worst, it was a community fearful of new ideas.

At Oak Grove, there were no professionals – no physicians, lawyers, or dentists, not even public school teachers. Most women were “homemakers,” though a few worked outside the home as secretaries. The men were carpenters, electricians, plumbers and the like; many worked in the Alcoa or Reynolds aluminum mining or manufacturing plants. In my blue-collar home it was expected I would go to college to make a better life for myself. College education was principally about getting a profession or career more lucrative and secure than my dad’s work as a highly skilled carpenter and contractor.

Though the folks at Oak Grove expected their young people to go off to college, our pastor-shepherds worried they would be lost to dangerous ideas and unholy practices. At Oak Grove, I heard nothing about the love of learning, the life of the mind, and the vocation of a Christian scholar-teacher. But the good people of Oak Grove, my dear mother, and in time my father,⁴ cultivated the ground in which an “initial faith” took root and grew.

In my intellectual knapsack they had placed three valuable tools: trust in the Scriptures, trust in experience, and a love of the Church. About the values of a college education beyond securing a lucrative career, they had nothing to say.

At West Point

In July of 1968, I left for college, the first person in my family to do so. Boarding a plane for the first time in my life, I winged my way from comfortable Benton and Oak Grove Missionary Baptist Church to the United States Military Academy in West Point, New York.

At West Point, I encountered a very different way the Christian faith was expressed. There, I first heard the word “worship” applied to what one did on Sunday morning. At Oak Grove, we went to the morning, evening and mid-week preaching services. At the Protestant Chapel at West Point, we marched to “worship.” What went on in the beautiful but imposing Protestant Chapel seemed cold, distant, and strange. Rather than preachers, we had chaplains. And they didn’t do much preaching, it seemed to me then. The Chaplains’ refined

⁴ My father did not make a profession of faith until I was in sophomore in high school. Until then, it was our mother who saw that her children were in church whenever its doors were open. As a result of the persistent and effective witness and friendship of one pastor of Oak Grove, my father came to faith as well.

words delivered in the somber, but majestic surroundings, made little positive impact on me, or so I thought at the time.

Happily, I found other groups of Christians and practices to whom this Baptist boy from Arkansas could relate—the Baptist Student Union leaders and those who gathered there for its Bible studies and fellowships and those who organized and participated in a non-denominational Bible study available to cadets. Warmth, personal attention, and being a part of a like-minded group mean a lot when you are a long way from home. But there was more than that. Though the questions were ill-formed for me, I remember struggling with how I was to understand my faith in these new surroundings and in my future military career. Even then, I recognized that I was asking “What is God calling me to do and how will I know this?” I now recognize that I also was asking “Who am I?” and most importantly, “To whom do I belong?” How about you? Are these some of your questions, too?

As I look back at those days two things appear. One is that my friends and I (all evangelical Protestants) frequently reduced the Christian faith to a fairly simple drama in which we knew all the assigned parts, all the questions to ask, and all the right answers. We learned to witness to someone, usually by quoting John 3:16 or using “the four spiritual laws,” hoping to prompt a conversion so we could proudly say that we had led someone to Christ. That another sinner was saved. Anyone who found our witnessing odd, even other Christians, was regarded as unsaved. In my comfortable and naïve worldview, and spiritual smugness, I failed to see that a material difference in the language and rituals of faith were not necessarily a difference in the substance of faith.

Second, in those heady West Point days of week-day drills and Saturday morning dress parades, of flower children and peace marches, of Southern pride and shame, of the soaring biblical rhetoric of Martin Luther King, Jr. and of the strident states’ rights rhetoric of George Wallace, I became aware for the first time of some intellectually discomfiting tensions in my ways of thinking about the world, and in my faith. Some now seem rather silly and dated. Did my faith permit interracial dating and marriage? Should we Americans resist communism in Viet Nam or resist the war by protesting in the streets of Chicago? Others perennial. How should Christians think about war? (How should we think about a pre-emptive war?) How should we think about a war on poverty? And the social programs like free meals for children from economically deprived situations? Are science and religion compatible? Why is there more than one creation account in the Bible? And why are there differences in the accounts of Jesus’ crucifixion and the events that follow? How did I know that the Bible

is the word of God, rather than one more human book? If there is a God of perfect knowledge, power and goodness, why is there so much suffering and death, so much evil? Isn't religion more often than not an obstacle to human progress? How can smart, sophisticated people believe in God?

As you know, I had grown up in Arkansas, in the South, where Christianity was accepted even if imperfectly practiced. Indeed, Christianity was the norm, like a Civil Religion. In the Northeast, things were quite different. The New York Times was staple of every cadets' reading since it arrived every morning. The world often looked different through the eyes of its sophisticated and educated writers and readers.

