

CRITERION

A Publication of the University of Chicago Divinity School



DEAR ALUMNI AND FRIENDS—

On April 29, 2004, R. Scott Appleby was granted the Divinity School's most prestigious honor: the Alumnus of the Year Award. A historian of American Catholic history and expert on religious fundamentalisms, Appleby has dedicated his life to examining the roots of religious violence and the potential for religious peacebuilding. In his Alumnus of the Year Address, which opens this autumn 2004 issue of *Criterion*, he makes a case for religious peacebuilding, arguing that the "noble dream" of academic objectivity may have to be sacrificed in the service of an enterprise that "purports to serve humanitarian purposes."

Following Appleby's address is a Wednesday Lunch talk by ethnomusicologist Philip Bohlman, which considers the revival of sacred music in the New Europe and its role in reconciliation there after decades of division through war, holocaust, and ideological conflict.

Next is the 2004 Bibfeldt Lecture by the preeminent contemporary scholar of Descartes, Jean-Luc Marion. The lecture grapples with the question of the German theologian Franz Bibfeldt's existence, or lack thereof, and whether or not this might be considered "funny."

Representing the ministry program in this issue is a Bond Chapel sermon by Cynthia Gano Lindner in which she situates the idea of learning, not in the remote confines of an "ivory tower," but in the "watchtower," described by the prophet Habakkuk, from whose vantage we may scan the horizon, deploying "every scholarly tool at our disposal to push beyond the silly skirmishes about which political candidate or what church stance is more righteous, more moral, more friendly than the next."

Concluding the issue is a column by Jean Bethke Elshtain, entitled "Books of Note"—a new spin on an old *Criterion* tradition, in which a member of the Divinity School faculty suggests ten recent books that he or she deems worth reading.

I hope you enjoy this issue,

JENNIFER QUIJANO SAX, *Editor*



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CRITERION

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CONTENTS & LIST OF CONTRIBUTORS

1

THE STUDY, PRACTICE, AND CONSTRUCTION OF RELIGION:

The Case of Religious Peacebuilding

R. Scott Appleby

2

REVIVAL AND RECONCILIATION:

Themes and Variations in the
Sacred Music of the New Europe

Philip V. Bohlman

8

THIS IS NOT FUNNY!

From the Quest for the Historical Bibfeldt
to Bibfeldt with/without Being

Jean-Luc Marion

18

WRITE THE VISION:

The Stewardship of Scholarship

Cynthia Gano Lindner

24

BOOKS OF NOTE

Jean Bethke Elshtain

28

ALUMNI NEWS

31



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THE STUDY, PRACTICE, AND CONSTRUCTION OF RELIGION:

THE CASE OF RELIGIOUS PEACEBUILDING

R. Scott Appleby

M

y topic and thesis may be unwelcome in these halls, especially among scholars whose disciplined study of religion precludes any attempt to have study shape or inform practice—either their own religious practices, or those of others. :: To study religion with the goal of peacebuilding in mind requires close attention to beliefs and practices within religious communities and traditions that sacralize, or otherwise legitimate, the nonviolent pursuit of social change toward greater

realization of human rights and social justice. The scholar of religious peacebuilding seeks not only to identify these particular beliefs and practices, however, but also to give them greater visibility within the religious community. She sacrifices that “noble dream” of academic objectivity in the hope that her “interested” scholarship will lend critical support and legitimacy to those individuals and organizations that bear such beliefs and practices. Scholarship of the highest order is required in such an enterprise. But should—*can*—“scholarship of the highest order” be placed in the service of an “enterprise,” even one that purports to serve humanitarian purposes?

Indeed, sustaining a vital program in religion, conflict, and peacebuilding—such as the program at Notre Dame’s Kroc Institute for International Peace Studies, which I direct—implicates the scholar in a form of advocacy (specifically, for example, the advocacy of practices such as hospitality toward strangers, forgiveness, and reconciliation within settings of deadly conflict). One must not only study religious communities to discern and illuminate peace-and-justice-oriented ideas, but also encourage their embodiment in practices—that is to say, one must be about the business of interpretation for constructive purposes.

The idealism at play is daunting. Regarding the ethics of the use of force, for example, public philosophers and policy-oriented academics might join the peace scholar in urging restraint and reconciliation as a shrewd and effective policy in a particular case. One can reject retaliation or preemptive military intervention on tactical as well as moral grounds, of course. Peace scholars, however, wish to reframe the entire debate about security, human rights, and the demands of justice. Within the world of religion, per se, research driven by this larger ambition is placed self-consciously and unapologetically in the service of a program of social and religious change within local communities. In religious peacebuilding, in short, the study, practice, and construction of religion are irrevocably conjoined.

— I —

One may rightly raise objections to such commingling of categories. Yet the study of modern religion—study conducted most decisively, for me, at the Divinity School—contributed to my willingness to

Professor Appleby delivered this Alumnus of the Year Address on April 29, 2004, in Swift Lecture Hall.

Top: Priests and monks of different religious march for peace in Lisbon, September 26, 2000. © Reuters/José Manuel Ribeiro/Corbis; bottom: Arab and Jewish men talk at a cafe on the Mount of Olives, Jerusalem. © Ted Spiegel/Corbis





*The crisis of historical consciousness is old news; “late modern” religion
has settled into a comfortable self-awareness.*

contemplate the project. Mutually formative interaction between knowledge about and manipulation of religion in the modern era stands behind the world-creating logic of its symbol systems; the easy politicization of its rituals and narratives; the incessant, ideology-driven reduction of exacting traditions of spiritual discipline and moral wisdom; and the seemingly effortless mobilization of its social and cultural resources in service of a dizzying, incoherent, and incommensurable variety of concrete ends.

The crisis of historical consciousness is old news; “late modern” religion has settled into a comfortable self-awareness. Enamored of performance, product, and power, politicized religions—are there any other kind?—have devoted themselves to an awkward mimesis of the secular. The familiar fluidity of religious forms and structures throughout pre-modern history seems to dissolve into mere plasticity, or formlessness, in our own time.

Self-styled “true believers” fight back against the plasticity—against the modernist doubt regarding, and the postmodernist evacuation of, a stable center to their faith. In so doing, they inadvertently promote its further destabilization. In a brilliant essay entitled “Migration, Acculturation and the New Role of Texts,” Haym Soloveitchik traces the shift from a mimetic to a performative religious culture among Orthodox and Haredi (or ultra-Orthodox) Jews over the course of the last 150 years. A dual tradition of the intellectual and the mimetic—law as taught and law as practiced—which stretched back for centuries, began to break down, Soloveitchik observes, in the closing decades of the nineteenth century. Now, at the far end of this process, the contemporary Haredi community has seen an explosion of halachic works on practical observance: publications on prayer shawls and phylacteries, on the daily round of prayers and blessings in synagogue and home, on High Holiday and Passover observance—books and pamphlets on every imaginable topic. “The vast halachic corpus is being scoured, new doctrines discovered and elicited, old ones given new prominence, and the results collated and published,” he writes. “Abruptly and within a generation, there has emerged a rich literature of religious observance, about articles used

by Jews and performances they have been engaged in for thousands of years.” Much of the traditional religious practice in Jerusalem and Stamford Hill, London, in Borough Park, New York, and Bnei-Brak, Israel, he notes, “is being both amplified and raised to new, rigorous heights.”¹

This transformation has left nothing untouched in the world of traditional Jewry. Traditional societies took their values and code of conduct as a given, acting unselfconsciously, unaware that life could be lived differently. Now “a traditional society has been transformed into an orthodox one,”² and religious conduct is less the product of social custom than of conscious, reflective behavior. “Traditional conduct, no matter how venerable, how elementary or how closely remembered, yields to the demands of theoretical knowledge. Established practice can no longer hold its own against the demands of the written word.” In this development the home has lost its standing as the authenticator of religious practice. “The authenticity of tradition is now in question in the ultra-Orthodox world itself.”³

This essential change in the nature of religious performance that occurs in a text-based culture is reflected in a new stringency and punctiliousness. Soloveitchik quotes Michael Oakeshott: “Performance is no longer, as in a traditional society, replication of what one has seen, but implementation of what one knows. . . . In a text-based culture, behavior becomes a function of the ideas it consciously seeks to realize.”⁴ Soloveitchik continues:

No longer independent, religious performance loses then its inherited, fixed, character. Indeed, during the transitional period (and for sometime after), there is a destabilization of practice, as the traditional inventory of religious objects and repertoire of religious acts are weighed and progressively found wanting. . . . The eager agenda of the haredi community has, understandably, now become the translation of the ever-increasing knowledge of the Divine norm into the practice of the Divine service. . . . Performance, however, demands choice, insistent and continuous.⁵



*... the modern defenders of tradition claim to be conserving religious traditions
and traditional ways of life from erosion.*

— II —

I speak of something called “modern religion,” as if there were such a thing. “There cannot be a universal definition of religion,” Talal Asad reminds us, “not only because its constituent elements and relationships are historically specific, but because that definition is itself the historical product of discursive processes.”⁶ Bruce Lincoln, commenting on Asad, comes to the rescue, however, by arguing that, since all language is “the historical product of discursive processes,” and since definitions need not be understood as anything more than “provisional attempts to clarify one’s thought, not to capture the innate essence of things,” one may proceed with caution. More to the point, he adds, religions do not have certain characteristics “by nature,” but acquire them through the course of fierce historical struggles.

