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October 22, 2017

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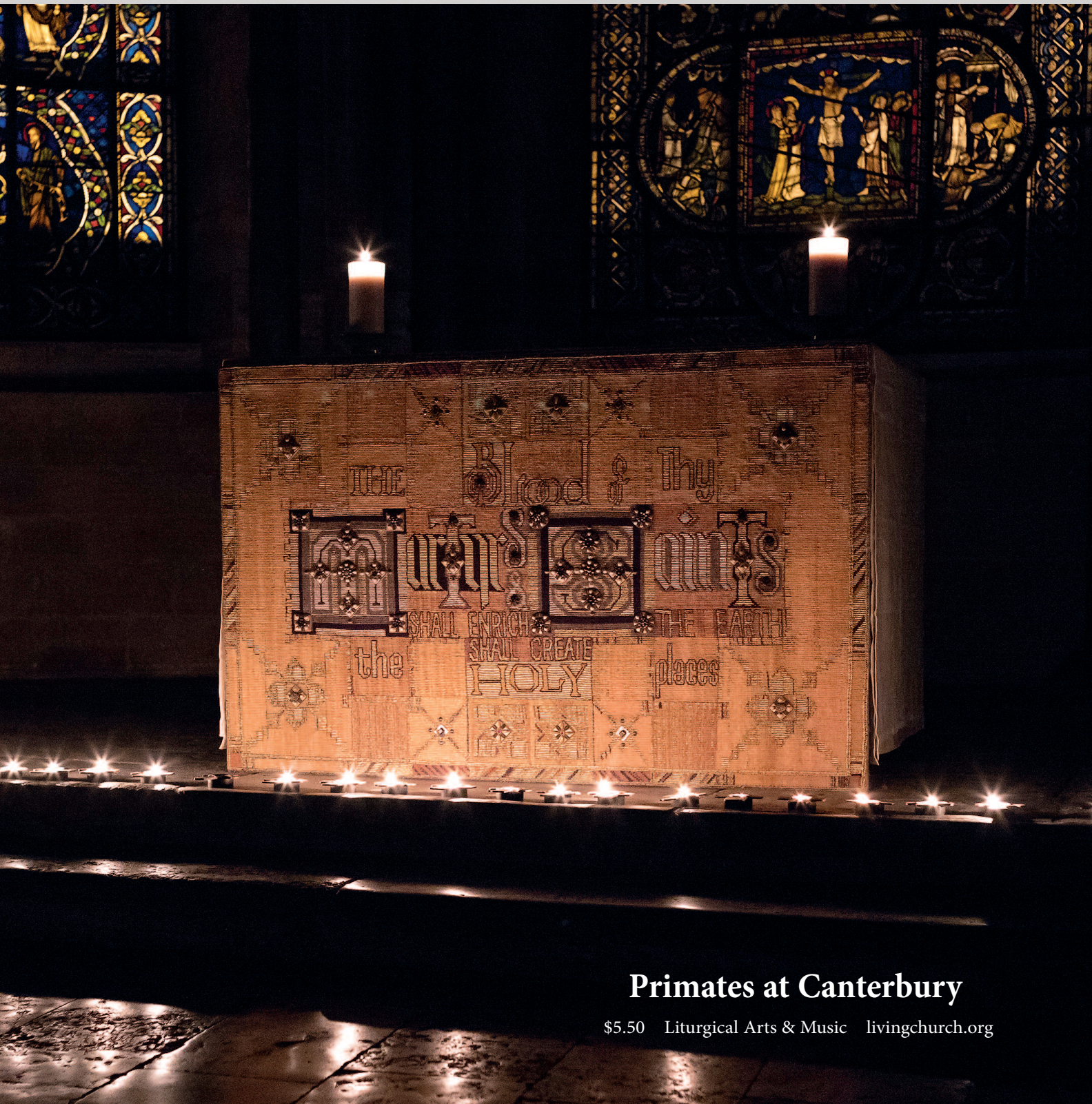

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ON THE COVER

The altar of Canterbury Cathedral during a candlelit tour by Anglican primates (see "'More of a Family,'" p. 4).

ACNS photo

The Living Church

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We are grateful to the Diocese of Florida [p. 27] and the Diocese of Tennessee [p. 28], whose generous support helped make this issue possible.

THE LIVING CHURCH is published by the Living Church Foundation. Our historic mission in the Episcopal Church and the Anglican Communion is to seek and serve the Catholic and evangelical faith of the one Church, to the end of visible Christian unity throughout the world.

Primates and staff on a candlelit tour of Canterbury Cathedral on Oct. 4. ACNS photo

'More of a Family'

Collegiality accompanies grief and hope at the Primates' Meeting

The primates of the Anglican Communion addressed the Scottish Episcopal Church's decision to permit same-sex marriage, as well as needs related to evangelism and discipleship, in the first few days of their October 2017 meeting at Canterbury Cathedral.

Responding to the Scottish church's decision, the primates reached a consensus Oct. 3 that the Scots should face the same consequences as the U.S.-based Episcopal Church.

Last year, the primates stipulated a list of requirements that limited the Episcopal Church's engagement in church bodies and its authority on any issues pertaining to doctrine or polity.

The primates, meeting Oct. 2-6, spent an hour discussing the decision by the Scottish Episcopal Church to change its canon on marriage.

The Archbishop of Canterbury confirmed that relational consequences will now apply to the Scottish church: "Bishop Mark said in his opening presentation that he expected that to happen and accepted that it would. It is left in my hands to follow that through and it will be followed through as I did after the Primates' Meeting of 2016."

Archbishop Welby confirmed that the primates took no vote, explaining that formal votes are unusual during Primates' Meetings.

"We talked about things this afternoon of huge importance," he said. "People were disappointed. They were angry. But it was a very different mood to many previous Primates' Meetings. It was more of a family that is having to face the fact that something has happened that is causing grief than a club that doesn't like one of its members."

The Most Rev. Mark Strange, Primus of the Scottish Episcopal Church, briefed his fellow primates on the decision of his church's General Synod last June. "This decision was ours to take as a self-governing province of the Anglican Communion," Bishop Strange said.

"However, I recognize that this decision is one that has caused some hurt and anger in parts of the Anglican Communion and that the decision taken at the last Primates' Meeting, which was to exclude our brothers and sisters in the Episcopal Church from debate on doctrine and from chairing Anglican Communion committees, is a decision that now also pertains to us."

In addition to the primates' decision on Scotland, they also spent time discussing evangelism and discipleship on Oct. 5; conversation was lively enough to continue through a lunch break, Archbishop Ng Moon Hing of South East Asia said.

Moon Hing said, "I am really uplifted because we come back to the core issue and core subject of our existence: that is to make disciples for Jesus."

Adapted from ACNS

Declines Soften a Bit

Newly released figures from the Episcopal Church show that membership and attendance continued to decline in 2016, although in each case the rate of decline was lower than in recent years.

The church's annual Fast Facts compilation, which focuses on domestic dioceses, shows the church ended the year with 1,745,156 active baptized members, down 1.9 percent from the prior year, and down 19 percent from 10 years earlier.

Average Sunday Attendance (ASA), which is probably the most reliable form of measurement, was 570,453, down 1.6 percent for the year and down 25 percent compared to 10 years earlier.

Plate and pledge income — which is affected both by membership and by the strength of the economy — totaled $1.312 billion, essentially flat with the prior year (down 0.1%).

The largest individual parish in the country remains St. Martin's in Houston, which reported 9,258 active members and ASA of 1,871.

The data is gathered from the parochial reports that each congregation is required to submit every year. The church has a web-based tool that will provide bar charts showing trends in all three of these metrics for each congregation in the country.

The tool also provides access to a 16-page report, generated separately for each congregation, with data on the population within a three-mile radius of the church.

Kirk Petersen

A Temple Called Alaska

Soon after he became the eighth Bishop of Alaska in 2010, the Rt. Rev. Mark Lattime began lobbying to host one of the semi-annual meetings of the House of Bishops.

A new presiding bishop took office in 2015, and Lattime told TLC how thrilled he was when, "as soon as Michael Curry was elected, not long after that, he said, 'You know what? We're going to come to Alaska.'"

About 115 bishops from all corners of the church gathered in Fairbanks Sept.

21-26 to bless the land, visit far-flung churches, and conduct the business of the church. Many brought their spouses.

The twin themes of the meeting were racial reconciliation and the environment, and Lattime told Episcopal News Service that Alaska was the perfect location: "This is your laboratory to experience that and see that."

Of the 48 parishes in the Diocese of Alaska, only 16 are accessible by road. "The caveat to that is, some of those that are accessible by road, you need to fly to get to the road," Lattime said, in a series of videos created by the church center before the meeting. Episcopal visitation in Alaska requires flying, and Lattime is a pilot.

The bishops broke into small groups to visit eight different villages in the interior, each town the home to an Episcopal church. There were no tour guides on the small planes. "They went on their own, on faith, trusting that they would be greeted at the village and taken care of," Lattime said.

He accompanied a group that went to Fort Yukon and stood with the other bishops on the bank of the Yukon River while they were told that, five years ago, the water would have been covering their feet.

"The volume and the depth of the Yukon River has changed so drastically, just over the last five years," Lattime said. "To see that and experience that was powerful."

As the bishops take their experiences home, he said, they "will give it more flesh, make it more present."

There was some criticism on Episcopal websites about the "carbon footprint" of the meeting — suggestions that the meeting should have been held by videoconference rather than in person. Lattime said the bishops were aware of the irony in "the fact that we're talking about environmental issues and yet we're expending all of this fossil fuel to be present. Yet I think that the overall integrity of the meeting and the overall willingness to be present with those who experience the changes in climate the most, those who live closest to the land, it's worth that investment."

The House of Bishops usually meets in the continental United States, and has not met in Alaska before. But the bishops have met in Taiwan and Ecuador, "in part recognizing that the bishops in Ecuador and the bishop in Taiwan are themselves always faithful in attending" meetings in the United States, Lattime said.

"Part of being the Communion and the Body of Christ is to be present to one another," he said.

Lattime praised the church center's meetings and convention staff for its work in arranging "all the moving parts" and making the meeting possible. He has a diocesan staff of two, with a third position vacant. "To make it all just a little more exciting," he said, his annual clergy conference and diocesan convention were to begin the following day.

As the six-day meeting ended, the bishops issued an epistle describing how they had come to Alaska to "listen to the earth and its people." Among other things, this meant:

• "Getting out and walking the land, standing beside the rivers, sitting be-

(Continued on next page)

Bishops Meet in Alaska

(Continued from previous page)

side people whose livelihood depends on that land. We had to slow down and live at the pace of the stories we heard. We had to trust that listening is prayer.

• "Recognizing that struggles for justice are connected. Racism, the economy, violence of every kind, and the environment are interrelated. We have seen this reality not only in the Arctic, but also at Standing Rock in the Dakotas, in the recent hurricanes, in Flint, Michigan, Charlottesville, Virginia, and in the violence perpetuated against people of color and vulnerable populations anywhere."

Here is some of what they heard:

• "The weather is really different today," one leader told us. "Now spring comes earlier, and fall lasts longer. This is threatening our lives because the permafrost is melting and destabilizing the rivers. We depend on the rivers."