Those were confusing times. Some of our adult leaders at West Point suggested that the Bible had an answer for all vexing questions and they were easy to find for Bible-believing Christians. For these good men and women, the Christian faith consisted of an identifiable moment of conversion, a personal relationship to Jesus, and a commitment to evangelism and missions. They also believed that the battle of Armageddon was only months away. They could read it in the prophecies of the Old Testament and in the Book of Revelation.⁵ Their predictions seemed important, but I was troubled by questions which neither I nor they could answer. I could not sort things out, and I suspected that it was my fault. I worried that I wasn't in proper spiritual attunement. Now I see that my sincere but limited religious life at Oak Grove Missionary Baptist Church and at West Point only went so far in preparing me for serious questions about the nature of the universe, of the human condition, of our common artistic, cultural, social and political heritage, and how the Christian faith I espoused bore on these realities.

I had done well at West Point, but during the fall of my sophomore year, I recognized that God was not calling me to a military career. After a wrenching struggle, I told the appropriate authorities that I was going to leave the Academy, news which surprised my family and friends in Benton, no less than the upperclassmen and the military people to whom I was responsible. After the last academic day of the spring semester of 1970, I was escorted to Boarders' Ward by a

⁵ In 1970 Hal Lindsey's *The Late Great Planet Earth* (Grand Rapids, MI: Zondervan, 1970) was published, but I cannot remember his book being mentioned by anyone at West Point. I first encountered it at Ouachita Baptist University in the Spring of 1971. His pre-millennial, dispensationalist eschatology was preceded by numerous others so this theological perspective was one dominant strain in evangelical culture.

squad of cadets, to live separated from the Corps for the final week of my two year experience at West Point.

At Ouachita Baptist University

What to do now? A couple of friends urged me to consider Ouachita Baptist University in Arkadelphia, Arkansas. After visiting early that summer and being impressed by the friendly faculty and staff, I decided to attend. I sensed an excitement among the administration, faculty, and students I met that day. Just a few months earlier, Dr. Daniel Grant had been named as the new President.⁶ Before he arrived, Ouachita had been struggling. Enrollment was plummeting, support among Arkansas Baptists dwindling, financial difficulties mounting, and morale among faculty and staff suffering. Over time, Dr. Grant energized and transformed Ouachita with a mission-driven understanding of itself as a Christian college, and by, among many public acts, continually emphasizing “academic and Christian excellence.”⁷ As an aside, I have no doubt that under the leadership of Randall O’Brien, Carson-Newman will experience a similar rebirth of vision, energy, and transformation.

While it is tempting to spend a long time extolling the many ways I have benefited from my association with Ouachita, first as a student and then later as a faculty member (a time when first Mike and Pam Arrington and I become friends, then later Randall and Kay O’Brien, and Dr. Ross Brummett was one of my first student converts to major in philosophy), instead I will limit myself to just a few salient features of my experience, features relevant to our discussion of the value of a Christian liberal arts education.

To begin, I encountered a different kind of education at Ouachita. At West Point, education had been professional, preparing us to be military leaders through heavy doses of applied math and

⁶ Dr. Grant’s father had been president of OBU from 1934 to 1949, after serving as acting president in 1933. After graduating from Ouachita in 1945, Dr. Daniel Grant matriculated to the University of Alabama (MA) and then to Northwestern University (a Ph.D. in political science). He began at Ouachita in February of 1970 after twenty-one years in political science at Vanderbilt University.

⁷ As I shall argue in my third lecture, it is essential to the success of our Baptist institutions that their senior administrators and faculty speak unapologetically about their Christian character. Equally important, as Dr. Grant clearly knew, was that one’s Christian character cannot be an excuse for academic mediocrity.

science and (military) history, and courses on leadership.⁸ At Ouachita, I encountered for the first time the idea that a university or college education was something more than, or other than, career preparation. When I arrived, I had no major in mind. I did not know what a major was, in fact, having had my courses prescribed for me at West Point. My advisor and I agreed that I should take all required courses that first semester: an introductory course in philosophy, a class in American literature, a US history course, a fine arts class on music, art and sculpture, and a political science course that focused on contemporary events. And there was a kind of relief in not having to decide what courses to choose, especially since I now had no clear career goal in mind and no major. But my mind was not entirely easy. There was that required philosophy course. Of course, I knew little of philosophy and what I knew was unsettling. There was that passage from Paul warning us to “Beware of Vain Philosophy.” And I had a friend at West Point, an upper classman, who like to talk about philosophy, especially existentialism. He was attracted to the atheist existentialists who accepted that God did not exist, and we humans were left to face an indifferent universe without consolation, forlorn and full of angst and despair. Given my typically optimistic disposition and hopeful attitude, philosophy was not off to a good start with me. But it was required, so with some feeling of uneasiness I plunged into it and the rest of my courses. Wow, was I in for a surprise!