The comparative study of modern religion raises the question, as we move closer to the contemporary period—deeper into modernity and its concomitant, globalization—of whether the major religious traditions of the world are now experiencing the same “fierce historical struggles.” Notwithstanding the profound differences in their cultural forms and historical experiences, diverse religious subgroups have developed comparable reactions to universalizing trends such as the differentiation of church and state, public and private realms, and the ascendancy of a culture of radical personal choice. What Lincoln ascribes to the fundamentalist or “maximalist” model of religion seems increasingly typical across religious cultures the deeper we plunge into late modernity:

In the form of routinized practices mandated and supported by religious discourse, a community’s characteristic preferences are experienced as sacred duties, not simply human choices. For better and also for worse, the more thoroughly a community’s preferences can be encompassed within the religious, the more stable that community becomes. . . . We have tended to treat maximalism as the desire for religion to colonize all aspects of culture. . . . We can now recognize that it also involves the desire for the other aspects of culture

—specifically, a group’s distinctive ethical and aesthetic preferences—to secure themselves by grounding themselves in religion.⁷

Call them maximalists, fundamentalists, or radical neo-traditionalists—the modern defenders of tradition claim to be conserving religious traditions and traditional ways of life from erosion. As they do so by crafting new methods, formulating new ideologies, and adopting the latest processes and organizational structures, some of these new methods, structures, ideologies, and processes distort the actual historical beliefs and contravene the interpretive practices and moral behaviors of earlier generations. The significant departure from these precedents, moreover, puts the maximalists at odds with the belief and practice of contemporary conservative or orthodox believers. Indeed, fundamentalists denounce fellow believers who want to conserve the tradition but are not willing to develop innovative ways of fighting back against the forces of erosion.⁸

If these ruminations seem to be little more than confessions of a recovering “Fundamentalist Watcher,” please be assured that my appreciation of the fluidity and accelerated rate of adaptation typical of religions under the influence of secular modernity is not based on the study of fundamentalists alone; I spent my dissertating years in Swift Hall in the company of turn-of-the-twentieth-century Catholic and Protestant modernists. I cannot help but compare the ways in which Christian fundamentalists and Christian modernists, cast as bitter enemies across a supposedly wide epistemological divide, attempted to size up and then pare down the Christian tradition in all its multivocal, multivalent messiness and historically acquired internal pluralism. There are times when I find that the major, and perhaps only, substantive difference between the two camps is the modernists’ relatively greater awareness regarding clarity about, and acknowledgement of, what they are actually doing to the Great Tradition, which is what the fundamentalists are also doing—namely, approaching it as a grab bag of scattered resources for reform and revitalization.



If others adapt and innovate religiously in order to promote and achieve what they consider to be “the good,” why not, then, the advocates of peace . . . ?

— III —

Since departing Swift Hall and heading to Notre Dame, I have been attempting to atone for the Fundamentalism Project (the multidisciplinary public policy study conducted by the American Academy of Arts and Sciences and directed by Martin E. Marty from 1988–1994), while never really leaving it. Preparing this talk has given me occasion to ponder this situation, and I am not sure that I am grateful. At this stage what I can muster by way of defense seems uncomfortably inadequate. I spent many years exploring the proclivity within religions for acts and attitudes of intolerance, incivility, and violence. Perhaps in phase two I ought to explore the lighter side, so to speak: when faiths heal, not kill. Thus shall I atone.

Less high-minded was the decision to take a page from the anti-modernist moderns—the “fundamentalists”—who select, retrieve, and develop doctrines and practices with specific ends in mind. If others adapt and innovate religiously in order to promote and achieve what they consider to be “the good,” why not, then, the advocates of peace, tolerance, justice, human rights? Why not fight “politicized manipulation” with “creative fidelity” to the tradition?

Religious traditions can adapt to their environments without eroding continuity with the sacred past because the past is capacious.⁹ The notion of “internal pluralism” suggests an array of laws, doctrines, moral norms, and practices sacralized at various times by the community and its religious authorities. This storehouse of religiously approved options is available to religious leaders whenever new circumstances call for change in religious practice. Scientific developments, for example, may transform the believer’s understanding of the world and shift the context for moral decision-making, thereby providing justification for ransacking the religious past.

The philosopher Alasdair MacIntyre defines a “living tradition” as “an historically extended, socially embodied argument, and an argument precisely in part about the goods which constitute that tradition.” MacIntyre’s formulation, coupled with Newman’s notion of religious “ideas” awaiting development in each historical period, suggests a working definition of a “religious tradition” as a sustained argument,

conducted anew by each generation, about the contemporary significance and meaning of the sources of sacred wisdom and revealed truth (i.e., sacred scriptures, oral and written commentaries, authoritative teachings, etc.). The argument alternately recapitulates, ignores, and moves beyond previous debates, but draws on the same sacred sources as did previous generations of believers. Modernity-negotiating believers who engage the great argument that is tradition are doing what religious people have always done: they are seeking the good in the nexus between inherited wisdom and the possibilities of the present moment.¹⁰

Attempting to apply these dynamics to the task of religious peacebuilding, the Kroc Institute engages thinkers such as Khaled Abou El Fadl, the Islamic legal scholar who challenges Islamist renderings, fatwas, and other rulings that lead to practices in violation of human rights norms; John Paul Lederach, a Mennonite conciliator and sociologist who has developed an “elicitive method” of conflict transformation that builds upon the religious and cultural cues in a given conflict setting in order to promote conflict transformation practices that can be locally owned and thereby rooted and enduring; John Witte, a lawyer and theologian who identifies, and subsequently builds bridges between, the ethical religious traditions and universal human rights regimes and proponents; Marc Gopin, a rabbi who probes Jewish, Christian, and Muslim texts and traditions for commensurable affirmations of hospitality, forgiveness, reconciliation, and welcome to the stranger.

Martin Marty writes insightfully about the Wittes, Gopins, and Abou El Fadls of the world in his new book, *When Faiths Collide*. The book provides inadvertent commentary on “religious peacebuilding,” a term Marty does not use. But the ways in which religions do and might provide welcome to the stranger and peacefully engage the other are his themes. “Most activity aimed toward overcoming strangeness will occur away from cameras and reporters. It occurs in local communities, even in individual minds and hearts,” he writes. “To further the cause, it will be of strategic importance that participants not try to settle in advance the most profound metaphysical questions about the religion of the other.” They might have



*. . . my colleagues and I are promoting a certain style, mode,
and presence of religion in the public sphere.*

to leave open, Marty suggests, questions concerning the ability of Judaism, Christianity, and Islam to accept the idea that the other religions have intrinsic religious value. Do the three religions allow their adherents to ascribe intrinsic value to competing religious ways of life? “Appropriate answers to [such] questions will be expected from those who seek to find satisfying philosophical answers to religious questions,” he concludes. “These answers will have some bearing on the questions of proselytizing and converting others. How they see each other’s contributions will have an influence on ethical questions within pluralist societies. Theologians are busying themselves with efforts to answer them.”¹¹

As are religious peacebuilders.

— IV —

Doubts linger, however. Is there precedent for identifying, developing, and promoting dimensions of a faith tradition that undergird and advance peace-related values and practices in the public realm? What are the pitfalls?

The anthropological and ethnographic literature on the perspectival skewing introduced by the participant-observer author is relevant, perhaps largely as a cautionary tale. At the other end of the spectrum are the reflections on, and advocacy of, faith-based scholarship offered by George Marsden and others. But neither quite gets at the substance of religious peacebuilding, which theoretically draws upon and incorporates any and every religious community and confessional stance. One does not promote a particular faith tradition but any and all elements within religious communities that in turn promote peace. I am neither participant-observer for any of these communities, nor am I writing a particular kind of faith-based scholarship. But my colleagues and I are promoting a certain style, mode, and presence of religion in the public sphere.

The jury is decidedly out on this issue of advocacy. In a review of recent works on religion and public affairs, Winnifred Sullivan comments perceptively on the problem. I risk the immodesty of quoting her at length on my book *The Ambivalence of the Sacred* because she is rather critical of it:

[*Ambivalence*], however, has another agenda, one that Appleby takes from what he calls “the growing end of an argument” among religious people. Since the “axial” age (approximately 500 BCE)—a time some scholars point to as the fount of the salvation faiths when Confucius, the Buddha, Zoroaster, Deutero-Isaiah and Pythagoras were all alive—the argument for peace as the goal of religion has been gaining strength. Appleby believes that in the “great” traditions, the resources for peace warrant a cautious optimism if—and this is a big if—government and religious institutions give religious peacemaking the acknowledgment and support it needs. . . .

. . . Rejecting what he calls the “minimalist” approach to religion’s participation in public life, an approach in which religion is privatized and kept separate, Appleby wants us to consider the possibility that the right kind of religious zeal, not religious restraint, is the answer to global violence. While immensely appealing to religiously motivated reformers, this evangelical argument sits uneasily with Appleby’s academic, religious-studies description of a deep and ultimately unknowable ambivalence about or within the sacred.

Sullivan sets this criticism within a larger contemporary debate in religious studies (indeed in the academy generally) regarding the role, if any, that normative questions should play in the academic study of religion:

There has, for example, been an intense discussion about the ethical questions raised in the study of Aztec sacrifice. In both Appleby’s and [Mark] Juergensmeyer’s volumes, there is a conflict between the use of religious-studies vocabulary and the urgent desire to make that language serve particular ethical ends. Both Appleby and Juergensmeyer use the neutrality of religious-studies language to describe the complex structures of religious worldviews, but both also use value-laden language to distinguish bad religion from good.

Continued on page 30

REVIVAL AND RECONCILIATION:

THEMES AND VARIATIONS IN THE SACRED MUSIC OF THE NEW EUROPE

Philip V. Bohlman

Prelude: Vamping in Search of a Theme :: *There was a time when it seemed as if all European music, and by extension "Music" itself, writ large across the canons of Western Civilization, was imagined to be sacred, indeed Christian. Before there were composers burdened by genius, there were church musicians burdened by ecclesiastical duties. Before there was music that displayed autonomy, there was music whose success was measured by its capacity to fulfill liturgical functions. In successive ages of discovery, enlightenment,*

and colonialism, music was an active coconspirator in the parsing of the world into self and other, us and them. As Europe extended its grasp to the rest of the world, sacred music was an active agent in missionary and colonial encounters, celebrating the host of its complexities and effacing the mysteries of sacred sounds that had failed to aspire to the glory of notation and the polyphonic massing of voices. Small wonder that the division of Europe in the mid-twentieth century would drive a wedge between the sacred and musical practices that had long resonated in oneness.