• The land in the Arctic National Wildlife Refuge where the caribou birth their calves is called the "sacred place where life begins," so sacred the Gwich'in People do not set foot there. "Drilling here," people said, "is like digging beneath the National Cathedral."

Kirk Petersen

Tonga Gains Bishop

Tonga, the Pacific island nation dubbed "the Friendly Isles" by Captain James Cook, now has an Anglican bishop.

A congregation of 300 witnessed the consecration of the Rt. Rev. ʻAfa Vaka. He will lead a newly constituted episcopal unit in the Diocese of Polynesia.

Anglican mission work began in Tonga in 1902 under an English bishop, the Rt. Rev Alfred Willis.

Anglicans represent a small proportion of Christians in a nation comprising 169 islands and a population of just over 100,000. The Wesleyan Methodist Church is the established state church of Tonga, although both Roman Catholics and Mormons outnumber Methodists.

John Martin

Puerto Rico Reeling

Hurricanes Harvey and Irma caused widespread damage on the mainland and in the Caribbean, but the destruction in Puerto Rico from Hurricane Maria appears to be in a class by itself.

Twelve days after the hurricane made landfall, it was still extremely difficult to contact anyone on the island. The power grid was knocked out for the entire island; cell towers, ports, and the airport were all heavily damaged.

The diocesan center was relatively unharmed, but nearby churches suffered heavy damage. The Rt. Rev. Rafael Morales Maldonado, who was consecrated as bishop only two months earlier, held services on the first Sunday in the parking lot of Santa María Magdalena Church in Levittown.

"Many people lost their homes, but they haven't lost their faith," the bishop

Episcopal Diocese of Puerto Rico/Facebook photo

Bishop Rafael Morales Maldonado leads an outdoor service on Sept. 29 in the parking lot of Santa María Magdalena Church in Levittown.

said in Spanish at the service, which was later posted to Facebook. "Thus, my [Episcopal] brothers and sisters, let's keep our gaze fixed on Christ."

The Rev. Rafael Zorrilla, canon to the ordinary of the Diocese of Puerto Rico, connected with Episcopal News Service by cell phone. "You'd have to have lived in 1942 to understand what it's like to live here now. No email, no internet, no phones most of the time," Zorrilla said from his home in San Juan near the diocesan center.

"Puerto Rico is suffering a lot right now." In fact, the island's power grid may not be restored for another six months, according to San Juan Mayor Carmen Yulín Cruz.

The Rev. Daniel Velez, vicar of St. Gabriel's in Leesburg, Virginia, told TLC that his elderly parents could receive calls but not place calls from the land line in their home. Their concrete home away from the coast was not damaged and they were not hurt, but "my mother's 89 and she has emphysema, she needs pulmonary treatment twice a day that requires electricity, or else she could get pneumonia."

His father, Mazimo Velez, 85, later told TLC that a neighbor who is an auto mechanic managed to use jumper cables to provide enough electricity to provide the pulmonary treatment.

The elder Velez said his home and neighborhood near San Juan were relatively unharmed, but "the whole island is devastated." He reported seeing trees with two-foot trunks blown down or shattered.

Episcopal Relief and Development was providing supplies and support to the island, and planned to send a staff member with satellite phones to help with communication.

Approximately 50 Episcopal churches are scattered across the island, which is larger than Delaware and has 3.4 million inhabitants, many of them Roman Catholic. More than 2,200 people attend Episcopal services in an average week in Puerto Rico, according to 2016 figures from the church headquarters in New York.

Kirk Petersen

Shared Future?

The dioceses of Northwestern Pennsylvania and Western New York have released a letter about their discussions to explore a shared future.

The letter is from the Rt. Rev. Sean W. Rowe and the standing committee of Northwestern Pennsylvania and the Rt. Rev. R. William Franklin and the standing committee of Western New York.

"If our discussions in the next year are fruitful, as we hope they will be, we would anticipate that in 2018, the Diocese of Western New York would elect Bishop Rowe as its bishop provisional for five years beginning in April 2019, when Bishop Franklin retires," the letter said. "During the first three years of the partnership, our two dioceses would work together to deepen our relationships and develop shared mission priorities. In October 2021, we would re-evaluate the partnership and then, in October 2024, decide whether we wanted to continue it beyond the five-year mark."

Bruno Suspended Anew

An appellate disciplinary board has placed further restrictions on the Rt. Rev. J. Jon Bruno, ending his priestly ministry as of Jan. 1, even as he appeals a three-year suspension as Bishop of Los Angeles.

In a one-page order, the Disciplinary Board for Bishops said in part: "Effective January 1, 2018, and during the time the appeal of this matter is pending, Bishop Bruno shall refrain from

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‘Total Dependence upon God’ in Mexico

Leaders in the Anglican Church of Mexico have praised and participated in the country’s prompt response to two serious earthquakes in the south-central region.

An 8.1-magnitude quake on Sept. 7 caused 98 deaths and hundreds of injuries in Chiapas and Oaxaca (Diocese of Cuernavaca), while a 7.1-magnitude tremor on Sept. 19 resulted in more than 360 deaths and thousands of injuries in Mexico City, Morelos, and Puebla (dioceses of Cuernavaca and Mexico).


Hebert

The Rev. Frank Hebert, an American priest who serves as rector of Christ Church in Mexico City, told TLC by phone that he had seen a wide cross-section of Mexican society responding to the quake.

“One of the things that’s pretty amazing is to see the way that people all over have been coming together,” he said.

In addition to disaster aid rendered by the government, charities like the Red Cross, and churches, individuals have also pitched in on their own volition. They go to the donation centers that have formed throughout the city — practically on every street, Hebert said — and then bring supplies to hard-hit rural areas that have struggled to recover from the quakes.

“People are just privately deciding to drive out to small towns in the states of Puebla and Morelos,” he said.

“The quick response of civil society, institutional forces, and of the international community has given us the opportunity to rediscover the innate goodness of humanity,” the Rt. Rev. Carlos Touché-Porter, Bishop of Mexico (Mexico City) wrote in a Spanish-language pastoral letter to the diocese. “It is comforting and exemplary to see so many people risking their wellbeing, and even their lives, trying to save others, without asking and without caring about the nationality, socioeconomic condition, religious conviction, political persuasion, or sexual orientation of those who need help. It is clear that they are seeing others with the eyes of God, and in doing so seeing others with as much dignity and value as they have themselves.”

Touché said congregations in the Diocese of Mexico were offering economic, material, and spiritual assistance, and that the diocese is evaluating how to help. “Especially, we are concerned about our brothers and sisters in Oaxaca, Chiapas, and Tabasco who were affected by the first earthquake as well as our brothers and sisters affected by the second one, not only in the geographical area of the Diocese of Mexico, but also those in the Diocese of Cuernavaca.”

Hebert echoed this concern, saying that Mexico City received a great deal of media attention after the quakes but is better prepared to recover. After a devastating earthquake killed tens of thousands in 1985, the city developed a larger pool of resources and improved building codes. His church made it through the quake unscathed and hosted a private school, which did suffer some damage, in the parish hall.

Touché said only two churches were damaged in the Diocese of Mexico — the Cathedral of San José de Gracia and the Church of San Mateo in Tecalco in the State of Mexico. They are closed until technical studies can be completed.

“Nevertheless, religious, pastoral, and social services will continue in the respective parish halls. Up until now, we have not received report that any of our members or friends have been victims of either of the two earthquakes,” the bishop wrote.

“[T]his painful experience reminds us of our human fragility and our powerlessness in the face of natural disasters; but above all we are reminded of our total dependence upon God in every moment of our lives, and we are invited to renew our confidence and faith in Him.”

Hebert said he hopes the attitude that emerged right after the earthquakes persists through rebuilding: “Pray that this spirit of cooperation and volunteerism continues and that people don’t get discouraged, because this is going to be a long process.”

Matthew Townsend

Bruno Suspended Anew

(Continued from previous page)

the exercise of the gifts of ministry conferred by ordination (Canon IV.2, definition of “Sentence”) and shall not exercise any authority over the real or personal property or temporal affairs of the Church (Canon IV.19.7).”

Bruno will turn 71 on Nov. 17; the mandatory retirement age for priests and bishops is 72. The diocese now says he will retire Nov. 30.

The Diocese of Los Angeles has scheduled a series of five farewell receptions, followed by a fundraising dinner in Bruno’s honor on Nov. 4.

The new order adds to a series of prior restrictions imposed on Bruno. In June, the Disciplinary Hearing Panel and Presiding Bishop Michael Curry separately prohibited Bruno from selling the 40,000-square-foot church property in Newport Beach formerly occupied by St. James the Great.

Those restrictions came too late. Bruno already had signed a second contract to sell the property.

Then on Aug. 1, Curry stripped Bruno of any remaining authority over the property and people of St. James the Great, and conferred that authority on Bishop Coadjutor John Taylor, who will succeed Bruno upon Bruno’s retirement.

Two weeks later, Taylor declared that the sale of St. James the Great will proceed, despite the strong recommendation of the hearing panel that the congregation be restored to the building.

The congregation continues to worship weekly in a community room of the Newport Beach City Hall.

Kirk Petersen

Rehearing Opposed

The Episcopal Church has argued that the South Carolina Supreme Court should decline to reconsider its ruling that certain church buildings and other properties belong to the Episcopal Church.

In a fractured and confusing set of five opinions, a 3-2 majority ruled in August that 29 church buildings held

by ACNA congregations must be handed over to the Episcopal Church in South Carolina, along with the 314-acre St. Christopher Camp and Conference Center, which is on a coastal island southwest of Charleston.

A different 3-2 majority ruled that seven other congregations, now part of the Diocese of South Carolina affiliated with the Anglican Church in North America, were entitled to keep the buildings where they worship, because there was no proof that they had accepted the Dennis Canon. The Dennis Canon, which General Convention adopted in 1979, says that local congregations hold their buildings in trust for the Episcopal diocese.

The ACNA diocese moved on Sept. 1 for a rehearing. It moved that one of the justices should recuse herself because she opposed the separation in 2012 and belongs to a congregation of the Episcopal Church in South Carolina. The Episcopal Church argued this week that the recusal motion should be rejected because it was not timely, and was based on information ACNA had before the case was argued in the Supreme Court.

The ultimate outcome of the litigation could hinge on the recusal decision, which may in turn hinge on whether the justices believe the alleged conflict of interest is egregious enough to overcome the timeliness argument. Although there are exceptions, case law normally holds that facts cannot be introduced on appeal if they were not raised in the original trial.

Kirk Petersen

Bishop May Return to Michigan

The Diocese of Eastern Michigan's standing committee has invited the Rt. Rev. Catherine Waynick to stand for election as bishop provisional. Bishop Waynick served as a priest of the Diocese of Michigan before her election in Indianapolis.

A letter from the standing committee said the diocese has "the time and space to faithfully consider the issues and opportunities confronting our diocese — these are not limited to budget realities, decreasing and emerging populations, and cultural trends away from church-attendance and religious life."

Making Peace in Sudan

The solution to South Sudan's conflicts lies with committed Christians, the Archbishop of the Internal Province of Bahr el Ghazal said in a recent sermon.

The Most Rev. Moses Deng Bol's sermon, reprinted in the September-December edition of *Renewal*, said peace will come when Christians live by the teachings of Jesus.