In contrast to West Point, I found that first semester at OBU exhilarating in its intellectual stimulation. I was engaging big ideas that seemed to matter, both personally and socially. Dr. Jim Berryman’s philosophy course focused on the nature of the good life for human beings. I still remember him writing *Summum Bonum*—the Supreme Good—on the blackboard and how fascinated I was by the very idea. *Summum Bonum*—a good that was good without condition or qualification and was the ultimate object of desire for every human being. In time, he pointed out that Christians in the third and fourth centuries identified the Supreme Good with the God of the Bible. Portions of his narrative compared Socrates to Plato, Aristotle, the Stoics, the Epicureans, and biblical notions of the good life, and he brought these ideas home to me when he discussed portions of Augustine’s Confessions, and Augustine’s claim that our human hearts are restless until they find rest in God, the Supreme Good.

⁸ One of the reasons I left West Point was dissatisfaction with my educational experience which, at that time, I lacked the experience and the vocabulary to articulate.

At Ouachita, I encountered a different style of teaching. Jim Berryman, Lavelle Cole, and Jim Ranchino not only displayed a mastery of the material, but also presented it in ways that were both captivating and penetrating. By captivating, I mean they captured my full attention. By penetrating, I mean they punctured my easy answers to difficult questions and caused me to engage in a deeply self-reflective examination about what I believed and why. How fitting that Berryman had us read Plato's *Apology*, in which Socrates says that the unexamined life was not worth living—that is, not befitting a human being. In the course on politics and contemporary events, bringing up a variety of topics, Ranchino highlighted the distance between democratic ideals and such historical and contemporary practices as slavery, Jim Crow laws, and segregation. He also brought into view the distance between Christian ideals and these practices, and especially the uncomfortable silence of the white church in the South, all too often Baptist, on these shameful practices. He opened many minds to the abuse of police power during the civil rights movement and anti-war demonstrations. Front-page stories were brought to life in the classroom, as they were read in light of historical and contemporary texts in social and political theory.

Concurrently in my U.S. history class, Cole compared John Locke on the Social Contract to Puritan thinkers such as John Winthrop who argued that God's covenant with his people is the basis of the social compact essential to a well-ordered society. To compare and contrast, we discussed *The Bloody Tenet for Persecution, in Cause of Conscience* by Roger Williams, who insisted on liberty of conscience, and the fundamental importance of the separation of church and state.

A rich cross-fertilization of ideas marked the various disciplines I studied. In the fine arts class, Faye Holiman suggested the role of art (music, paintings, sculpture, the written word) as a means of connecting the human and the divine, the sacred and the profane. I remember being moved in ways difficult to articulate, as we listened to portions of a Bach's *Christmas Oratorio* or Handel's *Messiah*.

Later, we discussed one of the great Gothic Cathedrals and how its construction exhibited the harmony of space and form, how new building techniques such as pointed arches and flying buttresses made possible more vertical space, and more windows, to include the large stained glass windows I now identify with these great Christian cathedrals. More importantly, she made a connection between physical features such as harmony of spaces and natural light with theological themes of harmony and divine light, to include the possibility of divine illumination and transformation, even as natural light is transformed by the stained-glass windows.

In my English course, among others, I was introduced to the novels of William Faulkner and short stories and essays of Flannery O'Connor, and saw many of her stories illustrating, comically, the fallenness of the progeny of Adam and Eve, and the possibility of illumination and divine grace. It was in that class that I first heard the phrase "the Christ-haunted South." I distinctly remember theological themes—Creation, Fall, Redemption—being introduced as one way of interpreting and engaging our reading material, not only in this class, but also in other classes as well.

I now had an opportunity to get to know my teachers in a way that was wholly unavailable at West Point. Access to them was easy (after class, during office hours, by chance meetings on the way to the student center or library, and on Sunday at church) and so many made it clear that meeting with them to discuss ideas or "life issues" was not only acceptable but encouraged. Soon, on a small campus, in a small town, I became a part of a college community in an entirely new way. My involvement was communal, intimate, and personal. It was life-changing.

Indeed, sometime during that first semester at Ouachita, I ambled out of Dr. Berryman's class, engaging him in a conversation about some topic he had raised in class, but also anxious to get to my dorm to get ready for a flag football game that afternoon. Saying he wanted to chat with me about something important, at his suggestion, we left the Berry Bible Building, and meandered toward a huge magnolia tree standing near Riley Library and took our seat on the concrete bench under it. At one pause in the conversation, Dr. B., as I fondly called him, asked, "What are you going to major in, Beauty?" I answered, "Dr. B., I don't know. I really don't know what I want to do after college yet, though I know I should." He pooh-poohed the notion that I needed to have a career plan firmly in mind, suggesting that college was more than preparation for a career. No one had ever suggested that idea to me.