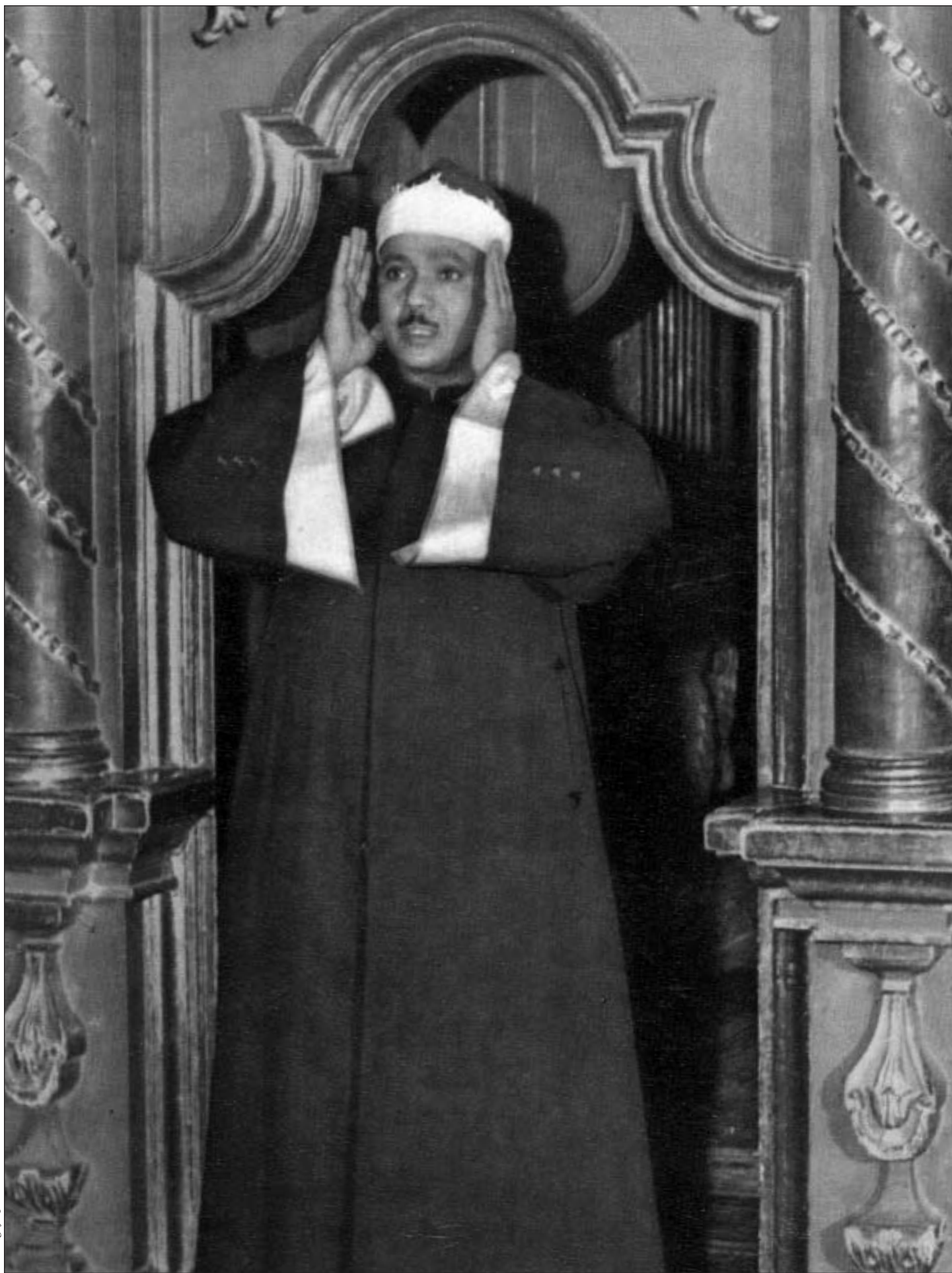
My reflections in this essay return to the grand narrative of European sacred music a half century after the division of Europe through war, holocaust, and ideology, and that division's counterpart in music history, the crisis of modernism. In this essay I listen for themes through an ethnography of the present, namely, through my own research since 1989, when the New Europe began to take shape. As in the politics of reunification, there was a revolution in European music, called in some parts of the Continent the "Singing Revolution," whose aim was to achieve real, political ends. After half a century of local secularism, in which musical nationalism was buttressed by national institutions—from academies of science to army choruses to regional festivals—imposed from the top down, the global resonance of a new religious music inspired

movement from the bottom up, which in some areas of musical activity has achieved subaltern proportions.

In a very literal sense, I have followed these themes and variations since 1989, attaching myself to choruses on tour, joining with pilgrims on their sacred journeys, and listening to the worship of Jewish communities seeking to find their place in post-Holocaust Europe. If the music that chronicles the history of a New Europe is again sacred, its narrative voices in the ethnographic present are very different from those of the past. The sacred music of the New Europe is no longer insistently Christian; it affords those who perform it the power to resist as well as conform; it makes a place for otherness, vehemently challenging the hegemony of selfness; it no longer arrogates the formalist principles of a modernism that alienates its own practitioners; its Europeanness no longer insists on being European.

The sacred music of the New Europe reaches into the past at once to revive and reconcile that past with the present, and in so doing it charts new historical courses for those to whom I refer here as New Europeans. The plurality of such courses reflects the plurality of those who follow them in search of a New Europe that is meaningful in different and distinct

Professor Bohlman delivered this talk on February 11, 2004, at a Wednesday Lunch in Swift Common Room.





*There are new voices in the music of the New Europe,
and these are not simply echoes from the past.*

ways. As these sacred musics of the past unfold in the present, they draw upon multiple themes to form abundant variations, and it is these variations that I hope might sound briefly in the essay that follows. By evoking musical procedures, I am not simply playing the scales from a rhetorical exercise manual. In fact, anyone wanting to view my formal procedures literally would quickly and correctly note that following multiple themes with multiple variations violates the rules of music theory. There is just too much going on; there are too many voices struggling for a place in the chorus. But that is my point. There are new voices in the music of the New Europe, and these are not simply echoes from the past. It is in the sacred music of the present that we witness the growing ranks of a chorus singing with the force of its own diversity.

THEME 1: THE NEW CHORALISM

In April 1997, a chorus comprising singers from various parishes and different Christian traditions in the area around Split, Croatia, embarked on a tour of Germany. The tour took the Croatian chorus to large and small German cities, where various church and aid organizations hosted and provided concert venues for it. The concerts usually took place in religious facilities, either in churches or in the large halls available for conferences and other gatherings of religious institutions located in the urban center. On April 20, 1997, the Croatian chorus performed in the social hall of one such church-sponsored charitable organization, in the center of Berlin. The church was located in the massive construction area stretching along the previous border, the zone occupied by the former Berlin Wall, within ten minutes of Potsdamer Platz, where new edifices financed by Sony and Daimler-Chrysler were already beginning to rise.

That the concert took place in a hall at the symbolic center of the military and political events that had divided Europe into West and East, regions respectively embracing or eschewing public religion, was lost upon no one in attendance. Nor, I think, was anyone unaware that the concert symbolically occupied a position at the epicenter of attempts to heal the political and religious schisms of the Cold War,

most specifically the wounds of the successor lands of the former Yugoslavia, which resolutely refused to heal even as NATO forces attempted to implement the Dayton Accords.

Announced as a concert celebrating a new era of religious and political freedom in Croatia, the performance drew an overflow crowd, the majority of which was able to hear only through the windows that opened onto the parking lot and street next to the hall itself. The program was intentionally diverse, conceived in such a way that performers and audiences alike on the European tour would discover some musical work or style that would connect to their own religious music. Designed to allow all who heard it to reclaim a common sacred soil in Europe, it began with Croatian sacred works from prior style periods, stretching from early works in Latin through early modern repertoires, representing the growing presence of Croatian texts and musical styles, and finally culminating in nineteenth- and twentieth-century sacred works utilizing larger liturgical and musical forms. Upon establishing the legitimacy of a Croatian music history, the program shifted to vernacular music, for the most part consisting of choral arrangements of folk and popular music, all of which showed the vibrancy of Croatian folk Catholicism. Toward the end of the evening, the concert turned toward the Austro-German chorales and motets, intentionally mixing the Catholic works from the High Church Croatian context with the Lutheran works of J. S. Bach, which were historically more suited to modern Croatian Protestantism and also to the North German host city of Berlin.

I believe that everyone who experienced the Croatian choral concert on this April 1997 evening found it enormously moving. Packed into the space of some three hours—there was no attempt to demonstrate restraint or concern about whether the concert might run too long—were so many sets of symbols of the New Europe, conveying the sense of a continent uniting after a half century of division, that it was hardly possible to separate one set from another. History and religion, politics and aesthetics intersected and blurred into a single experience. Most would have recognized that it was the Croatian chorus that made such conscious unity feasible. The chorus was, at one level, an artifice, a staged



*The new choralism also responded to a historical irony,
to the political fissures that would otherwise prevent unity.*

attempt to unite Europe, deliberately performed at the sites where the return to unity was most publicly pursued. The performance itself fused several communities: new and old Croatian communities in Berlin, the committed and the curious, Germans eager to repair their city, and tourists relieved that there was still time to recognize the scars left by the past. It was a historical moment of intense revival, and it was a musical moment that only a chorus, imbued with a sense of revival, could create.

The Croatian choral concert also serves as a concentrated moment of “new choralism,” a domain of New European revival to which I will now turn. Choralism itself was hardly new in the 1990s, but rather was a phenomenon with nineteenth-century nationalist origins—for example, in the Baltic states, Germany, and Wales. The chorus won added significance in nineteenth-century opera, and paved the way for popular participation in symphony, from Beethoven’s Ninth Symphony to Mahler’s Symphony of a Thousand and beyond. In the final decade of the twentieth century, however, the phenomenon spread across Europe with an especially renewed vigor and, in some cases, ideological agenda, inspired in the East by the “Singing Revolutions” in Estonia and Latvia, and in the West by the proliferation of choral competitions along the Celtic fringe. The symbolic meaning of the new choralism was overt, intentionally rendered as obvious as possible. The chorus embodies the people of a region or nation and expresses their unity through song, and it does so by evoking the sense of worship through which a religious community coheres. The new choralism also responded to a historical irony, to the political fissures that would otherwise prevent unity. Fundamental to the response were the ways in which new choralism combined revival and reconciliation.

My first “theme” in this essay with musical form is, then, the “new choralism.” Broadly speaking, this phenomenon gathers religious communities in song, but also mobilizes them, providing a means of performing religious community locally and internationally across the New Europe. We might identify several distinctive characteristics of the new choralism to gain a finer sense of a society in transition.

First, the new choruses only rarely belong to a single sacred institution—a church, synagogue, or mosque, or, for that matter, a larger urban or regional community. Second, membership is rarely restricted to the members of the religion whose tradition provides the basis for the repertory. Third, repertories are eclectic, mixing musical styles and genres, and consciously engaging with the past and the present. Fourth, choruses actively engage mediation and the public sphere; they seek to perform for a broad public. Fifth, the new choralism relies on mobility and border crossing, the ability of choruses to perform at festivals and go on tours. Sixth, the new choralism is not restricted to religions with choral traditions. European Muslim communities, for example, have fostered mixed choruses—mixed both in terms of music and gender.