"According to Jesus, my neighbor is anyone who is near me at any time, regardless of their tribe, race or color, gender, age, height or size," he said. "In Mathew 7:12, Jesus gave the answer to the question of how do I love my neighbor as myself in what is now known as the Golden Rule: 'So whatever you wish that others would do to you, do also to them, for this is the Law and the Prophets.'"

A problem in South Sudan, he said, is that "many of us are Christians by name and by going to church on Sundays, but we have not been taught to understand and obey Jesus teachings as he stated in the Great Commission in Mathew 28:16."

The archbishop recalled a sermon he preached to village elders near the border of Nuer and Dinka land: "I asked the elders whether any of them would like the Nuer to come to his village and kill him, his wife and children, take his cows, and burn his house. They all responded with a big *no*.

"Then I asked them who among you would like the Nuer to come to Toch … stay peacefully performing their Nuer cultural dances, and then say goodbye to the Dinka herders during the rainy season as they go back to their villages. All of them said that is what they wanted.

"So I told them to do to the Nuer what they want the Nuer to do to them."

Afterward, the village chief asked

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Making Peace in Sudan

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whether the Nuer people would hear the same challenge.

"He said he believed that if the Nuer Bishop was preaching the same message to the Nuer as I was doing to the Dinkas, it would take less than two years for the conflict between the Nuer and the Dinka communities to stop without any intervention of the police or army."

ACNS

Constitutional Debate Divides Ugandans

Christian leaders have been drawn into a debate about whether Uganda's constitution should be changed to clear the way for President Yoweri Museveni to stand for another term in office.

Museveni has been the country's president since 1986. The Ugandan constitution requires that the president be in the age range of 35 to 75. Museveni, age 73, will be ineligible to stand in the next election, scheduled for 2121.

Moves are afoot to change the constitution, and this is causing division between clergy and bishops joining the debate.

Archbishop John Baptist Odama, president of the Catholic Bishops Conference, is unequivocal: "Those who are planning to change the constitution are ruining the peace of Ugandans when we want a peaceful transition of power."

Two Anglican bishops have opposed the constitutional change. "I do not support removal of the age limit," said the Rt. Rev. Dan Zoreka, Bishop of Kinkizi. "We have been waiting to see President Museveni hand over power peacefully. Changing the constitution is not good for the stability and peace of Uganda."

The Rt. Rev. Reuben Kisembo, Bishop of Ruwenzori, said that lifting age limits would be synonymous with locking out other potential leaders. He argued that Uganda has many qualified people who could be president, and therefore there was no pressing need to change the constitution.

John Martin

Eschew the Froward

When Archbishop Thomas Cranmer produced his 1549 Prayer Book, the stated aim was to enable people to worship in familiar language. The same can be said of subsequent revisions, and the 1662 Prayer Book remains the Church of England's gold standard of doctrine and worship.

The traditional services of the 1662 Book are still widely used. Many parishes regularly offer an 8 a.m. Communion from 1662 among their services. Reports indicate that the traditional Evensong, Choral Evensong in particular, is growing in popularity. This trend is not confined to cathedrals.

Part of the charm of these services is the language, but increasing numbers of people do not understand some of its more archaic words and phrases. It's often possible for worshipers to correctly guess the meaning from the context, as the Magnificat, in which God "hath holpen his servant Israel."

In 1662 language, *meet* was not to encounter someone but to deem something "appropriate or fitting." To contemporary eyes and ears, a word like *magnify* means to make something appear larger; in 1662 it meant to glorify or praise. *Froward*, meaning perverse or contrary, could well be lost on the uninitiated. To moderns, *comfortable* means at ease or relaxed, but the prayer book's "comfortable words" of Jesus are meant to strengthen or make strong.

Every year the Prayer Book Society (founded in 1972) distributes free copies of the 17th-century book to first-year theological students. This year for the first time it is including a glossary bookmark (also accessible online).

"The language is quite [Shakespearean]," said Tim Stanley, the society's media officer, who conceived the idea. "It's very beautiful but it's very ancient, and there are some words in it which modern readers might find difficult to understand."

John Martin

Final Music for the Soul

Harpists find a calling as they help ease dying patients' suffering.

By G. Jeffrey MacDonald

A gently played harp can create an ethereal atmosphere in any setting, even one charged with the earthly task of caring for the seriously ill and dying. But the idea that this ancient biblical instrument could have a true healing effect was, until recently, a hard pill for the medical world to swallow.

That's changing, however, as studies document how music — and especially the harp — can have powerful physiological effects. As facilities open their doors to therapeutic music, harpists are finding abundant opportunities to bring the gospel to the afflicted through live playing.

"For me, the therapeutic music is a ministry," said Susan Page Howland, a member of Holy Trinity Church in Southbridge, Massachusetts, and a champion harpist in her teenage years. "When I'm sitting there with a person, I'm live as the face of Jesus to them."

Howland, a retired nurse turned therapeutic musician, has experienced how the harp's sounds can transform a dementia unit of a long-term care facility. One resident who almost never speaks was liberated. When Howland played in a dining room, the woman spoke and made sense for nearly an hour. Another time, a Holy Trinity parishioner was near death and struggling to breathe until Howland arrived and began to play one of her favorite hymns, "All Through the Night." Before the song ended, she breathed her last, as people near death often do upon hearing a harp.

That the harp could have such dramatic effects would come as no surprise to figures in the Bible. Saul, Israel's first king, turned to the young shepherd David to help ease his inner torment.

Nancy O'Brien with a therapy harp (lever harp)

"Whenever the evil spirit from God bothered Saul, David would play his harp," reads 1 Samuel 16:23. "Saul would relax and feel better, and the evil spirit would go away."

Now research is helping institutions grow comfortable with deploying the same instrument that worked for Saul more than 3,000 years ago. A study published in the May 2015 *Journal of Pain and Symptom Management* compared symptoms in two inpatient groups: one that heard no music during the first 24 hours of hospitalization and another that heard 30 to 40 minutes of live harp. Thirty to 50 percent of patients showed "significant improvement" in five symptoms — fatigue, anxiety, sadness, relaxation, and pain — after therapeutic harp treatment.

"The magnitude of effect of the results is striking and incontrovertible," wrote the team of researchers at three medical centers. "The intervention had profound impact on virtually every aspect of patient [quality of life] examined."

Harp is not the only instrument conferring benefits on institutionalized populations. An *International Journal of Nursing* survey of peer-reviewed studies found that music therapy using various instruments helps decrease pain and anxiety. It also regulates blood pressure, as well as cardiac and respiratory frequencies. Using music is so effective that it allows providers to use fewer drugs for sedation and pain management, the *IJN* survey found.

Institutions are responding by welcoming trained music therapists and therapeutic musicians (distinctions are based on differences in training). In 2015, more than 42,000 facilities offered music therapy, according to the latest American Music Therapy Association survey. For therapeutic musicians, opportunities come most often in hospitals, hospice, and long-term care facilities, according to survey data from the National Standards Board for Therapeutic Musicians.

In these settings and others, some take immediately to the harp. That can be because its open structure and long strings provide deeply resonant, soothing sounds, according to Joy Berger, an ordained Alliance of Baptists minister and a music therapist who educates families on hospice-related issues.

But others want no part of an instrument commonly associated with angels, heaven, and the Book of Revelation.

"I have heard families and patients say, *I don't want that*," said Berger, author of *Music of the Soul: Composing Life Out of Loss*. "They say, *I woke up and I was afraid that I was dying and I was going to heaven!* That's just the meaning that's been associated with it."

Where the harp is welcome, ministry opportunities are beckoning the faithful. Harpists who have long played in worship services are now grabbing their travel cases and going to those who are, in many cases, suffering under the weight of unabating ailments.

"These are the individuals interested

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Final Music for the Soul

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in using music to assist others," said Nancy O'Brien, a harpist and sales representative at Lyon & Healy Harps and Salvi Harps in Chicago, via email.

O'Brien has seen interest in the harp grow steadily in her 13 years at Lyon & Healy. While parents sometimes buy larger pedal harps for their aspiring children, most who buy the more portable lever harps and attend lever harp festivals are adults, she said. Their goal is often to bring comfort to the institutionalized and homebound.

"They have experienced at this point in life events they would like to help others get through," she said, "and they are very convinced that music plays an important role … harp being primary."

That's the case for Lisa Rhea, a harpist who plays often at All Saints Church in Smyrna, Tennessee, where her husband Robert serves as vicar. (The same congregation inspired the film *All Saints*.) Her lever harp with multi-colored strings is portable enough that she brought it to a Panera Bread Bakery in Hermitage, Tennessee for a TLC interview. When she plays, the soft notes blend easily with the relaxed atmosphere and smell of baking bread.

Each week, Rhea carries her harp to Alive Hospice in Nashville. There she confers with staffers on where she can do the most good that day, whether with a particular resident or in a common area. Then she sets up, reads the situation, and begins to seek a connection through her music.

"I'm not coming in to entertain," Rhea said. "I'm coming into that room to create an environment with whatever I select as I watch that patient. What is going to comfort that patient? What is going on with the family in that room? What would bring peace to them?"

Rhea believes the harp's vibrations have a soothing effect that goes beyond anything recorded music can achieve in a therapeutic setting. What she plays depends on her audience. Those who suffer from Alzheimer's disease ideally hear music from earlier times of life, which helps them relax and remember. Non-acute cases hear contemporary or pop tunes. But those near death hear something different: unfamiliar, less rhythmic pieces, including high notes peppered with pauses.

> "I'm not coming in to entertain. I'm coming into that room to create an environment with whatever I select as I watch that patient."
>
> —Lisa Rhea

"They're arrhythmic because you're going out of rhythm," she said, referring to patients near death. "I might wait for you to take a breath and then just give you a tone to help support that breath."

Rhea's passion for this ministry is fueled by the results she sees. She knows from research that her music helps alleviate pain by filling neural pathways that would otherwise be carrying pain messages to the brain. The relief from pain and agitation sometimes lasts for hours or even days after the music has ended, she said.

"Once you can block the pain, the body can relax, the tension can ease," Rhea said. "That allows them to sleep and allows them to rest. … We create a healing environment. It's how the music makes you feel and where it takes you that is most important."

Because harp-playing is so powerful among those at tender stages of life, the question of how to use it ethically is a matter of discussion and debate. Experts and trained musicians do not always agree on what constitutes proper goals and methods.

Among the questions is what a musician is there to do, especially when a person is near death.

Susan Page Howland practices the harp.

"Think of it as a spiritual midwife," Howland said. "You're ushering the person out. You're really helping them leave. You don't want to play anything that's going to ground them here, so you don't want to play anything familiar, rhythmic, or energizing."

But Berger challenges the idea that the familiar should be avoided or that the patient ought to be ushered out. Being present is enough, she said. Using music to influence a person's dying — especially for someone who's unable to express preferences — can become manipulative and unethical, in her view.

"Someone may need to hold on a little bit longer — who am I to judge?" Berger said. "It gets back to who is deciding. Who knows whether that person is even aware at that point? Am I to give that person a bit of insecurity?"

For Rhea, a poignant moment comes when she returns to hospice and sees the list naming those who have died since her last visit. She recalls what she played for each of them and hopes it was helpful.