He said something like, "You obviously like philosophy. Why not major in it?" I responded, "Dr. B., what would I do with it?" And he said, "Mike, at this point, it is not important what you will do with it; what is important is what it is doing to you."⁹ I turned that thought

⁹ In 1976, some six years later, having majored in philosophy, gotten a MA in philosophy at Baylor University, and now teaching at Ouachita, I read Arthur Holmes' book, *The Idea of a Christian College* (Grand Rapids, MI: William B. Eerdmans Publishing Company, 1976). Dr. Carl Goodson, Dean of Arts and Science at Ouachita, made it available

over in my mind a few times and found I liked it a lot. What is important is what this set of courses, these conversations, in the classroom and out were doing to me. He was right. I was being changed. I was growing, intellectually, morally, spiritually, as the result of this transformative educational experience—a Christian liberal arts education.

And it wasn't merely what was going on on the campus. Faculty members at Ouachita were not only influential by their teaching and mentoring outside of class, but also by their Christian piety and involvement in church. For example, a number of Ouachita faculty and spouses were involved at First Baptist Church, and I soon joined, attending worship, college Sunday School and Training Union. Berryman was the director of the college Sunday School department and his opening devotional insights and prayers were typically inspirational to me. Bill Dixon, Dean of Students, was one of my teachers and I was being challenged in ways I had not before encountered in a church setting. What I was experiencing in my classes at OBU and what I was experiencing in Sunday School, in Training Union, and in worship services at FBC seemed connected, integrally, and I felt myself growing intellectually, morally, and spiritually.

So soon after my conversation with Berryman, I declared my intention to major in philosophy with no idea that that decision would lead, in time, to my discovering my vocation as a Christian philosopher and educator. I had little capacity to imagine such a possibility on that fall day in 1970. And you need not know what careers or professions will be a part of your life as a faithful Christian after Carson-Newman.

to faculty to remind us our common calling at a Christian college. In it, Holmes relates a story of a typical student sitting in his office to be advised as a part of pre-registration. Holmes describes the student as confused about what courses to take, but more deeply, confused about the purposes of education. He had questions for Dr. Holmes. Should he take another literature class or something in accounting? Why did he need to take history of philosophy and experimental psychology when all he wanted to do was to understand people in order to be able to communicate more effectively with them? What use do these required courses have for real life, and especially for Christians? Holmes suggests that the real question is not "what he or she will do with it?" but "what will all this stuff do to me?" (pp. 31-33) And, adds Holmes, this question is basic to the concept of a liberal education, a Christian liberal arts education. Naturally, my mind returned to my conversation with Berryman six years earlier.

Just as God providentially set in my path a number of men and women who could see in me abilities and attitudes consistent with a calling as a Christian educator, knowing me better than I knew myself, so you too will find friends and mentors to guide you. As hymnist William Cowper declares, “God moves in a mysterious way his wonders to perform.”¹⁰

To sum up, what is a Christian college for? The central aim of a liberal arts education is to provide the kind of well-ordered, fully integrated educational program, including both the curricular and extra-curricular dimensions, that promotes the intellectual, moral, and spiritual formation and transformation of its students. One requisite for such an education is to stimulate a critical self-understanding in the student. As Socrates said, “the unexamined life is not worth living.”¹¹ An examined life aims beyond criticism or deconstruction toward the promotion of an integrated life, one in which the student is able to relate head and heart, mind and body, work and home, church and citizenship into one harmonious and reflective life all under the Lordship of Christ. On the one hand, this aim requires that students engage, and be engaged by, the best work being done in biblical and theological studies, history, literature, philosophy, the sciences, as well as the visual and performing arts. This is a liberating education, an education that aims to enlarge and enliven the students’ parochial desires. In his still timely classic, *The Idea of a Christian College*, Art Holmes says, “To form the mind, stretch the understanding, to sharpen one’s intellectual powers, to enlarge the vision, to cultivate the imagination, and impart a sense of the whole – this is the task of liberal education.”¹²

¹⁰ This is the first line to hymn, “God Moves in a Mysterious Way,” by William Cowper (1731-1800). He was the friend of, and collaborator with, John Newton, author of “Amazing Grace.”

¹¹ According to Ralph Wood, Peter DeVries once quipped, “if the unexamined life is not worth living, the examined life is no bowl of cherries either.” Wood and DeVries are quite right to remind us that an examined life is not likely to produce an easy, comfortable life. After all, Socrates and Jesus both die, in part, because their examinations of others created discomfort. I will say a bit more on the relation of reflection to ideals worth striving for at the end of this essay.

¹² Holmes, *The Idea of a Christian College*, p. 38. See also, James W. Sire, *Habits of the Mind: The Intellectual Life as a Christian Calling* (Downers Grove, Ill.: InterVarsity Press, 2000).

On the other hand, while steadfastly committed to exposing all of its students to an education that prods students to think about the great issues of human existence and contemporary life, it offers students an opportunity to develop a Christian perspective on these matters—to think Christianly about all of life. This is not a simple task and it is not for the simple-minded. No bumper-sticker religion will do. Developing successful practices to achieve this goal will take all the intelligence and character we can muster in this confusing age in which we live. Indeed, as Nietzsche often reminds us, shrewd calculation or clumsy self-deception often masquerades as faith.