VARIATION 1: THE RISE OF THE SYNAGOGUE CHORUS

In the 1990s, the rise of the synagogue chorus quickly became a marker of revival and reconciliation, restating the debates about religious propriety and aesthetic dimensions of Jewish music during the nineteenth century. Should a melodic tradition, anchored in recitation and cantillation, acquire multiple voices, singing polyphonically? Could women join men in song? When might new compositions, by professional synagogal composers, such as Salomon Sulzer in Vienna and Louis Lewandowski in Berlin, challenge the authenticity of oral tradition? The late twentieth-century synagogue chorus embraced even more diversity—secular songs in Yiddish and the popular music of modern Israel, thrown together in a postmodern mix—thereby pushing music beyond the strictures of liturgy and worship.

It might seem as if I am suggesting that the rise of the synagogue chorus found its way into the New Europe only as a reflection of the past or as a detour into the present. The synagogue chorus is not simply a modernization—or remodernization—of the music that had given a public presence to the Jewish community in the nineteenth century. Was its revival possible only after its religious functions had



*... synagogue choruses move into and out of diverse repertoires,
consciously circumventing any semblance of "authenticity."*

been diminished? The new synagogue chorus, in fact, has proved to be radically different from its predecessor, and in this sense it represents and serves a modern, post-Holocaust European Jewry. One of the most fundamental differences between past and present is the way the chorus represents the synagogue and its liturgy. Even when sponsored by the synagogue, the synagogue chorus of the 1990s does not serve the institution or its liturgy. In liturgical and historical time, the chorus calibrates its own relation to tradition, albeit a tradition assembled from fragments. It is mobile in several ways, moving geographically across Europe, as if to symbolize the return of European Jewry for the first time since the Holocaust. Stylistically and historically, the synagogue choruses move into and out of diverse repertoires, consciously circumventing any semblance of "authenticity."

Synagogue choruses in the New Europe fall into three categories whose functions are fluid, but which reflect revival in different ways. First, there are choruses in Eastern Europe that remarkably retained an unbroken tradition during the Holocaust and through the Communist era. The best examples of such choruses have been those of the Dohány Street Synagogue and the Rabbinical Academy of Budapest, both of which managed to survive because the Nazi-imposed ghetto in Budapest was never entirely liquidated during World War II. Immediately after the war, the synagogal tradition was circulated in manuscripts, which in fact continue to serve the cantorial chorus even today. A new generation of composers, among them the most distinguished of the post-World War II period,

such as Zoltán Kodály, were creating new works for the synagogue.

The second kind of synagogue chorus was formed in the wake of the 1989 Velvet Revolution, as a means of instantiating a Jewish community that had chosen to remain relatively invisible during the post-Holocaust/Cold War era. This was particularly prevalent in Germany, Austria, and the Soviet Union, obviously because of long histories of anti-Semitism in those countries. As one might expect, Americans and Israelis actively participated in the reestablishment of these post-1989 choruses.

There are synagogue choruses whose primary function is to historicize past traditions. Many of these choruses maintain, at best, loose affiliations with synagogues or Jewish communities. Their primary activities center around concertizing and recording—not surprisingly they tend to record on the larger European and transnational labels, such as BMG or EMI. They may come into existence for choral festivals or for the increasingly popular "Jewish

cultural weeks" that memorialize the past and celebrate the present. The ranks of such choruses are open to anyone, and they participate extensively in the recontextualization of revival, thus making Jewish music European in a post-modern sense.

The repertoires of the New European synagogue choruses vary considerably, one might even say wildly. They lay claim to the past, but rarely make an attempt to recuperate local community traditions—they do not demonstrate a concern for a community's *minhag* (local custom and convention)



Fig. 1. Cover for audiocassette of music by the "Joint"-sponsored Male Choir of the Cantor Art Academy, Moscow.



*The synagogue chorus . . . rescues the past by mobilizing its performance
and preventing it from slipping from memory.*

or *nusach* (musical and liturgical style). What most choruses do share is a concern for an expansive Ashkenazic tradition, which includes diverse styles but common European historical referents—a bricolage, albeit one that does not cross over carefully construed cultural and musical boundaries. Yiddish folk songs arranged for chorus in the wake of their own revival have become a staple for the synagogue chorus. When Russian choruses, such as the Male Choir of the Cantor Art Academy in Moscow (see fig. 1), tour Central European synagogues, they devote as much as the entire second half of their concert to Yiddish songs, *niggunim*, and Chassidic “hit songs,” consciously trying to evoke a feeling that these musical practices are what all European Jewish communities have in common.

The synagogue chorus does not revive anything akin to an authentic Jewish liturgical music, for there is no context in the New Europe suitable for its revival, as there is for, say, klezmer music in the secular public sphere. The synagogue chorus nonetheless rescues the past by mobilizing its performance and preventing it from slipping from memory. The very mobility and paradox of the New Europe have created a field in flux, where the Jewishness of a music that was once European insists that it is still European. The new choralism of that New Europe has made it possible to reach across the historical distance from the Holocaust and the Cold War to an era of modernity and beyond, when the synagogue chorus celebrated the visible opening of a postmodern public sphere to the Jewish communities that had been forced from Europe in the twentieth century.

THEME 2: REVIVAL MOVEMENTS

Religion and religious revival have acted as two of the most sweeping forces for the mobilization of the social and religious New Europeanness I have been tracing in this essay, and they have provided crucial templates for New Europeanness in music. It should not surprise us that religion has provided conduits for the return to Europeanness in music, for the identity of Europe in music has historically owed a special debt to religion.

I am not referring primarily to the complex role religion and religious institutions—monasteries and churches, for instance—have played in the history of European music, though I by no means want to understate that role. At the beginning of the twenty-first century, there are more musical reasons than ever to realize that Europe’s historical identity is inseparable from the continent’s deeply embedded Christianity and its struggle to form a bulwark against the other religions of its neighbors, and inseparable from the vast regions of the world colonized and missionized by Europeans. With my envoicement of theme two, however, I should like to treat the revival of the sacred in European classical music as a symptom rather than a cause, concerning myself instead with the everyday intersection of religious and musical practices, and the ways they mobilize the remapping of the New Europe.

Since 1989, the religio-musical intersection has unleashed at least seven distinct processes of transformation that bring about revival. These processes have proved to be of particular importance, though they have not excluded other processes of transformation. Instead, they open spaces within musical practices for the expansive presence of religious meaning and function, thus contributing together to the recognition that music has become increasingly available as a set of social practices and sacred poetics imbued with the power of religious revival.

1. Historicism
2. Political and social resistance
3. Transformation of the public sphere
4. Diaspora
5. Pilgrimage
6. Feminizing the public uses of music
7. Healing the fissures in European society and the ruptures along political borders

I want to make clear that I employ the term “processes” in order to emphasize that music and religion intersect to become sites for action, and thus for social activism and transformation. Religion functions both as private practice and public action. The religious revival that has been accelerating



*As many as one out of every six Europeans
goes on a pilgrimage each year.*

since 1989 has brought about new forms of conscious negotiation between the private and public practices of religion, unleashing into the public sphere what had previously been relegated to the private. Simply stated, religious practice has a radically new presence, one largely attributable to music. The place of religious music has been transformed—it has been revived in the literal sense, and, conversely, it has transformed the sacred landscapes of the New Europe, which may or may not reflect political landscapes.

REVIVING VARIATIONS: PILGRIMAGE IN THE NEW EUROPE

The negotiation and mobilization at the core of theme two are strikingly evident in the revival of pilgrimage in the New Europe. By the end of the 1990s, some 125 million Europeans were undertaking a pilgrimage of one kind or another each year, whether a foot pilgrimage to a local shrine, one of the millennial journeys that accompanied the arrival of the year 2000, one of the organized trips to the destroyed centers of Jewish Europe, or a hajj from one of Europe's many growing Muslim communities. The statistics are staggering: As many as one out of every six Europeans goes on a pilgrimage each year.

Equally staggering is the sheer volume of music that accompanies these pilgrims as they wend their ways across

Europe and negotiate shifting patterns of identity, while crossing borders and forming new communities around pilgrimage sites. The musical repertoires that mobilize the New European pilgrimages are expanding rapidly, and they

draw upon every possible medium.

The new repertoires have benefited on one level from "cassette culture," the production, distribution, and consumption of very inexpensive audiocassettes and CDs. At this level, pilgrimage music mixes with traditional forms of musical colportage, or the selling of religious artifacts, such as votive cards and song pamphlets. This portability, illustrated in the figures accompanying this essay, is in fact crucial to the capacity to revive, to bring life to religious tradition through music (see fig. 2).

At a very different level, the sacred musics of the New European pilgrimage benefit from the mediating technologies of the Internet, which transform traditional modes of colportage into postmodern modes. New songs from European pilgrimage sites can be downloaded quickly from one of myriad pilgrimage homepages. Those homepages rely on the virtual replication of iconic images—not infrequently regarded as icons themselves—which mediate the sounds and symbols of the sacred journey at the far reaches of cyberspace.

Clicking on masses available in real-time through the Web pages of pilgrimage sites allows one to join the pilgrimage, mobilized on a global level. One of the numerous homepages for the pilgrimage site at Medjugorje, for example,



Fig. 2. Cover for the audiocassette "Mariazell, Gate to Freedom," containing music from Mariazell, Austria, the primary pilgrimage center for Austria, Hungary, the Czech Republic, Slovakia, Slovenia, and Croatia.



... the mediation of pilgrimage musics has the power to localize and to make the religious experience a matter of intensely personal devotion and meaning.

makes the "Thursday Message," revealed periodically for over two decades, available in a dozen languages, in real and virtual time.

The mass mediation of music emanating from a pilgrimage site does not suggest that sacred music in the New Europe is just another manifestation of globalization. Quite the contrary, the mediation of pilgrimage musics has the power to localize and to make the religious experience a matter of intensely personal devotion and meaning. I should like to suggest, moreover, that this is the reason that sacred music has given voice so powerfully to issues central to the New Europe. To examine a pilgrimage center whose history parallels that of the New Europe and its troubled presence in the Balkans, I turn briefly to the pilgrimages to Medjugorje, located in Bosnia-Herzegovina, in the mountainous region of its southwestern border with Croatia, some thirty kilometers from Mostar and one hundred kilometers from Sarajevo.