"I always kind of hope that in a way that I brought some peace and some comfort to that process of letting go," Rhea said. "It's an honor." ❏

In Search of Growth

Spiritual Growth Comes First

Mary Parmer Talks About Evangelism

By Kirk Petersen

A business that wants to grow can follow a number of different paths: innovation, brand extension, marketing, and strategic partnerships. For a church or denomination, however, the primary driver of growth can be summed up in one word: evangelism.

Evangelism is a word not often associated with the Episcopal Church, but Presiding Bishop Michael Curry is trying to change that. More than 400 Episcopalians and Anglicans attended an Evangelism Matters conference in Dallas in November 2016. The church is following up in 2017-18 with a series of Episcopal revivals in the dioceses of Georgia, Honduras, Pittsburgh, San Joaquin, and West Missouri.

As part of our series on growth in the church, TLC interviewed Mary Parmer, a congregational development coach from Texas who created an evangelism program called Invite Welcome Connect. Parmer was a panelist at Evangelism Matters, and has led workshops in more than 40 dioceses.

"Invite Welcome Connect is something we as Episcopalians can do," Bishop Curry has said. "It's a way of evangelism that meets with who we are, that doesn't have us trying to be somebody who we aren't."

The discussion has been edited for length and clarity.

Parmer: "It's about inviting people into a relationship with God."

You grew up Southern Baptist, then became an Episcopalian.

My story is the primary reason that I'm so passionate about evangelism. I want to help other Episcopalians be able to reach out and invite someone to church, and be able to share their faith story.

So that's something you think the Southern Baptists are better at doing than Episcopalians?

Not necessarily. We grew up learning Scripture, really deeply learning Scripture. I think they're sort of known for that.

I was at a place where the Holy Spirit was moving in my life, I had a calling to ministry. It was a strong sense of calling, and I knew, deep in my soul, that it wasn't going to be in the Baptist church, for various reasons. That was going on inside of me before I ever got the phone call [from an acquaintance] inviting me to an Episcopal church. That's the powerful witness for me, this woman picked up the phone and called me. It was just an innocent invitation.

When I started working on Invite Welcome Connect, there was some skepticism that it would be accepted around the country. But I deliberately created it to fit any size congregation and any culture in any context. It has been accepted because of its one core value: it's relational. Evangelism is first and foremost about a relationship that we have with Jesus, with God. It's about not only inviting people into a relationship with you and your congregation, but into a relationship with God.

The New Testament urges believers to speak the gospel clearly, fearlessly, graciously, and respectfully, whenever an opportunity presents itself. That's kind of the core, right there. My passion is to help Episcopalians be able to do that.

Invite Welcome Connect really stresses finding safe places where people can share their stories. Churches are full of those sorts of stories; horrible ones, where they've experienced God's frozen chosen, but they're also full of those stories where someone did reach out. It's those stories that are really powerful for us to hear.

In the last five decades or so, the Southern Baptist church has grown hugely, while the Episcopal Church has been in decline in terms of membership. Is there anything that they're doing that we're not doing?

The gift for the Southern Baptists is that they grow up, in their Sunday school classes, being able to freely talk about their faith and about Scripture, but it wasn't in a proselytizing way. I believe that in the Episcopal Church now, we've got to give people the meat of the gospel. I think it's critical that we give Episcopalians a chance to deepen their faith and to deepen their walk with the Lord, and to study Scripture.

In my Southern Baptist home, we would have devotionals and we would pray. I went through a very rebellious time because my father was so rigid that I was turned off.

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In Search of Growth

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The preacher was a hellfire and damnation preacher, and he would preach for 45 minutes, pounding the pulpit, and I would tune him out, because I didn't want to hear about that every single Sunday. My father wouldn't let us go to dances, I didn't go to the prom. I was very angry by the time I got to college.

I think as a Southern Baptist you learn early how to talk about faith, and how to talk about your journey with Jesus, how to talk about Scripture. I think that is the difference. In the Episcopal Church, like Bishop Curry has said, Episcopalians are gentle folk. We're shy, we're polite, we're more introverted. With Invite Welcome Connect, I am trying to help Episcopalians be able to do what Southern Baptists grow up doing: being able to quote the Scripture, and share their faith story, and to share their heart with people.

I've never been to a Southern Baptist service, but Bishop Curry fits my picture of a Southern Baptist preacher, in terms of the energy and the colloquialism. Would you agree?

The Baptist preacher I was talking about, he talked about hell a lot, and not so much about love. It wasn't about compassion and forgiveness, it was more about staying away from hell, and all the dos and don'ts. That's the huge difference when you hear Bishop Curry preach.

When a church or a diocese asks you to do some work for them, what are they trying to accomplish, generally?

I think the whole Episcopal Church is concerned about decline and growth, so they're looking to change the culture to a culture where we can be open to sharing our faith, and open to the ministry of hospitality.

One clergy person told me, "You're all about numbers," but I'm not. I don't even talk about that. There are churches that are growing, using my materials. It's a game-changer, when you really embrace this. Evangelism is an ethos. Complacency is our prevailing sin in the Episcopal Church.

Is growth even an appropriate goal for a Christian church?

There has to be spiritual growth before there is numerical growth: when we as Episcopalians can learn to share our faith story with others; when we step out with courage simply to invite someone to church. If we're able to share our story, but we're not able to listen to someone else's story, we're defeating our purpose. It's listening to other people's stories. I believe that changing the culture in our church means changing our spiritual insides. I think once we do that, we will see growth.

I believe the Episcopal Church is the best-kept secret. It's a home for many wounded people from other traditions, for those people who feel rejected and scorned in other denominations. We have a great opportunity in the Episcopal Church, with the leadership that we have. It's a matter of us being willing to step out of our comfort zones to embrace what Bishop Curry's trying to get across to all of us. He says, "Evangelism is not what other people say it is. Evangelism is sharing the faith that is in you, and listening and learning from the faith that's in someone else." ❑

Erasing History?
A Symposium


Lee memorial, Charlottesville, Virginia

Recent events in Charlottesville, Virginia, have raised sharp questions about what ought to be done with old memorials to historical figures and movements now recognized as problematic at best, deeply hurtful at worst. What is to be done about statues and stained-glass windows of Robert E. Lee or Stonewall Jackson, heroes of the Confederacy? What about other kinds of memorials: Confederate soldiers, or British colonialists? Should they all be removed? Or does that amount to erasing history? Where do we draw the line? Is it better to leave them intact but clearly labeled and historically situated, alongside new memorials to faithful witnesses to justice and freedom? As Christian leaders — forgiven sinners, preachers of God's justice and reconciliation, and members of Christ's body through time and space — how do we lead our churches and communities as we ask these difficult questions?

Memorials as Symbols

By Kelly Brown Douglas

Since the Charlottesville "Unite the Right Rally," ostensibly to protest the removal of a statue memorializing Robert E. Lee, one thing has become clear to many for whom it was perhaps not clear before. Confederate monuments are more than markers of history. They are symbols of white supremacy. This is evinced not only by the Charlottesville coalition of white supremacists, who demonstrated with lit torches evocative of Ku Klux Klan rallies and mob lynchings, but also by the historical relationship between racial progress in America and the erection of Confederate monuments. A study by the Southern Poverty Law Center shows that "cities and states — mostly in the South — responded (to racial progress) by erecting such monuments."

This was the case following the Civil War in an effort to promote a "Lost Cause ideology," and in response to 1950s-60s civil rights legislation precipitated by the 1954 *Brown v. Board of Education* Supreme Court decision. In fact, historian John Coski has pointed out that it was following the 1954 *Brown* decision that the Confederate flag became a decided symbol for white supremacy. It is fitting, therefore, that preserving public displays of monuments to Confederate generals has become a rallying point for white supremacists. After all, these generals engaged in a treasonous rebellion to preserve the institutionalized economic manifestation of white supremacy: slavery. Inasmuch as these monuments are displayed in public squares, they serve as national symbols suggesting an ugly truth about America: that the ideology and legacy of white supremacy remains an acceptable part of our nation's cultural, social, and political fabric.

When Confederate memorials or icons are displayed within sacred spaces, their meaning is even more unsettling — they become sacred/religious symbols. They therefore have theological implications, indicating something not only about the people and culture that shelter them, but also something about God. At worst they imply that God is a white supremacist, and at best that not all persons are equal in God's sight. The display of Confederate symbols within sacred spaces is anathema to a loving and just God for whom there is "neither slave nor free." At the least, a display of these symbols within sacred spaces insinuates theological legitimacy for white supremacist ideologies and values. Therefore, just as Confederate memorials do not belong in our nation's public spaces, they belong even less within our sacred spaces.

And so, where do they belong? Whatever else they are, these Confederate monuments are markers of our past. This is a past that should not be forgotten or erased if ever we as a nation are to live into the truth of who we are. For these monuments tell the story of a nation that has consistently struggled to decide if our democratic vision is more rhetoric than reality. Are we going to continue the legacy of being a slaveholding nation? Will we live into the vision of being a nation of liberty and justice for all?

Confederate monuments therefore belong in historical spaces meant to provoke reflection and uncomfortable conversations about the truth of who we are and want to be as a nation and people. Moreover, it is within these spaces that these monuments can be placed in a broader historical context that accounts for the stories that are erased and ignored by their unique displays in public spaces, namely the stories of those who have been victimized by white supremacist ideologies and institutions — "the least of these" to whom God calls our attention.

In the end, the debate about whether Confederate monuments and memorials belong in public or sacred spaces

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involves more than cultural wars or political correctness. It is about our values as a nation and our beliefs about God.

The Rev. Kelly Brown Douglas is dean of Episcopal Divinity School at Union Theological Seminary and canon theologian at Washington National Cathedral.

They Still Have a Place

By Brandt L. Montgomery

During the early days of my ordained ministry, I attended a meeting at a church that had recently dissolved its relationship with its rector. Because I had never been to that church before, I took the opportunity to look around. Along one of the halls I walked down were portraits of all the church's previous rectors, including, to my surprise, one of the immediate past rector.

Speaking with a parishioner I knew well, I mentioned how, considering all that had happened, I was surprised to see the former rector's portrait hanging in such honorable fashion. The parishioner responded that although some there were not exactly thrilled about it, most saw how important it was to recognize that the former rector still had a place in that parish's story. By hanging his portrait along with all the others, they recognized the real albeit troubled place in their history he represented. And who knows how to mark the true measure of his place there, and the place they all had in that story? As the Preacher said in Ecclesiastes: "All go to one place. All are from the dust, and to dust all return. Who knows whether the spirit of man goes upward and the spirit of the beast goes down into the earth?" (Eccles. 3:20-21).

The question of removing memorials of Confederate officers and soldiers is a fraught one. Yet I believe we as Anglican Christians have an opportunity to make a powerful witness. Yes, the original intent behind these memorials is now out of sync with a country more racially, ethnically, and politically diverse. Like the unfortunate situation between the former rector and his parishioners, they have caused disagreement and dissension among many. Yet, do not the figures that these memorials depict still have a place in our story? For many, this is a hard concept to grasp, let alone accept. But the fact of the matter is that these individuals, flawed as they were in their motives and actions, compose a part of the American story. As painful as the memory may be, these memorials of Confederate rebels remind us that they, too, played some part in getting us to where we are now.