Another way to put the point is that a Christian university offers its students an opportunity to be further shaped into Christian persons. This is because we believe that the same One who created us to be citizens of this world also created us to be citizens of the Kingdom of God. It is the same One who acts to redeem us from our fallen state, restoring us as citizens of both the nation and the church. It follows that a Christian liberal arts education has as its natural goal the formation of Christian persons. Art Holmes puts the point this way: Education has to do with the making of persons, Christian education with the making of Christian persons. Since this is what God's creative and redemptive work is about – the making of persons in his own image.¹³

To that end, Carson-Newman College is committed. My prayer for each of you is that your educational experience here is as profoundly transformative for you as mine at Ouachita was for me.

¹³ Holmes, p. 33. See also, "Incarnational Humanism," in Klassen and Zimmerman, *The Passionate Intellect*, pp. 147-163.

Personal Faith, Social Gospel

[2009 T. B. Maston Lecture]

Paul Raushenbush

I would like to thank the committee and all the people who have been involved in organizing the T.B. Maston Christian Ethics Lecture series. It is an honor to be here. Thank you to President O'Brien for being here and a special thanks to Mel Hawkins for his kindness and helpfulness to me.

To speak about Christian ethics is to speak about the doing of the Gospel. Thoughts and beliefs are interesting only insofar as they are connected to what we do and how we act. The consideration of ethics is not an exercise in abstraction; rather ethics are about doing "good" in the face of the choices, challenges and crises that demand responses in this life.

Part of what I hope to do tonight is reflect on something I believe we already intuitively know, that an ethical Christian life is not just about how we act as individuals but also how our individual and collective actions serve to create communities that reflect the values in the Gospel. While the gospel and its ethical responses are experienced as personal, they are always practiced and fully realized in the realm of the social. The ethical Christian life calls and binds us to one another in immediate and radical ways.

This evening I will be talking about Jesus and the ethical implication of his teachings 2,000 years ago. I will also be talking about my great grandfather and the ethical life he strived to live 100 years ago. Tonight's event is in the honor of T.B. Maston, who graduated from Carson Newman about 80 years ago. But my main concern is with those of us here in this time and this place—with the faculty, staff, and especially the students of Carson Newman. Like my own institution, I'm sure that Carson Newman rightly puts a great deal of emphasis on tradition—just as we do in the Christian Church. But as Pablo Picasso is reported to have said: "Tradition isn't wearing your grandfather's hat; tradition is begetting a child." My hope is that we can take this valuable time to reflect upon what kind of life we feel God is calling us to live as individuals and as a community, in this time and in this world that is in such need doers of the Gospel.

At the end of the 19th century, my great grandfather Rev. Walter Rauschenbusch was called to pastor a small German Baptist church in a part of New York City called Hell's Kitchen. Now it is filled with coffee shops and cute boutiques, but then the name was

accurate. Rauschenbusch came to New York from a comfortable background in Rochester where his father held a position at Rochester Seminary. Having experienced his own personal conversion in his youth, he decided to pursue the ministry as had six generations of pastors before him.

He was theologically trained at Rochester well within the orthodoxy of his day. Rauschenbusch approached his pastorate in the city with the traditional goal of saving people's souls, no more, no less. He never felt that he was called to anything less, but he did find that the Gospel, and the crisis that confronted him, called him to do something more.

Rauschenbusch was acting as pastor during the industrial revolution and his congregation was what we might now describe as the working poor. Through his congregation, Rauschenbusch was introduced to overcrowded tenements with high rent, horrendous working conditions rewarded by intolerably low wages, lack of heat in the winter, and lack of recreational facilities in the summer, all accompanied by consistent hunger and substandard health facilities. At that time there were no safety nets for the vulnerable, so if you didn't have the money for food, you didn't get food; if you didn't have the money for education, you didn't get educated; if you didn't have the money for medicine, you didn't get medicine. Rauschenbusch later said that during this time he had buried too many babies who had died needlessly just because they were poor. "How little children died—oh, the children's funerals, the small boxes. They gripped my heart."

This quote is key to understanding the formation of Rauschenbusch's Christian ethic. As I mentioned in my introduction, Christian ethics deal with the reality with which we are confronted in the here and now. Rauschenbusch's ethical action and thought was a pastoral response to the immediate and pressing crisis of abject poverty and the extraordinary suffering it produced.

He was struck by the disconnection between his familiar traditional faith that narrowly confined its role to the saving of individual souls for a future life in some other place, and the extreme social ills that the members of his church were experiencing in this present life right in front of him. It made him wonder if sin was not only something that individuals struggled with, but that sin could also be found in the way societies are structured that result in the oppression of the poor. Likewise, he wondered if salvation might not only be something that is for the individual soul, but something that could be experienced in the way communities and nations are constructed that gave succor and comfort to the "least of these."