Medjugorje is a new pilgrimage site, and it emblemizes the response of religion and revival to the complex conditions of the New Europe. Pilgrims to Medjugorje come to worship the "Gospa," the Virgin Mary, who first appeared in 1981, and who has continued to appear on Thursdays, particularly on the third Thursday of every month. By the mid-1980s, Medjugorje had come to form a response to the deteriorating political situation in the former Yugoslavia, and by 1990, on the eve of Yugoslavia's breakup, 18 million pilgrims had visited the site. At each stage in the ethnic and national struggles during the 1990s, Medjugorje has provided a foundation for subaltern response. During the struggle for Bosnian independence, the messages of Medjugorje apparitions of the Virgin Mary were focused intensely on healing. Following the outbreak of war between Serbia and Kosovo in February 1999, the human tragedy in Kosovo became central to Medjugorje pilgrimage and ritual. At each stage, moreover, new musics have given voice to the meaning of Medjugorje's symbolic presence in the Balkans and the ways it has assumed the forms and functions of a sacred icon in the public sphere of Balkan conflict. Audiocassettes of Medjugorje songs, sermons, and ritual performances circulated quickly and widely.

I do not wish to claim that the songs of Medjugorje pilgrims can undo what ethnic cleansing and unceasing civil war have done. The songs of the pilgrims nonetheless bear a message that resonates beyond the military struggle for different regions in the Balkans. The pilgrimage songs resonate as an alternative vision for those regions to which as many as 10 million people respond each year. The alternative that they seek is a constituent part of a vision for a New Europe, and it is to realize such a vision that they raise their voices in song. The music of revival provides a medium for connecting response and resistance in the Balkans to the rest of Europe and for transforming religion into a force for revival in the history of the New Europe.

RECONCILING VARIATIONS: MUSIC OF EUROPEAN ISLAM

Islam and its musical practices have historically been greeted by fear in Europe. Whether in the Moorish enemy of one of Europe's oldest epics, *El Cid*, and its *reconquista* narrative of passage from medieval to early modern Europe, or in the Orientalist appropriation of the Muslim Other in the Turkish march of the symphony (as in the "Ode to Joy" movement of Beethoven's Ninth Symphony) or the decadent harem of the opera (for example, Mozart's *Abduction from the Seraglio*), European music has vilified Islam. In the second half of the twentieth century, however, the sound of Islam crescendoed, accompanying the influx of Turkish "guest workers" in Central and Northern Europe, the North African transformation of industrial suburbs in France and Italy, and the creation of a post-industrial working class from South Asia in postcolonial England. By the end of the twentieth century, the sounds of Europe resonated unmistakably with the music of what had previously been considered reviled otherness.

The new music of European Islam is the product of a reconciliation that has taken place in the public sphere of the New Europe. It is no longer the music of guest-worker mosques, muting the Call to Prayer so that it would not enter the soundscape of the Christian metropolis. The mosque has, in effect, moved from the social periphery to the center.



*Islam's radical otherness in the past reconciles itself
to a no less radical sameness in the New Europe.*

Recitation of the Qur'an, too, has become a public phenomenon, with entire qur'anic cycles disseminated on recordings available not only in the Parisian suq (see, for example, fig. 3), the London Islamic bookstore, or even the Sarajevo *madrasa*, but also in the record shops and bookstore chains. Turkish choruses tour throughout Germany, and Middle Eastern instrumental ensembles are welcomed in the jazz clubs of Spain and Greece. The popular musics of Islam have become those of Europe, and even the most Islamist of messages, sung by Turkish pop star Tarkan or by *rai* superstar Khaled, soar to the top of the charts. The CDs of *qawwali* singer Nusrat Fateh Ali Khan have created a public space for popular Sufism, entered into by the devout Muslim and the New Age spiritualist alike. Even the most European of popular music competitions, the annual Eurovision Song Contest, has produced a Turkish winner with Sertab Erener's "Every Way that I Can" in 2003. Erasing the music of European Islam from the public would amount to no less than silencing the New Europe itself.

The music of European Islam has narrowed the gap between self and other, thereby signaling the possibility for a reconciliation of sweeping proportions. Crucial to its future impact will be the ways it sustains its participatory qualities, that is, its capacity to include rather than exclude—or fall victim to exclusion, which is more difficult to avoid. As an inclusive music, the music of European Islam not only creates new audiences, but also reveals new forms

of spirituality, even of worship. It is a populist music, whose subaltern messages remain exposed, be they Islamist or ecstatically spiritual, as in popular Islam. It is their similarities to other European sacred musics that are most striking. For some Muslims, those similarities may resonate with traditional practices, such as the hajj to Mecca. For others, they may unleash the new instrumentaria that signal popular music styles as French, English, or European. Islam's radical otherness in the past reconciles itself to a no less radical sameness in the New Europe.



Fig. 3. Recording of Qur'an recitation distributed in Paris.

STRETTO:
REVIVAL
AND THE
HEALING
POWERS
OF MUSIC

To do justice to the enormous impact of revival and reconciliation in the music of the New Europe, it would be necessary to introduce many more variations to the themes I have just sounded. I have already introduced one of those in the previous variation, what I might

call the Europeanization of religious diversity. In its most striking form, this has to do with the spread of Islamic musical practices in Europe. The musical landscape of Europe is now virtually united by the music of Islam, as, for example, with the public presence of *adhan*, the Call to Prayer. Similarly, it would be possible to speak about the emergence of a European Jewish music, distinct in its own forms and genres from other Diaspora and Israeli practices.



*The significance of sacred music in the New Europe
thus lies in its power to heal . . .*

Such variations must await a more thorough working out of the themes that now occupy the foreground. In closing, I do not so much want to avoid further variations as to draw attention to the ways in which the themes in this essay eventually, I believe even ineluctably, draw toward a common cadence—through their power to effect reconciliation. I have yet to say much about the term “reconciliation” in my title, but it is this concept that acts as a final theme in my ethnography of the New Europe’s present. Indeed, its musical functions are those of drawing the variations on revival together, perhaps like a stretto in a fugue—though not quite, in our history of the present, like a coda.

The unity that lies within the musical theme of reconciliation is evident in the frequency with which I have touched on processes—literal and figurative—of healing. Historically, alterity and the resistance to it have created a telos of crisis and have torn again and again at the seams that would create European unity. Sacred music has always emerged along those seams, its sound and song providing ways of suturing some of the region’s most gaping fissures. The significance of sacred music in the New Europe thus lies in its power to heal, to effect the reconciliation whose historical moment is tragically overdue. □

THIS IS NOT FUNNY!

FROM THE QUEST FOR THE HISTORICAL BIBFELDT
TO BIBFELDT WITH/WITHOUT BEING

J e a n - L u c M a r i o n

T*he honor of occupying the Donnelly Stool of Bibfeldt Studies to deliver the 2004 Bibfeldt Lecture makes this day one of the most, perhaps the most, significant in my whole academic life. Although I can claim some reasonable qualifications for assuming this responsibility—first of all, because I wear a bowtie year-round, and also because I am one of the inventors of Jacobus Fontialis, a seventeenth-century anticipation to Bibfeldt—I have repeatedly and nervously asked many people during the past few days*

for advice about how to deal with this ominous honor. Everyone has instructed me to “Just be funny!”

How *could* one suggest such a thing? I was and still am shocked by this truly disrespectful and enormously inappropriate answer. How could one be “funny” when lecturing on such a momentous thinker and inspirational figure as Bibfeldt? You might well say that it is *fun* to teach lower-ranked philosophers or theologians—in my case, Dionysius and Augustine, Anselm and Thomas, Descartes and Spinoza, Husserl, Heidegger, and Lévinas. This can, indeed, be *fun* and—why not?—*funny*. But such cannot be said about Bibfeldt. In both his thought and his person, Bibfeldt has always behaved seriously—*gründlich*, as they would say in Niedersachsen—often to the point of being a bore. He is so devoid of any sense of humor that, although he has never obtained any regular position on a university faculty, he embodies perfectly the accomplishments of academic culture and life—or, at least, what these *should* be. On this point, I have always felt something similar to what Heidegger calls the burden of Being, the *Last des Sein*.

How, then, to be funny when, in Swift Common Room, with all the paintings of the first Baptist teachers and founders of the Divinity School looking down upon me (and you, too), the University of Chicago, *the* University—as

Andrew Greeley recently asked us to refer to this institution—bestows upon my humble self the greatest honor it can confer? When I first crossed the threshold into Swift Hall some ten years ago to meet with Martin Marty, I never imagined that one day—today—I would be “lifted up” to such a dignified position. It is a great thing to become a full professor at *the* University (though there are hundreds of them), as it is a great thing to receive a Nobel Prize (although the University’s Department of Economics has trivialized this), or to be elected to the Académie Française (even though it has forty members), or to give the Gifford Lectures (even after so many others). But none of those distinctions matches the hyperbolic and super-essential glory of being invited to give the Bibfeldt Lecture, an event that occurs only from time to time, in a manner as unexpected as the presence of Bibfeldt is unpredictable. In addition to the temporal requirements, there are spatial conditions, too, that make such an achievement possible: this ceremony could only take place in Swift Hall,

Professor Marion delivered this lecture on April 30, 2004, at a reunion lunch in Swift Common Room. The event marked the revival of the Bibfeldt Lecture, an annual festival designed to honor the fictional German theologian Franz Bibfeldt, conceived of in 1947 in a bogus footnote by Martin E. Marty.





*As we all know, Bibfeldt was never the father of any tangible book,
but the son born from the book written about him . . .*

in the heart of *the* University. Why? For very good reasons. Just consider the motto of our alma mater: “*Crescat scientia et vita excolatur.*” What does that mean, if not the improvement of knowledge, i.e., that the endless gossip and arguments, and the cancerous increase of papers, Ph.D.’s, and eventually books, will, in the end, produce and consecrate a real life? This is exactly what has happened with Bibfeldt, who was made real through our speaking about him. As we all know, Bibfeldt was never the father of any tangible book, but the son born from the book written about him, the unforgettable *Unrelieved Paradox*.

Given this fact, let us again translate the motto of *the* University, this time in a deeper and more meditative way: “The more the Divinity School speaks about Bibfeldt, and the more it listens to the Bibfeldt Lectures, the more the Bibfeldt celebration gives him the reality he deserves and claims.” In other words, “*Crescat scientia et Bibfeldt excolatur.*” Bibfeldt is clearly at the heart of this dedication and, therefore, the mission and destiny of the University of Chicago as a whole.