Mouton memorial, Lafayette, Louisiana

Let me be clear: as an African-American, I am in no way an admirer of the Confederacy. Yet there is a paradoxical benefit I see in keeping these memorials from bygone years. The Robert E. Lee statue in Charlottesville and the Alfred Mouton monument in my own Lafayette now overlook cities and churches that have rejected the segregation and enslavement that those men once fought for. They are no longer generals commanding armies, but statues from another time. Might we not see in this both a recognition of the evils of our history and a visible testament of God's redemptive work and deliverance? They have a place in the great American story, but as they now look out on cities that celebrate a diversity and acceptance they could not have imagined, they remind us that *all people* have a place, not just them.

Instead of taking these memorials down, let us erect more that represent the rest of the great American story from their time: Sojourner Truth, Harriet Tubman, Frederick Douglas, standing strong and eye-to-eye with old General Lee, every bit as dignified. Their story is ours too. Let us tell the whole story, not just some. Let us show that it is not the word of the oppressor that stands forever, but only God's word of love and reconciliation.

The Rev. Brandt L. Montgomery is associate rector of the Episcopal Church of the Ascension in Lafayette, Louisiana.

More than Statues Can Say

By David Cox

To paraphrase an insurance ad, we in the church know a thing or two about statues because we've seen a thing or two about statues. Consider St. Cuthbert's Church in Wells, England. A side chapel displays what's left after ardent Reformers, led by an image-hating bishop around 1550, pulled down every image on the reredos. Unable to yank off the carving of one deceased local luminary above the altar, they chopped it off, lest future generations imperil their souls by worshiping false idols.

They may have had legitimate grievances against medieval excesses. But they did not seem to ponder whose statues they tore down, nor consider why each might have gone up in the first place.

That's one problem with statues. Why they were built, what they signified in days past, and what they signify in the present all defy easy categorization — or should. Compare statues of Robert E. Lee. In Lexington, Virginia, where I live, a recumbent statue, commissioned by his wife and friends just weeks after Lee died in 1870, shows him asleep in uniform on his battlefield cot (a strange pose for a general). It rests a floor above his tomb, in an addition to the chapel Lee conceived for the college he led (now Washington and Lee University) in striving to rebuild the South and reconcile the nation, after the war he had

similarly helped to lead.

Just 75 miles away stands (for the moment) a monumental depiction of Lee, in uniform, riding Traveller as if about to defeat the Yankees yet again. It went up around 1920, when segregation pervaded the nation, not just the South. Most likely, some placed it prominently on public property in yet another act of racial domination and/or of Lost Cause pride. Yet Lee was still then widely honored not only by Virginians and Southerners, but increasingly throughout the nation. And some may well have held multiple motives.

Yet that raises a further problem. Statues are not people. Living beings tend to be so complex that they contradict, or transcend, whatever the statue-makers have in mind. Lee spent four years fighting a war he had doubts about winning, the reasons for which he questioned, and for the institution of slavery he largely scorned: Such paradoxes come through in his statements and letters. Not in statues.

Moreover, people change. Stone doesn't, nor what stone represents. Lee moved past war even before its end. On the eve of surrendering at Appomattox, Lee dismissed his subordinates' notion to let his soldiers slip off to wage guerrilla war. He said that would amount to an equivalent of "domestic terrorism" that would be bloody, fruitless, and pointless.

There was another concern. A firm believer in providence, he concluded that God had ordained who won the war. He, therefore, had to deal with the fact that the cause was lost, demanding that he, and all those of good will, should reconcile, rebuild, and create a lasting peace. With a sense of mission, he chose in leading that forsaken college to train the young in the ways of righteousness. And he became, I believe, not only the paramount moral voice of the South but arguably the entire nation.

The window in Washington Cathedral illustrated that *metanoia*. It showed Lee the general, but also Lee the educator. It's gone now, but removing it may say as much about our days than his. Rather like those blank niches at St. Cuthbert's, Wells.

Our public squares, like family attics, deserve a good housecleaning. But let us be judicious about it, pondering perhaps what people might think in, say, 500 years.

The Rev. David Cox is professor of history at Southern Virginia University in Buena Vista, Virginia, and author of The Religious Life of Robert E. Lee *(Eerdmans, 2017).*

Heads of Gold, Feet of Clay

By Peter Doll

During its more than 900 years of history, much has happened at Norwich Cathedral of which we have reason to be ashamed. Our most lamentable story is that of a child still known to many as "little St. William of Norwich." On Good Friday 1144, the mutilated corpse of William, a 13-year-old tanner's apprentice, was found on a heath outside the city. Members of his family accused the Jews of Norwich of having crucified William. The monastic community of the cathedral priory received his body and encouraged the development of the cult of William as a child martyr. This cathedral carries the sorry burden of being the source of what has come to be known as the blood libel, an accusation against Jews repeated in many places and at many times across the centuries.

Until the last 20 years or so, the cathedral tried to ignore or silently pass over this part of its history. Since 1997, however, William has been publicly and liturgically remembered in a chapel close to the place of his original shrine and dedicated in the presence of Jewish representatives to the Holy Innocents, to be a place for remembering the sufferings of all innocent victims, particularly the young. It is also a place of prayer for reconciliation between people of different faiths, remembering especially all victims of Christian-Jewish persecution. To remember, to use this sad history as a basis for truth-telling, penitence, and reconciliation, has been far more fruitful than leaving a void and seeking to obliterate unpleasant memories.

Even though William died almost 900 years ago and the Confederate generals only 150 years ago, their cases are worth remembering together, for anti-Semitism is just as much a part of the contemporary agenda in our societies as racial discrimination. Any object or idea that can prick the deep-seated wounds in our humanity can have a significant role to play. It's arguable that the statue of Robert E. Lee in Charlottesville was doing a good job of reminding people of a shameful chapter of America's national story, of soaking up anger, and of inspiring a desire for change. If you threaten to take the statue away, arguably you bring in its place the Ku Klux Klan and personal violence, injury, and death.

Both British and American societies are too wedded to simplistic accounts of their national stories, clinging to myths of heroes beyond reproach prevailing over the most sinister villains. As one who grew up in the nation's capital and was formed spiritually at Washington National Cathedral, I am deeply conscious of the way in which the cathedral was created to be a place, like Westminster Abbey and St. Paul's Cathedral, in which the nation's story and its heroes are enshrined. It should be incumbent on the Christian Church, however, to remind our societies that there is no such thing as an unsullied hero.

Even the greatest of the saints of the Church are humanly flawed and have feet of clay. St. Peter, the rock on which Christ built his Church, repeatedly betrayed his Lord. He was the rock who ran away. All human beings other than our Lord are compromised. None of us is in a position to cast the first stone or to stand in ultimate judgment over our fellow sinners. There is a danger that statue and window removal can become a Pelagian project, a mistaken and vain assumption that we are capable of eradicating evil and cleansing our own sinfulness. We need reminders of our historical follies to prompt penitence, dialogue, reconciliation and, by God's grace, forgiveness.

The Rev. Peter Doll is canon librarian at Norwich Cathedral.

The Theology of Landscape

"We are still in Eden; the wall that shuts us out is our own ignorance and folly." —Thomas Cole

By Dennis Raverty

The Oxbow by Thomas Cole

Art history as it is practiced in both Europe and the United States is a very secular field of study — and this is true even among those scholars who specialize in the European old masters, like Michelangelo or Rembrandt; artists who deal directly with sacred or biblical content.

Nineteenth-century painters are said to have secularized Western art, but it is perhaps more sacralization than secularization in the case of landscape. A minor, formerly profane genre, landscape became elevated and sacralized by the Romantics, taking on lofty themes with a high moral tone and a transcendent gravitas formerly reserved for religious painting alone. In the United States, these Romantic landscapists are often referred to as the "Hudson River School," a Romantic tendency evident over the course of two or three generations of artists. After falling out of favor for a while, appreciation for Hudson River School painting increased dramatically during the postwar period, when the alienated, Romantic abstractions of artists like Pollock and de Kooning created a new appetite for the sublime.

Although their paintings are now largely appreciated for their abstract beauty, when we examine the writings of the Hudson River artists, we see that they conceive of their work in moral and even mystical terms, as interpreters of divine revelation through nature. As painter Asher B. Durand put it, "The external appearance of this our dwelling place is fraught with lessons of high and holy meaning, only surpassed by the light of Revelation."

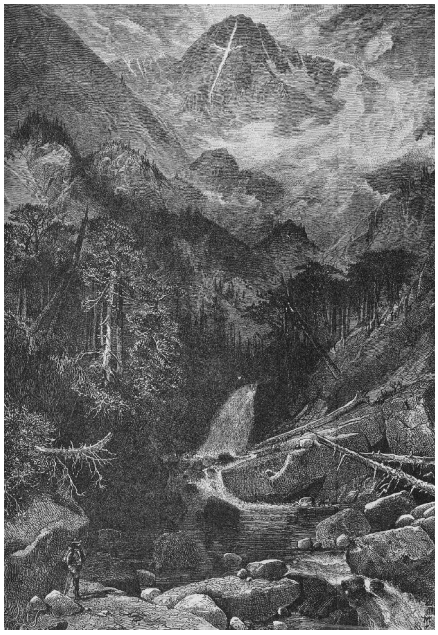
To many early 19th-century Protestants, revelation was not restricted to Scripture alone. Revelation was seen even in private experiences of God's presence in nature, as in the thought of the later Transcendentalists. Ralph Waldo Emerson muses: "We distinguish the announcements of the soul by the term *Revelation.* These are always attended by the emotion of the sublime."

Landscape painting was to be "read," in a narrative manner, as both a personal revelation to the artist and potentially the embodiment of God's will for humankind. From a 21st-century perspective — from the other side of modernism with its emphasis on formal design — the overt literary quality of interpretation based on religious narrative may seem quaint and even strange, but it is how the artists thought and wrote about their work. My discussion of the following pieces seeks to follow the spirit of this type of Romantic, Protestant interpretive strategy.

The Oxbow, by Hudson River founder Thomas Cole, is a sublime landscape fraught with Romantic, narrative conflict. On the right of this very large, magisterial painting is the quirky natural, looping turn in the Hudson River in upstate New York, and a cultivated, verdant landscape with roads and farms, and even Hebrew letters in the patterns of green and tan in the distant hills, signifying the blessings of Providence, according to art historian Matthew Baigell.

By contrast, on the left side of the painting, the landscape becomes wild and overgrown, and a menacing storm approaches. This represents not only the Western frontier but also the spiritual and psychological frontiers of the wildness within each of us, what Freud would have called the id. Victorians viewed this wildness as an animalistic tendency, a vice that especially afflicted males, at least partly due to Adam's original sin; women were widely considered morally superior to men.

Just to the left of the center the artist represents himself, a detail easily missed, even in the original. He has a portable easel and a canvas but is dressed rather formally for an artist working outdoors, with a long-tailed coat, a stovepipe hat, and what appears to be a bright red ascot. This



Mountain of the Holy Cross, Colorado
by Thomas Moran

representation as a fashionable gentleman may be to compensate for the fact that, despite his central placement, the artist stands on the west bank — the left-hand, wild side of the river.