As a Christian, Walter naturally turned to the Bible to see what it had to say about the harsh reality with which he had been confronted. He was receiving resistance from his friends who began to urge him to give up social work, ". . . and devote myself to 'Christian work'." Some of them grieved for me, but I know the work was Christ's work and I went ahead, although I had to set myself against all that I had previously been taught. I had to go back to the Bible to find out whether I or my friends were right."

He was trained in the historical method which was what then a new way of studying the Bible with the lens of considering the social and historical realities present in Jesus' time in order to better understand the full meaning of the Gospel. Jesus lived in a time of brutal deprivation under the ruthless rule of Rome. Jesus was not only concerned with the spiritual afflictions of his people, he addressed the material injustices as well. He spoke not only of the poor in spirit in Matthew, but also the poor, plain and simple in Luke and in many other places in the Gospels. With Rauschenbusch's eyes opened by the plight of his own congregation and trained by the historical method he was amazed to see all he had missed in the Gospel before. This is a parable written by Rauschenbusch:

A man was walking through the woods in springtime. The air was thrilling and throbbing with the passion of little hearts, with the love wooing, the parent pride, the deadly fear of the birds. But the man never noticed that there was a bird in the woods. He was a botanist and was looking for plants. A man read through the New Testament. He felt no vibrations of social hope in the preaching of John the Baptist and in the shouts of the crowd when Jesus entered Jerusalem. Jesus knew human nature when he reiterated: 'He that hath ears to hear, let him hear.' We see in the Bible what we have been taught to see there.

Rauschenbusch experienced a second conversion as the Gospel was refracted through the poor of his congregation. He saw that the kingdom of God was the key to understanding the central message and goal of Jesus's life and teachings in both personal and social religion. The kingdom of God is a spiritual reality in this world that we enter when we are born again through Jesus, and it is also an ethical reality when we make a radical commitment to the wellbeing of all of God's children.

Shane Claiborne, who I just learned was here just last fall, wrote about the personal and social nature of the kingdom in his book *The Irresistible Revolution*:

We do need to be born again, since Jesus said that to a guy named Nicodemus. But if you tell me I have to be born again to enter the Kingdom of God, I can tell you that you have to sell everything you have and give it to the poor, because Jesus said that to one guy, too.

For Rauschenbusch the kingdom of God was a spiritual reality in the present as well as a hope for the future. God's kingdom served as a vivid contrast to the unjust world he and his congregation experienced day to day. He wrote a poem about the experience of traversing between the two. The poem was called "The Little Gate to God." I would like to read a portion of that poem to you right now:

When I enter into God,
All life has a meaning.
Without asking, I know;
My desires are even now fulfilled,
My fever is gone
In the great quiet of God.
My troubles are but pebbles on the road,
My joys are like the everlasting hills,
So it is when I step through the gate of prayer
From time into eternity.

So it is when my soul steps through the postern gate
Into the presence of God.
Big things become small, and small things become great.
The near becomes far, and the future is near.
The lowly and despised is shot through with glory,
And most of human power and greatness
Seems as full of infernal iniquities
As a carcass is full of maggots.
God is the substance of all revolutions;
When I am in him, I am in the Kingdom of God
And the Fatherland of my Soul.

Is it strange that I love God?
And when I come back through the gate,
Do you wonder that I carry memories with me,

And my eyes are hot with unshed tears for what I see.
And I feel like a stranger and a homeless man
Where the poor are wasted for gain,
Where rivers run red,
And where God's sunlight is darkened by lies?

Walter Rauschenbusch wrote a book in 1907 to reflect his new awareness of the fullness of the Gospel and the radical call of the kingdom of God. The book was titled *Christianity and the Social Crisis* which theologian and ethicist Stanley Hauerwas correctly identified as an evangelistic tract written to transform a sinful society. In Rauschenbusch's own words: "In personal religion the first requirement is to repent and believe in the Gospel. Social religion, too, demands repentance and faith: repentance for our social sins; faith in the possibility of a new social order."

This faith in the possibility of a new social order can be found in concentrated form through the prayer taught to us by Jesus commonly known as the Lord's Prayer. There are three important movements that reflect an expansion of our understanding of the Gospel from strictly private Good News to include Social Good News. I should emphasize that this does not mean substituting the social in place of the personal, but rather expanding the understanding of the Gospel so that it was clear that you could not have one without the other. As Raushenbush said: "A perfect religious hope must include both: eternal life for the individual; the kingdom of God for humanity."

The first movement is that Jesus is calling for God's kingdom to be known in this world.

While acknowledging the reality of a transcendent kingdom where God dwells in heaven, the focus of Jesus' earthly ministry was to call us to work with God to experience and to usher in the reality of God's kingdom into this world, rather than to wait passively for entrance into the kingdom in the next world. We pray this with Jesus when we pray "Our Father in Heaven – thy kingdom Come, thy will be done on earth as it is in heaven." As Rauschenbusch writes: "There is no request here that we be saved from earthliness and go to heaven, rather we pray here that heaven may be duplicated on earth through the moral and spiritual transformation of humanity, both in its personal and corporate life."