How to be *funny* in the face of such a fact? Being the first philosopher (all my predecessors were theologians) and the first French citizen charged with celebrating Franz Bibfeldt—that is, making him alive again, like the phoenix on *the* University’s shield—I feel myself oppressed by the burden of such an immense responsibility, and this is by no means *fun*. But let us consider what this anxiety is about. Some scholars are very proud because they attempt to study the unpublished papers of great philosophers, their *Nachlass*. I must say that I find nothing all that impressive in their endeavors, because these texts, although unpublished, were actually written and can actually be read. Some other scholars boast of reconstructing the allegedly unuttered and hidden teachings of, say, Plato. This, again, is not all that impressive, because they have only to check their findings against the dialogues actually written by Plato. We Bibfeldt scholars, on the contrary, are rightly proud to study a doctrine that was never actually written, nor taught, nor even told, moreover a doctrine whose author remains completely questionable. We are the only real scholars, because we are alone in achieving

the utmost possible completion of philological and conceptual mastery: to discuss nothing about nothing and nevertheless to build up something real, or seemingly real, out of that. This is science *ex nihilo*, the pure force of the concept. We, the Bibfeldt community (the only intelligent community), alone enforce and bear testimony to the assertion first established by the young Hegel in Jena (in Niedersachsen again!), namely, that when the concept and the language take it over, the actual thing is no longer of any use and should be erased. We, the Fellowship of Bibfeldt’s Ring, we the people, have done just that, consistently, since November 1, 1897,¹ or at least since December 19, 1951 (in the Concordia Theological Seminary in Saint Louis, Missouri)² Is that *funny*?

Objectors used to ask us—and again, this is not *funny*—how we could ever discover new insights or information from a never published, nor even written, work. This frequent but poor line of questioning betrays a deep ignorance of hermeneutics. Let us now respond to these objectors with some examples from our fascinating and creative method. First, we can understand perfectly well the origin and final meaning of the five volumes of the “*Habilitation Schrift*” *Der PhilemerBrief: Ein exegetisch-theologisches Kommentar* (Löwenbrau Verlag, 1933), by simply confronting those (non-written) 3,000 pages or so with verse nineteen (out of twenty-five): “With my own hand I write: ‘I, Paul, I shall pay you back.’” Here Paul bargains, like a crook, with his friend Philemon. He pledges to repay Philemon for freeing Onesimus from slavery, but immediately adds that because he has already given Philemon a new (spiritual) life, this one is indebted to Paul. Paul goes on to suggest that he himself should be repaid for Philemon’s spiritual life by another life, that of Onesimus. The point in all this is that Paul will *not* repay Philemon. This hermeneutical Paulinian trick provides the seed (besides Matthew 25:29: “Everyone who has something will be given more, and they will have more than enough. But everything will be taken from those who don’t have anything”) that will blossom, later on, into the famous doctrine of the preferential option of the Church for wealthy people.³ Is this *funny*?



. . . *Franz Bibfeldt, although he proved unable ever to show up in public at Swift Hall, did spend an entire night at Jimmy's . . .*

Let me underline another example, albeit a completely questionable one, not related to the work, but now to the very life, of Bibfeldt. According to the testimony of his own wife, the late and beloved Hilda, we know that Franz visited Jimmy's Woodlawn Tap on January 21, 1993, returning home at 10 p.m. This can, indeed, be questioned, because we have no witness to that apparition. But what cannot be questioned is what he himself reported later to Hilda: "*January 22, 1993. 4 a.m. I just returned from Jimmy's tavern.*"⁴ This means that Franz Bibfeldt, although he proved unable ever to show up in public at Swift Hall, did spend an entire night at Jimmy's—the night of January 21 to 22. What does this mean? The trivial historical meaning of the text betrays nothing but an excessive fondness for red beer, which should surprise no one, given that Bibfeldt was born in Niedersachsen. But from a more subtle point of view, that of a post-Gadamer/Ricoeur hermeneutics, it means much more—a celebration of memory, a *memento mortuorum*. But what celebration and what memory? Should I remind you that both Louis XVI (in 1793) and Vladimir Ulyanov Lenin (in 1923) died on January 21? From that apparent coincidence, which should, in fact, be seen as a symbolic allusion, we may surely conclude that Franz Bibfeldt, according to his pastoral preference for the dead,⁵ made clear his commitment to his new (and old) pastoral victims by that very long and serious celebration the night of January 21 to 22. Indeed one may, by pure wickedness or McCarthyism, raise another question: Did Bibfeldt pay a tribute to the memory of Louis XVI or of Lenin? But again, only a mind foreign to Bibfeldt's hermeneutical turn would assume dogmatically that we should make a choice here; it was indeed a tribute to Louis XVI *and* Lenin. Why choose between them? Are

they not both dead, after all? Now, I ask again: Is this splendid demonstration a joke? Is it really *funny*?

While this *Apologia pro Bibfeldt vita* sounds quite convincing, at least to us, the Bibfeldt scholars, we cannot avoid a bitter and deep uncanniness. We gather today to celebrate

Franz Bibfeldt for the first time since April 1, 1998. This means that no meeting took place for eight years. How, then, to explain the interruption? It would not be wise simply to refer to material difficulties and shut our eyes to the unpleasant, but unavoidable, problem that Bibfeldt Studies faces today: a new and strong challenge—the unsettled issue of the existence of Bibfeldt. Worse, the question has not really been raised. I suggest an explanation of that dreadful situation: Formerly, we relied too heavily and uncritically on the Bultmannian approach to the problem. We have repeatedly (and perhaps, at the moment, rightly) assumed that it was enough to distinguish between the Franz of the faith and the historical Bibfeldt (or the reverse).⁶ We now understand that this strategy has reached its limits and may fail to secure a steady base for Bibfeldt scholarship as a whole. This is a serious crisis indeed. And, again, this is *not* funny.

What should we do? Fight back. If our opponents want to make *being* an issue for Bibfeldt, let us tell them loud and clear three words that they will understand quite well: Bring it on! After all, what do they mean when they ask whether we are allowed to study a possibly non-existing theologian? Don't they know that, since the turn of the nineteenth to the twentieth century, and

from a strict neo-Kantian point of view (far from any deconstruction), a set of quite preminent philosophers—no less than C. Twardowski, E. Lask, E. Husserl, and A. Meinong—successfully formulated a complete doctrine



Portraits of Franz Bibfeldt by David Morgan.



Bibfeldt does not exist, but “es gibt”

concerning the givenness of non-existing objects? For instance, a square circle could never exist; nevertheless, even to express that impossibility, we need intentionally to think the square circle in order to refer to it. More than that, we can think the square circle *only insofar as* we think of it as impossible. Why could this doctrine not be applied to Bibfeldt—an object of thought, insofar as he escapes any form of existence? I would suggest that we ground the rationale for Bibfeldt’s being on this doctrine of the non-existing object, justifying Bibfeldt’s ontological situation precisely by his non-existence. I have to admit, for the first time, that this would be *funny*.

But this first counterattack still assumes a large part of the argument of those who oppose Bibfeldt Studies. Yet, by arguing on the basis of the non-existing object, we seem to agree that something as an essence may and would survive the loss of its existence, and, by doing so, we admit the primacy of the horizon of being. However, this presupposition may be questioned. To ask repeatedly and dogmatically for a proof of the existence (and of the being) of Bibfeldt exemplifies perfectly the unquestioned metaphysical assumption that things should *be*. But, since Heidegger and the destruction of metaphysics, with postmodernism and deconstruction, we are able to question the purported transcendental priority of being. Earlier than being, we know that other instances may rule in phenomenality: the “*es gibt*” and, in general, givenness. In that case, let us say that Bibfeldt does not exist, but “*es gibt*”; in other words, it gives Bibfeldt; Bibfeldt gives itself—as an event happening to each scholar. We also know that an ethical claim may be raised against us, with-

out assuming any being or any ontological presupposition; for this reason, we may say that Bibfeldt as the Other imposes on us an ethical obligation, even if he does not exist, or even if he is without being, substance, essence—but only a purely moral obligation, which looks down upon each of us. And this is *not* funny, believe me.

But, once again, opponents will ask: What will you study, if, according to your deconstruction, there is no Bibfeldt left at all? And, frankly, wouldn’t you agree that in fact the situation has grown worse for Bibfeldt Studies? What dean would agree to open a tenure-track position for a non-existent person? We are in a pretty bad situation, aren’t we? Fair enough. But let me remind you of Hölderlin, as quoted by Heidegger: “The greater the threat, the closer the salvation.” For, if we were to suppress (or to outsource to Europe) each and every department that deals with nothing existing, most universities would shut down, and not just the Department of Bibfeldt Studies. We already have allies who support our claim, for instance, the Law School, the Business School, and the Department of Economics, so we may feel more secure. But we have another argument, another Paraclete. Should we, in the name of Bibfeldt Studies, have the courage to face a void that all the other sciences must also face (if only they were as lucid and thorough

as we are), we would instantly become not only the beacon illuminating the whole university (I mean *the* University here, as well), but also the most learned and up-to-date specialists of the new concern shared by all other sciences—namely, what to say when we have nothing to speak about? Thus, suddenly, our expertise on Bibfeldt will become the



Franz Bibfeldt at Martin E. Marty’s seventy-fifth birthday celebration, January 23, 2003. Photo by Micah Marty.



. . . we should not only speak of Bibfeldt without being but,
more wisely and proudly, of Bibfeldt with/without being.

cutting edge, the utmost in the whole academic world, and, at last, the glory of Bibfeldt will be recognized—not to mention that our fortunes will be established for good.

And this, dear friends and fellows, should and will come true, as any American dream. First, this dream must be realized in Chicago and not anywhere else. Surpassing being and dealing with nothing is a particular achievement of baseball, and, as such, is deeply rooted in the heart and mind of every Cubs fan. For we Bibfeldt scholars consider Bibfeldt as fans consider the Cubs: Both the Cubs and Bibfeldt may be defeated day after day, as often as can be imagined, but neither Cubs fans nor Bibfeldt scholars care, because we all enjoy sitting together and drinking beer, which is, by the way, exactly what we are doing right now. So the University of Chicago and Wrigley Field are the home of Bibfeldt Studies (sorry, dear Martin Marty, but the White Sox win too often to be our icon).

Second, this great event should happen not only in Chicago, that is to say at *the* University, but also at the Divinity School. By grounding Bibfeldt Studies on the very non-existence and absence of Franz Bibfeldt, we follow again, literally, the admonition given by Paul to the Philippians: “Dear friends, you always obeyed me in my presence, you should even more in my absence” (Philippians 2:12). Hence, a last paradox, deeply consistent with the Bibfeldt genius: absence and presence are all the same. And we should not only speak of Bibfeldt without being but, more wisely and proudly, of Bibfeldt with/without being. And, I would now fully agree, this really is *funny*.