Among the second generation of Hudson River artists is Sanford Robinson Gifford, usually classified with the Luminists, a subgroup among the Hudson River School who share an interest in the effects of light. In contrast to the clear, crystalline lucidity of the other Luminists, Gifford's treatment of light is often filtered through hazy veils of moisture, which helps establish an overall tonal unity in the picture. At the same time, the sheer palpability of illuminated atmosphere creates a romantic evocation of light as a metaphor for the divine presence in nature.

Still later, Thomas Moran, among the last generation of the Hudson River School Romantics, sacralized the landscape in an engraved version of one of his paintings in the lavishly illustrated *Picturesque America* (1877). In the lower left stands a single figure that helps establish scale and situates the viewer before the grand and rugged terrain; he represents us.

A creek cascades down the mountain in a waterway strewn with broken trees and giant boulders. Following its zigzagging path upward, the creek leads back into deep space toward the towering mountaintop, the precipice of which may be glimpsed in the far distance. Like a vision arising above the clouds, the cross of snow at the top and center of the composition appears as the ultimate goal of the pilgrim in the foreground.

Taken as a metaphor for the spiritual journey of the Christian, the path upward to salvation presents a perilous journey, beset with natural encumbrances and dangers. The road to redemption will be difficult and arduous, and the goal may not be attainable. Even so, the true Romantic will still strive, against all odds.

In certain respects, Moran's many versions of Holy Cross mountain mark the culmination in 19th-century American landscape of the highest aspirations of the (somewhat misguided) idea of Manifest Destiny as not only the civilization and taming of the wilderness, not only the spread of agriculture, industrialization and technology, not only the Christianization of the native peoples, but the active, natural benediction of God himself, manifest in this natural wonder.

The moral message of the engraving, taken as a whole, seems to be that the life-giving and redemptive waters of salvation flow freely from

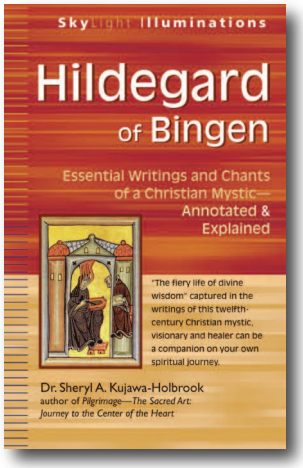
Autumn in the Catskills
by Sanford Robinson Gifford

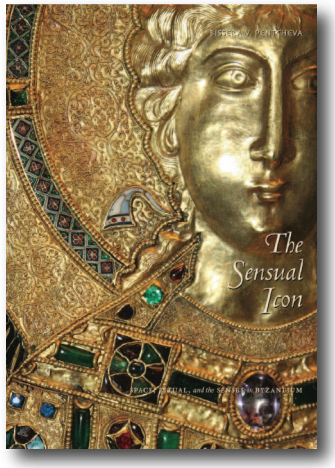
God above, but that the way upward toward the divine is a very challenging if not grueling task, requiring the pilgrim to be a sort of frontiersman of the spiritual wilderness, in search of a mystical Christ within. But this subjective, imminent God can also to be found in nature, perceivable as an ambient presence, a hidden image of the divine encountered as the sublime in the natural world. The landscape then becomes a Romantic metaphor for the pilgrim's earthly journey.

Dennis Raverty is an associate professor of art history at New Jersey City University, specializing in art of the 19th and 20th centuries.

On Rightly Receiving the Exotic

Review by Hannah Matis





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Space, Ritual, and the Senses in Byzantium

By **Bissera V. Pentcheva.** Pennsylvania State University Press. Pp. 320. $44.95

An abiding trap in studying things medieval is the gravitational pull of the exotic. That we sense that these people are different from us is part of their appeal, and the danger lies in our need for them to be different, to be an alternative to the present, on whatever issue that presents itself. In this way, we can look on medieval men and women with a kind of orientalism, reveling in the strangeness of what, to those men and women, would not have been strange at all and judging them by modern standards that are themselves reflections of their time and place. In their different ways, both books here address topics that often fall victim to modern agendas, precisely because they interest us so much: the place, role, and enduring appeal of icons within the Eastern church and the universe unto itself that is the thought and visions of the 12th-century mystic and polymath Hildegard of Bingen.

The anthology of excerpts from the works of Hildegard, translated and annotated by Sheryl Kujawa-Holbrook, is part of the SkyLight Illumination series that aims to make figures within the Christian tradition — particularly medieval thinkers — more accessible to a popular audience by providing facing-page annotations and by organizing these excerpts by theme. I thought an earlier volume in this series on Julian of Norwich was very successful, and certainly the complexity of Hildegard's thought demands this sort of editorial treatment. As with Julian, any effort to make Hildegard more accessible and comprehensible on her own terms to a modern audience is worthy and welcome.

Kujawa-Holbrook draws out themes central to any understanding of Hildegard: the centrality, clarity, and confidence of her calling as a visionary, which informed every aspect of her life; the particular nature of her role as a leader of a community of women; her vivid personality as shown in her letters; the importance of provision of pastoral care to members of the clergy and aristocracy; and the varied genres in which she wrote, from music to poetry to what we might call natural science. The anthology does not gloss over the difficulties of Hildegard's life: the constant illness, the struggles in her foundation of the monastery at Disibodenberg, the intensely fraught removal of one of her favorite nuns, Richildis, from Disibodenberg by her noble family. Kujawa-Holbrook's annotations are balanced, thoughtful, and informed by contemporary scholarship. The only drawback to this volume is hardly its fault: it is nearly impossible to convey the depth, scale, range, and complexity of Hildegard's thought in a volume of this size, particularly without taking into account either her musical compositions or the strong visual component of her thought. It can, however, introduce readers to a medieval thinker on her own terms.

Bissera Pentcheva, meanwhile, aims to broaden our traditional understanding of the icon as a two-dimensional painting, to explore the effect of a golden relief icon on a viewer when lit by candlelight, surrounded by incense and by the sound of music and prayer, and in so doing to illuminate what was at issue in recurring Byzantine debates about icons and iconoclasm. The definition of *eikon* in the Byzantine world was matter imprinted by the divine presence that released *charis*, or grace, to the viewer; parallels with eucharistic theology are close and deliberate. Not only the eucharistic

bread but also the physical body of a Syrian stylite saint or the symbol of the cross was, therefore, an icon; the body of the Virgin Mary, by this definition, was the ultimate icon.

As the debate became more pointed in the wake of Muslim conquests, iconoclasts attempted to restrict the definition of an icon to the cross and the Eucharist, rejecting the broader understanding of it as divinely infused matter. Iconoclasm in its later period argued that a true icon had to participate in the essence of what had imprinted it, in particular, in the bodies of the saints. Following the thought of Theodore Stoudites, however, the iconophile party argued that an icon only had to contain the imprint of the divine.

In the context of this debate, it is easy to see why relief icons were so popular. Pentcheva points out that our subsequent emphasis on the painted icon has occurred partly because of the accidents of archaeological survival — painted icons could not be melted down, broken up, or repurposed in the way that metal or precious stones could be — and partly on artistic advances in perspective in the 11th century, which made painted icons popular in a later period. Pentcheva, however, focuses her study on the luxury relief icon, intensely popular in the Byzantine world through the 12th century and survivals of which have been found in increasing numbers today in former Soviet territory.

Instead of crisp outlines and the delineation of an image that was designed to be seen and seen clearly, the relief icon "performed" by placing before the (often distant) viewer a shifting dazzle of gold and gems. This evoked instead the spiritual reality standing behind it. Pentcheva offers a way for someone within the Western tradition to understand the theological rationale behind the sensual appeal of Byzantine icons, and to avoid importing anachronistic modern notions of the exotic.

Hannah Matis is an assistant professor of church history at Virginia Theological Seminary.

Clyde Kilby's Restoration at Wheaton

Review by Andrew Petiprin

Clyde Kilby is a largely unsung hero of 20th-century American Christianity. For decades he taught at the famous evangelical training ground Wheaton College, where he inspired his students to be missionaries of an imaginative and intellectually rigorous faith. Before his death in 1986, he helped popularize C.S. Lewis and J.R.R. Tolkien among Christians and, by extension, Americans at large.

In two new volumes, *A Well of Wonder* and *The Arts and the Christian Imagination*, Kilby's former students have brought to light essays, talks, and substantial pieces of unpublished or underappreciated works by their winsome teacher. Among the previously published works included here, many appeared in small, defunct Christian magazines or fantasy fanzines. A few come from the earliest days of *Christianity Today*. Kilby frequently laments the poor quality of the specifically Christian publishing world, and the high quality of his work points to a brighter future for Christian influence in mass media. "Kilby didn't just open a door; he opened a floodgate," editor Loren Wilkinson says.

A Well of Wonder deals mostly with Lewis and Tolkien, with a few pieces devoted to the other Inklings, whose work is collected and championed nowhere better on earth than the Wade Center at Wheaton, which Kilby founded. Because of Kilby, a suburban college town in Illinois is now the most likely place to find scholars working on these most popular Christian thinkers of the recent past.

Among the most charming essays in the volume are reflections on meeting both Lewis and Tolkien. The latter even invited Kilby to spend a summer with him in Oxford knocking *The Silmarillion* into shape. Kilby assures us of the Christian credentials of Lewis and Tolkien, asserting repeatedly that they "accepted the Nicene, Athanasian, and Apostles' Creeds." His defense now seems quaint; but it cannot be overstated how revolutionary it must have been to young fundamentalists from

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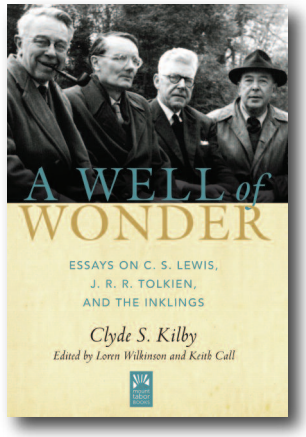
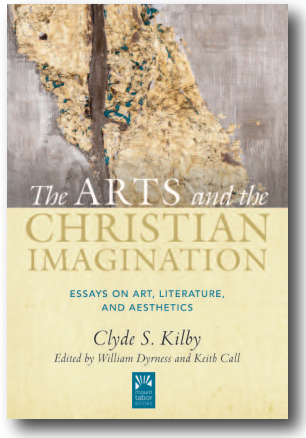
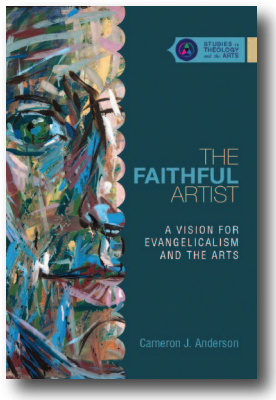


A Well of Wonder
Essays on C.S. Lewis, J.R.R. Tolkien, and the Inklings
By **Clyde Kilby**
Edited by **Loren Wilkinson** and **Keith Call**
Paraclete Press. Pp. 328. $28.99



The Arts and the Christian Imagination
Essays on Art, Literature and Aesthetics
By **Clyde Kilby**
Edited by **William Dyrness** and **Keith Call**
Paraclete Press. Pp. 336. $28.99

Reviving the Incarnational



The Faithful Artist
A Vision for Evangelicalism and the Arts
By **Cameron J. Anderson**
InterVarsity Press. Pp. 256. $26

Review by Sara Schumacher

In *The Faithful Artist: A Vision for Evangelicalism and the Arts*, Cameron J. Anderson offers an opportunity to consider anew the "impasse between modern art and the evangelical church in America's postwar period" (p. 4). The book rings with authenticity as the author writes as an evangelical who pursued life as a professional artist while navigating through "the church's disregard for the visual arts" and "the art world's hostility to religious belief" (p. 4). With a high view of art's potential in the Church as well as contemporary art's potential to contribute to Christian concerns, Anderson seeks to build a bridge between what have historically operated as two distinct spheres of culture.