The second movement is that Jesus is calling for God's kingdom to be known in this time.

While acknowledging that God's kingdom will only fully come in some future time of God's choosing, the Gospel calls upon each of us to strive to experience and realize God's kingdom in this

time. We hear that in our Lord's Prayer when we pray "give us This day our daily bread." The daily bread can be understood as spiritual food. But daily bread also represents the physical. For those of us who have had a good dinner this seems like the easiest line in the prayer to pass over, but for those who are hungry in the world, in Jesus' time, in Walter Rauschenbusch's time and in our own time, to pray for our daily bread on this very day is a passionate, immediate, and tangible call for the kingdom of God on earth right now in the present.

Think of the Jews wandering in the desert after leaving Egypt – when Manna came down from heaven it wasn't just spiritual, it kept them alive on that very day. We are called to usher in the kingdom of God where all have enough to eat right now.

The third is that Jesus is calling for God's kingdom to be known in community.

While fully appreciating that each person must experience God's call on his or her own life, ultimately salvation and entrance into the kingdom of God is a collective enterprise. The Lord's Prayer recognizes that our personal salvation is inextricably linked to one another's well being and the love that we share between us. In short, salvation is both personal and communal. The Lord's Prayer begins with the plural "Our" Father. As Rauschenbusch wrote: "When Jesus bade us to say Our father he compels us to clasp hands in spirit with all our brothers and approach the father together. This rules out all selfish isolation in religion. To recognize this oneness is the first step of praying the Lord's Prayer aright." The prayer goes on to ask God to "Forgive us our trespasses as we forgive those who trespass against us." The way God treats us is dependent on how we treat one another. As Rauschenbusch pithily states: "Jesus will not suffer us to be pious towards God and merciless towards humans." Even the prayers to deliver Us from trial and from evil, these things that we think of as purely individual struggles, these too are social, which means that they have something to do with how we treat one another and that evil and sin can be found in the structure of society as well as within the human heart. The two great commandments are not an accident—we are to love God and to love one another in tangible concrete ways.

The life and message of Jesus was focused on the kingdom of God in the present time, on this earth, experienced as a community. And what kind of community did Jesus want to establish on earth? The good news found in the words of Jesus' first sermon in Luke 4:18 lets us know: "The spirit of the Lord God is upon me, because the Lord has anointed me; and has sent me to bring good news to the oppressed, to bind up the broken-hearted, to proclaim liberty to the captives, and release to the prisoners; to proclaim the year of the Lord's favor."

So, if we are convicted by the Gospel and compelled by the kingdom of God, what will we do to respond to the current crisis of our time and place? Often we can look back and think of what we might have done if we had been there in times of great need. We can think that the moment for heroism is past and be nostalgic for history that we missed out on. I recently saw a documentary about human trafficking in the 21st century where the president of a Christian organization that is leading the work against human trafficking dismissed this nostalgia – he said that people often think back on times of civil rights or the abolitionist movement and wish that they could have been a part of it, but right now there are as many people in illegal slavery as there were when it was legal. There is kingdom work to be done right here and now. And as you know, human trafficking is just the beginning.

40,000 children will die tonight of starvation and disease, our environment is suffering from lack of care of God's creation, wars are depleting both our material and spiritual resources, we have rampant home foreclosures, five million collecting unemployment, and 50 million without health care. My guess is that many of you are experiencing troubles paying for your education or perhaps your families are in financial distress. Some of you may work in the Appalachian Outreach ministry nearby and are seeing some of the extreme hardships that are taking place in the rural areas of our nation. We need to be about kingdom work in this world in our own time.

Like in Rauschenbusch's time, many insist that the church's primary focus should be on belief, and if the church enters into questions of ethics at all it should be around questions of personal morality instead of economic and social injustice. However, it is the churches that are collecting, comforting and caring for the human wreckage of the current crisis. We have a vested interest in making sure that the economic and social fabric of this country going forward is woven together in a more just fashion.

The parable of the good Samaritan example is instructive here – yes, churches should be the ones who are there to pick up the man robbed and beaten and left to die on the side of the road. But if the attacks continue day in and day out, and people we love and care for continue to be harmed and have their lives destroyed, then we also have an obligation to organize and stop the attacks from harming another person. So it follows that if the political and economic indifference and irresponsibility of the few and powerful continue to harm our neighbors and ourselves then we have an obligation to use the power of our faith to organize and work for a more just and equitable society.