Let us conclude. My great predecessor, the unmatched Bibfeldt scholar Robin W. Lovin, once argued that, “the only way to get rid of tenure is to be found guilty of gross incompetence and/or moral turpitude”; from that unquestionable premise, he concluded: “That is where the Bibfeldt Lectures and Essay present a unique opportunity.”⁷ Although I plead “guilty,” I really hope that there are exceptions to this law. □

ENDNOTES

1. I rely, for this point, on the scholarship of both Martin E. Marty and Richard A. Rosengarten (*The Unrelieved Paradox: Studies in the Theology of Franz Bibfeldt*, edited by Martin E. Marty and Jerald C. Brauer [Grand Rapids, Mich.: Wm. B. Eerdmans, 1994], 3 and 173), and agree on this date (but not on the make of the car in the back seat of which Franz was conceived nine months earlier—a Volkswagen or a Fiat. I prefer the second hypothesis, not only because Volkswagen was not established until the mid 1930s, but mainly because of the obvious theological implications of the name “Fiat.”)
2. *The Unrelieved Paradox*, 183.
3. See Robin W. Lovin, “Franz Bibfeldt and the Future of Political Theology,” in *The Unrelieved Paradox*, 92sq.
4. See M. Toulouse and R. Miles, in *The Unrelieved Paradox*, 70.
5. See O. Dreydoppel, Jr., “Ministry to and with the Dead: The Pastoral Theology of Franz Bibfeldt,” in *The Unrelieved Paradox*, 107sq.
6. See Section I of *The Unrelieved Paradox*, significantly entitled “The Quest for the Historical Bibfeldt,” 3–34. This hypothesis was formulated and strongly argued for by D. Ousley and Joseph L. Price in two famous papers, both entitled “The Quest for the Historical Bibfeldt” (*op. cit.*, 21sq). But not long after the presentation of this hypothesis, some scholars argued against it (cf. R. Peterson and S. Bouma-Prediger, “. . . the speculative and highly controversial 1976 Lecture . . .,” *The Unrelieved Paradox*, 130). I could not agree more with this latter camp. Nevertheless, it may appear as if this fundamental choice were endorsed by the ur-scholar, Martin E. Marty. With all due respect and enduring admiration, I would like to suggest that it is time, now, to go further, and to assume another, more radical, understanding of the ontological issue concerning Bibfeldt.
7. Robin W. Lovin, “Franz Bibfeldt and the Future of Political Theology,” *The Unrelieved Paradox*, 90.

WRITE THE VISION:

THE STEWARDSHIP OF SCHOLARSHIP

Cynthia Gano Lindner

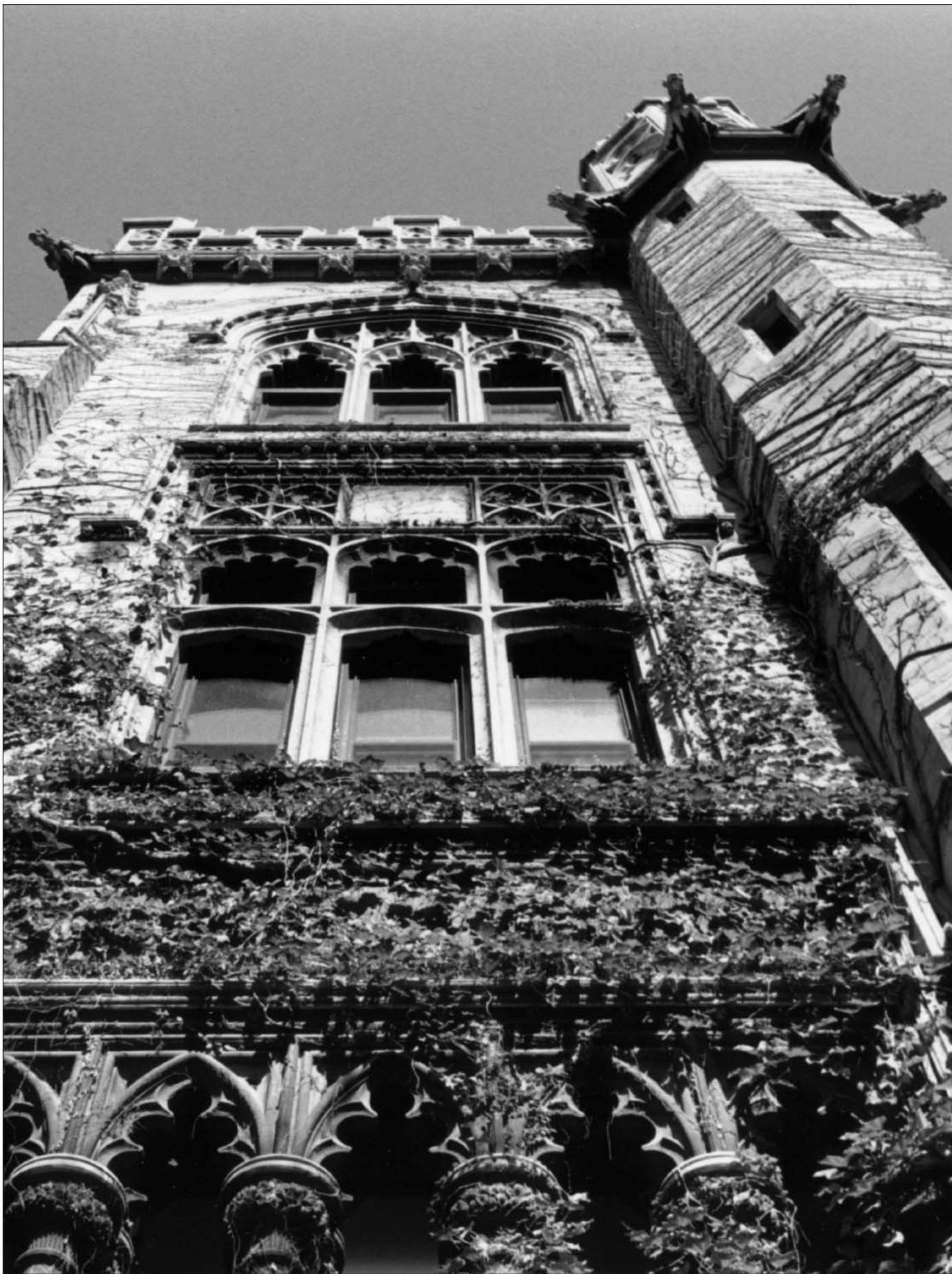
I will stand at my watchpost and station myself on the rampart . . . I will keep watch to see what God will say to me . . . —*Hab. 2:1A :: Welcome, new arrivals and returning denizens of Swift Hall. Welcome, strangers and friends and neighbors—welcome to this new academic year, here in “the tower.” I’ve noticed, over the course of my two short years here, that there is some dissention about the description of this “tower” in which we all live and move and have our being—as well as our classes, our conversations, our coffee, and now, at this moment,*

our community of worship. The very nature and function of our towerly home is a matter of some discomfort and concern. Prevailing in some quarters is the sentiment that we dwell here in Swift Hall in an *ivory* tower—though folks who attribute such sparkling bright whiteness to our campus “city on a hill” have obviously never visited Hyde Park in January, when our slate grey ramparts can literally disappear into the equally dark and dingy clouds. However, the notion that the academy is untouched, unassailable, and inaccessible to the world around it is pervasive. Indeed, one of my former parishioners in Oregon met the news that I was taking up a position at the Divinity School with this grave proclamation: “the air in the ivory tower will dull your wits and ruin your voice, and you’ll never say anything truthful, ever again.”

Such suspicion of all things Chicago from the vantage of “God’s country,” some 2,500 miles away, was not as disturbing to me as hearing the same “ivory tower” descriptor once I arrived here, spoken disparagingly—or perhaps despairingly—by University students who felt a real and isolating chasm opening between their lives here as scholars and their commitment to the worship and service of God in the world. This perception of disconnected scholarship is disturbing, because it flies in the face of the purpose and aims

of study as they have been articulated in our faith tradition, from the time of the Torah and the preaching of the prophets to the thoughtfully pragmatic, creative theologians of our own contemporary community. But more importantly, such a disembodied notion of the academy is also dangerous, in that it eviscerates an essential conversation about human meaning, well-being, goals, and activities—a conversation that is happening on the street corners, marketplaces, in the courtrooms and war rooms of our culture—a conversation that will happen with or without us. The life of learning is no ivory tower, friends. Its confines are neither clean nor beautiful, nor can it exist with integrity apart from the complexities of faith or the grim realities of human striving. If you take a look at your environs as you leave Swift Hall this afternoon, you’ll notice that the surroundings are much more evocative of the *watchtower* than the ivory tower—and your work in this place is much more evocative of the disciplined task of the watchtower’s inhabitant. You are the watchers, the sentinels, the messengers who search for and discern the vision, test and trust its reliability, and record it faithfully in order that others might receive it. Welcome

The Reverend Lindner delivered this sermon on September 29, 2004, in Bond Chapel.





*Habakkuk recognizes that traditional theology does not
stand up in the crucible of human experience.*

then, friends, to your very own post on the ramparts. It is now your time to search the signs of the times and the wisdom of the ages and ponder. It is now your watch.

I will stand at my watchpost and station myself on the rampart; I will keep watch to see what God will say to me, and what he will answer, concerning my complaint . . .

The reading from the Hebrew Scriptures this morning introduces us to Habakkuk, a little-known and little-read prophet whose writings appear only this once in the three-year cycle of the Revised Common Lectionary, but whose gifts and temperament make him an apt candidate for “patron saint of scholars.” Not much is divulged about this man with the difficult name, except by surmise as we read the text. Habakkuk was probably writing over some period of time, from the days leading up to and immediately following the invasion of Judea by the Chaldeans under King Nebuchadnezzar in the sixth century BCE.

In Habakkuk’s first chapter, prefaced by the first four verses of our reading this morning, the prophet raises his voice in the traditional tone of a psalm of lament, a genre often employed by the prophets of Habakkuk’s day to condemn the injustice of a corrupt national government with shortsighted and dangerous imperialist policies.

O Lord, long shall I cry for help and you will not listen, or cry to you “violence” and you will not save . . . [T]he law becomes slack, justice never prevails, the wicked surround the righteous, and judgment comes forth perverted.