Anderson begins by setting the twin movements of postwar American evangelicalism and modern art in their historical contexts. Both grew alongside each other and each responded to the changing world. Anderson makes the interesting claim that both shared interest in the same themes but concluded with often opposing points of view. Chapters two and three focus on how each has understood the human, specifically the body and the senses: Is there (theological) significance in our embodiment? Should we trust or be suspicious of what we experience through our senses?

Chapters four to six delve into issues of image, word, and language: Are images idols or sources of revelation?

(Continued on next page)

Clyde Kilby

(Continued from previous page)

every small town in America who showed up at Wheaton desiring to conquer the world for Christ.

The essays in *A Well of Wonder* are portraits of creative Christians. Kilby says of his time with Tolkien: "He had many times been given a story as an answer to prayer." He found in Tolkien a first-rate biblical mind whose Roman Catholic piety was neither the superstitious claptrap nor the staid repetition caricatured by certain evangelicals. Of Lewis, Kilby says in one place (reiterated in many others): "One of [his] greatest contributions to orthodox Christianity is his demonstration that a sanctified imagination is a legitimate tool for any Christian apologist."

Elsewhere he defends Lewis's love of logic, as well as the use of reason more generally. Again, to 20th-century Christians raised to be suspicious of too much complexity, Kilby was playing with fire. But he proved to be both gentle enough and brilliant enough to wield it masterfully, much like his Oxford heroes. Kilby writes: "The Christian is something like the electric eel, which knows more about electricity than all electrical engineers put together." In my favorite essay in the volume, "On Music, Worship, and the Spiritual Life," Kilby shows us Lewis as a discerning aesthete, thereby revealing his own extensive knowledge of high culture, liturgy, hymnody, and historical theology. All truth is God's truth. All beauty is God's handiwork.

The Arts and the Christian Imagination surveys the writings of a great scholar in his own right, not a mere fan of his famous betters. The book starts with a charming set of "Eleven Resolutions to Guide Life." My favorite is part of the sixth resolution: "Mostly I shall simply forget about myself and do my work." For Kilby this meant a heavy teaching load paired with writing on aesthetics, a combination that resulted in a long, unpublished manuscript that he was working on at the end of his life. A large chunk of that work is published in this collection, along with the whole of a short book, *Christianity and Aesthetics*, originally published by InterVarsity Press in 1961. Here again, Kilby was wading way out into waters where few other significant American evangelicals went. Editor William Dyrness recalls "the excitement (and pride!)" of seeing a favorable review of one of Kilby's books in *The New York Times Book Review*: "No evangelical writer that we knew of had received such attention."

Kilby convicts his fellow churchmen, saying "we are scared of imagination." Kilby offers a better way: "The deep-seated desire of man that the veil between him and Reality be removed is the cause in him of a lifelong tension which at its highest human manifestation produces the world's art." All of the essays in this book are variations on this theme. Kilby knows the great masters, as well as the more recent offerings of Darwin, Huxley, and Sartre — of mathematicians, astronomers, and analytic philosophers. He leaves no stone unturned in searching for a theologically robust defense of creativity, which differentiates from modern relativism without clumsily condemning the world. He concludes, "Is there a Christian art? I think not. Also I hope not."

In a scholar like Clyde Kilby, as with the British authors he adored, we experience a big God who fills not only our hearts but also our minds. These two books are great gifts for the culture-makers in the Church today.

The Rev. Andrew Petiprin is author of The Narnia Option, *forthcoming from Key Life.*

What is the relationship between text and image when the Word and words have primacy? How does one retain the concept of meaning in the face of postmodern "deconstruction"?

Chapter seven considers the potential of beauty to rehabilitate the visual within evangelicalism and God within modern art. Anderson concludes with a chapter that aims to "resurrect a measure of hope for those who believe they are called by God to be faithful artists" (p. 231). To this end, hope is found in a re-evaluation of how the evangelical church perceives culture as well as a fuller understanding of the artist's vocation, thus affecting the role they play within the life of the church.

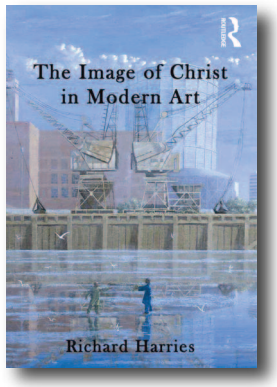
The Faithful Artist has much to offer, particularly helping evangelicals (and others) understand the nature and scope of the tension between art and the evangelical church.

In Anderson's argument for the theological significance of embodiment and the senses, one cannot help but hear echoes of sacramental theology. While evangelicalism has not traditionally been sacramental in its orientation, Anderson appeals to many of its priorities to make his case, arguing, for example, that "[w]hile the limits and vulnerabilities of our embodiment do present a myriad of challenges, the Bible is unequivocal in its insistence that the body is a physical site suited to host the dynamic relationship between the divine Spirit and our human spirit" (p. 70). As Anderson rightly acknowledges, sacramental notions of the body find ground in the Incarnation of Jesus: this doctrine has not always been at the fore of evangelical theology, which has tended to place its emphasis on the atoning work of Christ on the cross. To recover the Incarnation in support of the visual, appeal can be made to Catholicism or Orthodoxy, which, Anderson notes, evangelicals have done because these theologies "regard visual art as a source of spiritual solace and inspiration" (p. 7).

While this might be so, the difficulty lies when the conclusions made about the visual are tethered to theological beliefs that evangelicals would not share. For example, suspicion of the senses, a position Anderson suggests has been held by evangelicals, is, I think, at least partially linked to the evangelical suspicion of human experience as a source of theology. While this is something the author could have drawn out more explicitly, Anderson's work does show the increasing hospitality among the Christian traditions in conversations on theology and the arts. Continuing to engage with and reflect upon the theological themes Anderson has identified is needed for the evangelical church's reimagination of the arts in its worship and church life, not simply for the sake of the arts but for the sake of being human.

Sara Schumacher is tutor and lecturer in the arts at St. Mellitus College, London.

Christ the Inescapable



The Image of Christ in Modern Art

By **Richard Harries**

Routledge. Pp. 192. $40.95

Review by Ayla Lepine

On the brink of the 18th century, in *The Four Zoas*, the British poet and artist William Blake imagined a great mystical Mother who

Took an atom of space and opened its centre

Into Infinitude and ornamented it with wondrous art

In his bespoke expression of religious experience, Blake identified a rich intersection of theology and the arts for a brave new world. This idea of "wondrous art" coursing through the eternal and the infinite has fueled not only the production of bold work in modern Christian art across the past century but also its academic study — though the disciplines of theology and art history still require far more points of contact.

As contemporary artist Roger Wagner observes in *Public Life and the Place of the Church: Reflections to Honour the Bishop of Oxford* (2006): "The disassociation between art and faith is not written in stone but is not easy to overcome." In his book *The Image of Christ in Modern Art*, former Bishop of Oxford Richard Harries points a way forward in this dialogue. Harries concentrates on representations of Jesus, arguing that diverse depictions were not on the whole conservative and conventional turns away from the energy of Modernism, but integrated within a bigger narrative of innovation. Christ's presence is arguably and surprisingly at the very center of 20th-century painting and sculpture. Harries concentrates primarily on British art, exploring Graham Sutherland, Stanley Spencer, Maggi Hambling, and Eric Gill, among others.

Commissions and installations in churches and cathedrals play an important role in shaping modern artwork too, from Charles Lutyens's *Outraged Christ* exhibited in 2012 at Maguire and Murray's starkly concrete St. Paul's, Bow Common in London to the extensive work of John Piper at Chichester Cathedral. Sophie Hacker's assemblage of found objects at Winchester Cathedral in 2008 was, Harries explains, a direct response to Messaien's *La Nativité de Seigneur*.

Through projects like these, rich interaction between music and the visual arts in sacred spaces is also briefly highlighted. As Harries points out, Gill's description of making art as an act of prayer is evocative also, offering the reader a brief glimpse of creativity in the midst of holiness: "sometimes when you are drawing the human body, even the turn of a shoulder or the firmness of a waist, it seems to shine with the radiance of righteousness" (Gill, *Autobiography* [1941], p. 119).

> Harries briefly highlights rich interaction between music and the visual arts in sacred spaces.

Of course, a devotional work of art can be a site of pilgrimage and prayer in its own right. This is the argument developed with lucidity and vigour by Kathryn R. Barush in *Art and the Sacred Journey in Britain, 1790-1850*, a new publication in which she reveals the deep importance of miraculous images and reliquaries alongside delicate landscapes and rich poetry in the height of the Romantic era, wresting the history of art in Europe back from a tired cliché of Enlightenment quests drained of faith in pursuit of scientific knowledge on its own quasi-holy terms. In doing so, she and other scholars with emerging complementary perspectives, including Aaron Rosen and Jonathan Koestle-Cate, are tapping into a similar spirit to the Abstract Expressionist painter Mark Rothko's 1947 essay on religious art.

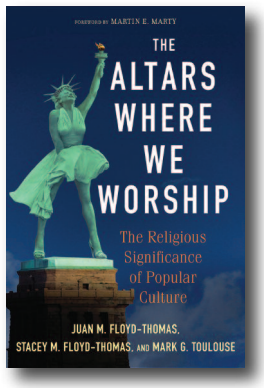
One might not imagine that William Blake and American abstraction could sit easily alongside one another, but it's increasingly clear that a fresh view that cuts across the classic boundaries of style is both welcome and needed. In "The Romantics were Prompted," Rothko explains: "The most important tool the artist fashions through constant practice is faith in his ability to produce miracles when they are needed. Pictures must be miraculous: the instant one is completed, the intimacy between creator and creation is ended. … The picture must be for him, as for anyone experiencing it later, a revelation."

Rothko defines revelation as "an unexpected and unprecedented resolution of an eternally familiar need" (*Art in Theory 1900-2000*, p. 572). It is this sacred need, and sacred illumination and satisfaction of that need, that courses through the 20th-century representations of the Son of God gathered together in Harries's book.

Ayla Lepine is a visiting fellow in art history at the University of Essex, trustee of Art and Christianity Enquiry, and an ordinand at Westcott House, Cambridge.

Worship in a Secular Culture

Review by Ronald A. Wells



The Altars Where We Worship
The Religious Significance of Popular Culture
By **Juan M. Floyd-Thomas**, **Stacey M. Floyd-Thomas**, and **Mark G. Toulouse**
Westminster John Knox. Pp. 230. $25

A few months ago, TLC featured an article on declining membership in the Episcopal Church and on the astonishing number of parishes without full-time clergy. The authors of this fine book, best understood by its subtitle, take a similar argument in a quite different direction. In short, the churches are emptying out and the people are following false gods. Where are they finding these gods? The authors intend to give a good view of all this.