Our current material crisis provides us with a spiritual opportunity. For the last decades, selfishness and private greed have

been mirrored and supported by individualistic and privatized ethics and spirituality. People have been misled by the popular heresy of the “me first,” self help, prosperity Gospel. David Van Biena wrote a startling piece in Time magazine as to how the Prosperity Gospel preyed (p-r-e-y-e-d) upon the belief of poor congregants that God had magically provided them with a home they could not afford. Once the economic reality crashed in on their spiritual fantasy, it caused them more poverty, heart ache, and a spiritual crisis to add to their financial one.

This economic crisis is a wake up reminder in our own time that we are not spiritually or material alone in this world—and that we never were. Our faith mandates a mutual ethical responsibility. We must abandon our personal spiritual and material fiefdoms and gather in our communal dwelling place in the kingdom of God.

I recently spoke to Marian Wright Edelman, President of the Children’s Defense Fund. She said that this crisis may provide us with the reminder that we are vulnerable. She said that in this time, like in the immediate aftermath of 9/11, we remember that we actually are dependent upon one another, that we are called to sacrifice for one another, expect to be supported by one another and be willing to accept and extend a helping hand. Understanding the ethic of Jesus means understanding that our lives are interdependent and so is our salvation.

There has been an ongoing debate among Christians for the last century whether Christian efforts should deal primarily with the personal transformation of hearts, or with the transformation of society. My own experience tells me that it is both. After seminary I traveled to Brazil where I worked as a chaplain in a drug rehabilitation ranch with street kids who had experienced real poverty. In the country side I would go and listen to the stories of young kids who had bullet wounds and scars across their bodies. I knew that these kids were faced with the stark choice of life and death. Their lives were precious and I preached to them with a sense of urgency that they were called to turn away from the drug life that I was sure would lead to their death. I wanted them to experience personally God’s transformative love, repent and know new life.

While many of them chafed against the regulations of the center and sometimes my own pestering, they all appreciated the meals which were served with regularity. One day, as I went through the line first because of my “position of honor” I took some rice and beans and two of the small chicken wings that were offered as the main course. Only later did someone gently, and hesitantly, tell me that because I had taken two of the wings someone else had to go without. It was at that moment that I realize how truly desperate the situation was for

these young people and contemplated my own unthinking complicity in their suffering. I could not ignore the corollary between my greed and other's suffering. Taken to a macro level it forced me to remember that not only personal transformation was necessary to save these young people's lives. The social setting of the *favelas*, or slums, of Sau Paulo had been part of the reason they had reached this desperate point. Both personal and social repentance and salvation are needed for a truly holistic and transformative Gospel.

In the book *Mountains beyond Mountains* Tracey Kidder writes about his interactions with Dr. Paul Farmer, the pioneering Harvard medical school professor and community doctor in Haiti. One of the scenes that stayed with me from this book was when Farmer was confronted with the question of "who is my neighbor?" while first working in the central plains in Haiti as a young man. A woman whose sister was dying of malaria needed a blood transfusion but was unable to get one because she had no money. The sister said: "This is terrible. You can't even get a blood transfusion if you're poor." And then she said again and again: "We are all human beings. Tout moun se moun. Tout moun se moun."

This plaintive cry and demand for justice is made even more powerful and tragic when paired with a voice from Tony Kushner's play *Homebody/Kabul*. In the opening scene the Homebody, a comfortable housewife in the suburbs of London talks to the audience about her life of isolation. In a monologue she speaks of herself in the third person:

Where stands the homebody? Safe in her kitchen, on her culpable shore, suffering uselessly watching others perishing in the sea, wringing her plump little maternal hands. Oh, Oh she cries. But never joining the drowning. The ocean is deep and cold and erasing. But how dreadful, really unpardonable, to remain dry. Look at her, she is so unforgivably dry. Neither here nor there. She does not drown, she succumbs to luxury.

Both of these women need to hear, and experience the Good News that God cares for them and wants to pull both of them out of their isolation and suffering into solidarity with God and with one another. The Gospel reaches out to the woman in Kushner's play as she languishes in desperate isolation, trapped in the confines of her own fear and luxury. She needs to hear that God loves her and that God is offering her liberation and citizenship in the great reality which is God's kingdom on earth.

Likewise the woman in Haiti needs to experience the Gospel, and not only in spiritual terms. She needs the concrete reality of the kingdom of God in which all are blessed with the basic rights of health care, food and shelter. The Gospel must inspire us to challenge the ideologies of scarcity and of selfishness. The woman in London must live simply so that the woman in Haiti can simply live. Salvation will come to neither unless both appreciate the radical nature of their connection with one another. The gospel in the 21st century is not limited to local communities or nations, it is global. Walter wrote: "Humankind is so closely bound together no man lives to himself, and no man is saved to himself alone."

And as the late great Gwendolyn Brooks poetically reminded us:

We are each other's business
We are each other's harvest
We are each other's magnitude and bond

I thank you for your attention and this honor. May we labor together in God's kingdom, and may God's kingdom come, God's will be done, on earth as in heaven. Thank you.

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