Right from the beginning the book is startling: on the cover we see the culturally iconic picture of Marilyn Monroe with her skirt blown up — and this image superimposed on the Statue of Liberty. Where can we go from here, one thinks, in a book about worship?

The thesis is that decline of church membership does not mean decline of religion. One must be a bit sanguine to accept the authors' definition, following Tillich, that religion is one's "ultimate concern." They call these concerns altars.

The categories offered for analysis are: "Body and Sex," "Big Business," "Politics," "Sports," "Entertainment," and "Technology." The insightful writing is both realistic and painful: realistic because of the careful exposure of the workings of the fashion and cosmetic industries; painful in illuming the way people (some men but mostly women) devote themselves to — *worship* — the putatively beautiful and sexy, in hopes that they somehow will be okay and their lives fulfilled. It is a pathetically superficial world, but as the authors trenchantly observe, that does not stop many people, including church members, from giving it their all.

The chapters on entertainment and business are good, but not as compelling as the first. As to the altar of entertainment at which would-be worshipers kneel, the authors lay bare its vacuity with devastating critiques of the world of Disney and the cult of the Oscars.

On business, the authors quote President Coolidge — "the business of America is business" — but not, they state, for the common good. The authors show at length how much religious-like devotion is put into the American Dream, when in fact, as Langston Hughes wrote, the dream is deferred for many in a society increasingly segmented by race and class, and by ever-widening gaps in income and wealth.

The chapter on sports is very good. Many people give deeply religious devotion to the sports teams of their city or region. As a lifelong member of Red Sox Nation, I understand this pull. Happily, the authors hint that baseball might be the one sport possibly to offer transcendence in a way that football, hockey, and basketball cannot. I would like to see more on that if the authors pursue it further.

In a brief conclusion, which I wish were longer, the authors surprise me. The alternative religions the authors describe so well are mostly culturally manipulative, even dystopian. They offer a devastating critique of North American culture (yes, Canada too), finding it mainly materialistic, superficial, individualistic, and narcissistic. It may be the real world, but we do not have to like it. In the end, they almost offer a scholarly altar call, hoping to bring people back to real religion, not the contrived ones with false altars.

They wind up quoting such stalwarts of church religion as T.S. Eliot and Peter Gomes (channeling Gandhi) to say that instrumental religion meant mainly to satisfy is not real religion at all. The real item, what is ultimately satisfying, can only obtain if sacrifice is at the core. Amen.

In the end, the authors want to do a Christian theology of culture. As they continue to do so, I hope that they engage the fine work on that subject by Richard Mouw of Fuller Theological Seminary.

Ronald A. Wells is a Calvin College professor of history, emeritus.

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SUNDAY'S READINGS | 20 Pentecost, October 22

Ex. 33:12-23 or Isa. 45:1-7 • Ps. 99 or Ps. 96:1-9, (10-13)
1 Thess. 1:1-10 • Matt. 22:15-22

Known and Unknown

The inner life, the heart, the private chamber where God sees in secret is an expansive mansion, the walls of which move ever outward to welcome that than which nothing greater can be conceived. Though beyond space, God is spacious; though beyond measure, God is most high and highly exalted. The kingdom of God is within you, yet beyond you, and beyond all created things. "The LORD is king; let the peoples tremble" (Ps. 99:1). "Extol the LORD our God; worship at his footstool. Holy is he!" (Ps. 99:5) The Word is very near you, in your heart, and yet beyond all knowing. "[W]orship at his holy mountain; for the LORD our God is holy" (Ps. 99:9). God's holiness and essence — eye hath not seen, and ear hath not heard, nor has it entered into the heart of a person. *Being itself* sits in a communion of love from before time and forever. Do you have room for God?

Grace goes first. God says to Moses, "I know you by name" (Ex. 33:12). From an unimaginable height, from unseen depths, from another shore, God goes out to Moses, saying, "My presence will go with you, and I will give you rest" (Ex. 33:14). God comes down showing divine goodness, the divine name, divine presence seeming to pass by. God puts Moses in the cleft of a rock, covers his face with an unseen hand, and permits a glimpse of what no eye may see. Of their discourse it is said that "the LORD used to speak to Moses face to face, as one speaks to a friend" (Ex. 33:11). Incredibly, the source of all creation takes notice of some small portion of all that is, speaking words and emanating presence. Moses is the friend of God, a figure of those who become the friends of Christ, and who say "Abba, Father."

While working and naming, however, God sometimes remains hidden, unknown to the human instruments of his work. "Thus says the LORD to his anointed, to Cyrus, whose right hand I have grasped to subdue nations before him and strip kings of their robes, to open doors before him—and the gates shall not be closed" (Isa. 45:1). Persia works a divine purpose: "For the sake of my servant Jacob, and Israel my chosen, I call you by your name, I surname you, though you do not know me" (Isa. 45:4). God will do what he will do. There are things that belong to emperors, but there is no thing and no one beyond the governance and claim of God (Matt. 22:21). Render to God, as you must.

In Christ, God has come to us, to make a home in our lives, to awaken faith. The message of the gospel "came to you not in word only, but also in power and in the Holy Spirit and with full conviction" (1 Thess. 1:5). Thus faith in Christ shines forth as an example to all believers. "In every place your faith in God has become known, so that we have no need to speak about it" (1 Thess. 1:8). The transcendent God has come to us in Christ, and the work of Christ shines upon people and gives glory to the Father. This deep experience of Christ in the power of the Holy Spirit is both known and unknown. It is friendship with God, and discovery. It is warm and intimate, and yet new and never fully known. It is within, but arrives moment by moment as a seed that falls into the soul, carried by a distant storm.

Look It Up

Read Matt. 22:21.

Think About It

People do not always know that they are used by God, or how they are used. Grace is full and hidden.

Deut. 34:1-12 or Lev. 19:1-2, 15-18 • Ps. 90:1-6, 13-17 or Ps. 1
1 Thess. 2:1-8 • Matt. 22:34-46

Friend of God

God says: "I have let you see it with your eyes." Moses looks out from the top of Pisgah, over the whole land: Gilead as far as Dan (Deut. 34:1). Scanning, he looks and wonders, feeling hope and the burden of age. At 120 years old, he is told by a divine whisper, "You shall not cross over there" (Deut. 34:4). "Then Moses, the servant of the LORD, died in the land of Moab at the LORD's command" (Deut. 34:5).

Although he surveys from a distance and would never walk on promised land, Moses, the old man of God, had years of seeing, of beholding, of contemplating the presence of God. "Never since has there arisen a prophet in Israel like Moses, whom the LORD knew face to face" (Deut. 34:10). Moses was himself a land of the living, a dwelling place for friendship with God. In death, he was hidden with God in Christ, for "no one knows his burial place to this day" (Deut. 34:6).

Not arriving, he has already arrived. He knows and feels poetic words: "Lord, you have been our dwelling place in all generations. Before the mountains were brought forth, or ever you had formed the earth and the world, from everlasting to everlasting you are God" (Ps. 90:1-2). Like the grass renewed in the morning, Moses is new each day, looking into the face of eternal and everlasting good.

One like Moses, and yet greater than Moses, is the friend of God in a shared love that was before time and forever, Jesus Christ our Lord. "The Word became flesh and dwelt among us" (John 1:14). Holy as the Father is holy, he renders no unjust judgment, is not partial to the poor, does not defer to the great, commits no slander among the people, does not profit by the shedding of blood, does not hate from the heart, does not take vengeance or bear a grudge (Lev. 19:2, 15-18). There is so much Jesus does not do, which correlates to what he does do. He loves his neighbor as himself, as if the neighbor were a son or daughter of the Father, as he himself is by nature.

Jesus is the fulfillment of the two great commandments. His love of the Father is eternally responsive, immediate, and unrestrained. His love of humanity intends the salvation of all, so that each person and the human family together may, by adoption and grace, attain friendship with God. Jesus is a world, a universe, the will of the Father everywhere.

Can we imagine the landscape of his life, see as he sees? We can start and we can try, and we must. Consider then a short meditation from *The Fire of Love* by Richard Rolle: "The nature of love is that it is diffusive, unifying, and transforming. It is diffusive when it flows out and sheds the rays of its goodness not merely on friends and neighbors, but on enemies and strangers as well. It unites because it makes lovers one in deed and will, and draws into one Christ and every holy soul. He who holds on to God is one in spirit with him, not by nature, but by grace and identity of will. Love also has the power of transforming, for it transforms the lover into his Beloved, and makes him dwell in him." These mystical words of the 14th century may require updating, but very little.

Jesus is a land flowing with milk and honey, a dwelling place we may share. He is also the friend of the Father, the face that becomes our own.

Look It Up

Read Deuteronomy 34:4.

Think About It

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ADMINISTRATIVE ASSISTANT: The North American Lutheran Seminary, located on the campus of Trinity School for Ministry, Ambridge PA, is seeking to hire an Administrative Assistant to provide support to the NALS President and assistance to the Board of Regents. **Accountabilities:** type and process various assigned documents, process incoming and outgoing correspondence, develop and draft presidential correspondence, field and screen phone calls, coordinate travel arrangements, maintain historical lists and files, arrange meeting and conference accommodations, prepare and distribute meeting agendas and committee reports, arrange conference calls, prepare classroom and instructional materials for the President's teaching commitments, assist in student recruitment by responding to potential student inquiries and coordinating student visits. **Qualifications:** minimum three (3) years' experience in an administrative support role. **Personal qualifications:** Christian ethics and integrity, strong work ethic, excellent written, verbal and listening skills, and familiarity with the Lutheran Church is a plus. **Knowledge:** Microsoft office products, proper procedural protocol for taking minutes, Raiser's Edge database is a plus. **Skills:** excellent organizational skills, detail-oriented, ability to handle multiple concurrent tasks and to complete them correctly and in a timely manner, ability to work independently, ability to interact pleasantly and professionally with staff, faculty and students, and ability to maintain confidentiality. **Statement of understanding:** affirmation of Trinity School for Ministry's Statement of Faith and NALC Confession of Faith. The full-time position is 30/hrs per week with benefits including healthcare, vision, dental, pension and life insurance. Qualified candidates are encouraged to apply by submitting a cover letter, resume, and list of references to elucci@tsm.edu by October 31, 2017.

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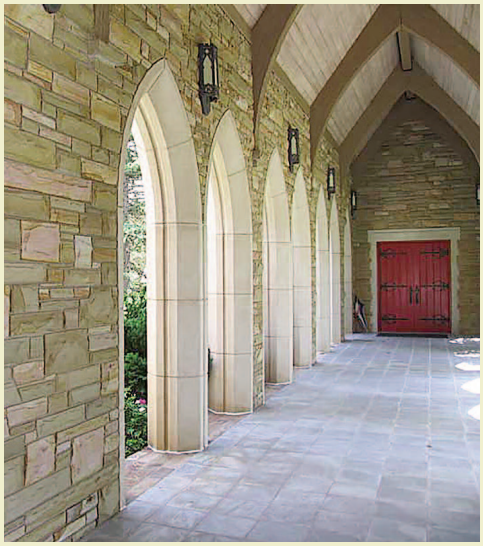

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(Continued on next page)

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