In the familiar stance of prophetic theology, Habakkuk demands to know what a just and wise God plans to do about the cruelty and foolishness of the current administration, and in the verses that follow the opening of this morning’s reading, he anticipates God’s equally traditional answer: God will use the Chaldean invasion to humble those wayward Judeans. Divine judgment will be writ large in fierce warfare and powerful defeat, and human repentance will be achieved in blood and tears. God is not neutral; God

is on our side—conventional religious wisdom then; conventional and chilling political wisdom even now.

A more orthodox singer of laments would have been expected, at this juncture, to praise God for the justice of this judgment, lauding the eternal authority, righteousness, and certainty of the heavenly court. But instead, our prophet makes an unexpected move, critiquing his own prophetic tradition, refusing any affirmation of the divine perspective, and taking instead the side of the Judean people, victims whose case has not yet been redressed by divine intervention. God’s violent response is still not just, the prophet argues, and the suffering of the men, women, and children now overrun and ruled by an occupying power promises neither salvation nor healing for them: things have gone from bad to worse. Habakkuk recognizes that traditional theology does not stand up in the crucible of human experience. Intellectual honesty and deep faithfulness will not allow the prophet to offer tired theological responses, or submit to the prescribed pattern of his forbears with their resigned thanksgivings. Rather, Habakkuk climbs to his watchtower continuing to seek the vision of justice and righteousness that a just and righteous God surely intends. There the prophet will query and question; he will weigh the facts of human experience against the ideals and visions of religious faith, but not out of hostility, indifference, or disrespect with regard to that tradition. Because he takes God seriously, Habakkuk will not accept standard answers. Because he knows God to be truth, he will not settle for reasonable facsimiles of truth. Because he honors God and God’s creation, he will stand, lonely and vulnerable, on that watchtower, straining to glimpse what it is that God is doing in the world, struggling to write the vision in his own words, with his own hand, and then running with that vision to those who hunger for it, to those who are dying for some truth.

I will stand at my watchpost and station myself on the rampart; I will keep watch to see what God will say to me, and what God will answer concerning my complaint. Then the Lord answered me and said: write the vision; make it plain on tablets, so that a runner may read it . . .



*This stewardship of scholarship, this life on the tower, is not
for the faint of heart or the comfortable in faith.*

And that, people of God, is a much better description of the significance of our endeavors here in the watchtower. The prophet heads to the tower when he's troubled about the appalling lack of justice in the world God has made; when human experience and cultural wisdom and religious tradition all seem to be at terrible odds with each other; when God's purposes seem hidden and truth is strangely twisted or ominously suppressed; when the dreaded weapons of mass destruction are not found, human beheadings are not mourned, the coffins of young soldiers are not photographed, and Sudanese genocides are not named.¹ When our wisest answers sound hollow in the face of human experience; when "natural and moral evils have been too glibly reconciled with the belief that God loves humanity and each person; when religious words are used to sustain brazen hope" in the face of the "inevitable collateral damage" of war, starvation, and poverty—then it is the time for people of faith to climb the ramparts and take the long view and the hard look; to scan the horizon near and far and to ask the probing questions; to use every scholarly tool at our disposal to push beyond the silly skirmishes about which political candidate or what church stance is more righteous, more moral, more friendly than the next; to lift our eyes and push our minds to ask the bigger questions: What *else* is going on here? What is *God* doing? "What is God doing to make and keep life human?" as James Gustafson asks so aptly, paraphrasing H. Richard Niebuhr.²

This stewardship of scholarship, this life on the tower, is not for the faint of heart or the comfortable in faith. Gustafson subtitles his slim volume on public theology "The Grace of Self-Doubt." While the metaphor of the ivory tower suggests antiseptic quietude, the atmosphere of the watchtower is intensified by constant interpretation and redaction—what do we see, what do we experience, what does it mean, how do we communicate it? The watchtower is no retreat, but rather an assertive position that requires constant intellectual vulnerability and receptivity, the endurance and patience to wait for the vision, the readiness to hear and trust and tell the truth, and the courage to remain loyal to holy compassion and holy complexity in a world

that honors neither aspect of God's Otherness. Generations after Habakkuk took his stand at the watchtower, another child of God is lifted up on a different sort of tower, as a very plain inscription of God's truth, writ large; having glimpsed Christ crucified in the plain writing of his disciples' lives, the apostle Paul can encourage his young friend Timothy to rekindle God's gifts to him, not timidly but "in a spirit of power and of love and of self-discipline." And so the vision has been sought, the message written and run, and truth proclaimed in the darkness, from age to age to age, by those who, in the words of Habukkuk, "live by faithfulness."

And now it is your turn. Your watch, your witness, your words are as eagerly anticipated now as the Word has ever been. Recently, I heard a young reporter recounting his travels in China, where he had gone to research the impact of the global economy. He found himself on a Sunday morning in a very isolated Chinese village, whose inhabitants insisted that he attend the local, and surprisingly large, Christian church. Though the reporter considered himself only nominally Christian, he accompanied his new friends to the Sunday service out of courtesy. There were crowds of villagers and this one American, all singing as they waited for the itinerant pastor to arrive and bring the Word, the sermon for the day. As the singing stretched on and on, it became apparent that the pastor had been delayed, and some worshippers became restless; singing was fine, but they wanted the Word; that was why they had come, of course—to hear some word from the Lord. When it was clear that the pastor was not coming after all, the worshippers turned to him and let it be known, in broken Chinese and English, with gestures and raised voices, that they were inviting *him* to bring the sermon. He was American, after all, and the villagers, assuming that all Americans are Christian, reasoned that he should do them the honor of bringing the Word. The young reporter demurred at first—he was no preacher, he told them in simple Chinese, and he had never delivered a sermon. "No matter," the people insisted, "we need the Word; you bring us the Word," and so it went, back and forth, until the reporter realized that the only way

Continued on page 30

BOOKS OF NOTE

Jean Bethke Elshain

My reading habits are both voracious and eclectic—including everything from murder mysteries to dense works in theology and political theory—so my list reflects this eclecticism. (I hope this is a good thing.)

Paul Elie

*The Life You Save May Be Your Own:
An American Pilgrimage*

Farrar, Straus and Giroux, 2003

Elie explores the pilgrimages of four great mid-twentieth-century Catholics. Each of their journeys begins separately but then intersects in ways curious and fructifying. The four pilgrims are Thomas Merton, Dorothy Day, Flannery O'Connor, and Walker Percy. This is a wonderful work of literary, philosophical, and cultural interpretation that offers insights into the nature of modernity, evil, justice, peace, contemplation, race, and relations between men and women.

Amy Plantinga Pauw

*The Supreme Harmony of All:
The Trinitarian Theology of Jonathan Edwards*

Wm. B. Eerdmans, 2002

In Pauw's treatment, we find an Edwards who views the Triune God as an "inexhaustible fountain of love." This is a helpful corrective to those who construe Edwards almost exclusively as a dour proponent of divine power and judgment by concentrating solely on his fiery "Sinners in the Hands of an Angry God."

Kenneth S. Sacks

*Understanding Emerson: 'The American Scholar'
and His Struggle for Self-Reliance*

Princeton University Press, 2003

A charming book that unpacks Emerson's great oration in detail, showing its gnosticism and rather vague notions of a divine presence in which the human mind partakes. You will also find here a gripping discussion of the controversy stoked by Emerson's oration.

John Lewis Gaddis

Surprise, Security, and the American Experience

Harvard University Press, 2004

A gem of clarity and compression, Gaddis's book shows the continuity of the current National Security Strategy of the United States with America's diplomatic and international posture historically, from John Quincy Adams to the present.

Alston Chase

*Harvard and the Unabomber:
The Education of an American Terrorist*

W. W. Norton, 2003

An excellent work in recent cultural history, which explores the cultural moment in which Theodore Kaczynski (the "Unabomber") received his Harvard education and formation, and how this served as backdrop to his later reign of terror. Among other things, Kaczynski was the unwitting subject of psychological experiments on a group of Harvard undergraduates, conducted under a regime of secrecy and designed to break down the subject's sense of self.

David Bentley Hart

*The Beauty of the Infinite:
The Aesthetics of Christian Truth*

Wm. B. Eerdmans, 2003

An exercise in postmodern theology in the interest of excavating and displaying in full an orthodoxy that defies orthodoxy. A dense and difficult work, each sentence demands high-voltage concentration. Hart puts together a “return” to sources absent a quest for a foundationalist ontology; indeed, his criticism of Nietzsche, among others, is that Nietzsche is insufficiently historicist in his discussion of violence.

Edward L. Ayers

*In the Presence of Mine Enemies:
War in the Heart of America, 1859–1863*

W. W. Norton, 2003

An enormously informative, well-written history that says something new and fresh about the American Civil War. Ayers tells this history from the viewpoints of everyday people who inhabited a shared piece of geography that was divided between North and South. He alerts us to the fact that a Union victory was by no means foretold, given the “deep complexity” and “deep contingency” of the forces the war unleashed.

Stephen Prothero

*American Jesus:
How the Son of God Became a National Icon*

Farrar, Straus and Giroux, 2003

A lively book that helps to account for what many—at least among the “knowledge classes”—find nigh unintelligible, namely, the continuing religiosity of the vast majority of Americans. Prothero concludes that we are a “Jesus nation” more than a “Christian” one in the traditional sense, and this helps America to be both the most Christian and most religiously diverse nation on earth.

David Greenberg

*Nixon’s Shadow:
The History of an Image*

W. W. Norton, 2003

Greenberg’s judicious, highly readable book examines the many Nixons that emerged over Richard Nixon’s long and remarkable career. Nixon lends himself to proteanism because he was a man uncomfortable in his own skin, seeking to be public, yet remaining private, even inscrutable, at the same time.

Kent Haruf

Eventide

Knopf, 2004

A beautiful new novel by the author of *Plainsong*, Haruf continues his examination of a community in the high plains of Colorado from where I hail, so the cadences of speech and geography are strikingly familiar to me. The humanity, struggles, and occasional violence of folks of plain speech who are decent and rather laconic—they don’t run on and on about themselves—comes through beautifully.

Thomas Mann

The Magic Mountain
Translated by John E. Woods

Knopf, 1995

I cannot resist adding an eleventh book: John Woods’s translation of Thomas Mann’s massive masterpiece, *The Magic Mountain*. The potent intensity of Mann’s work, the polemical struggle between protagonists as they refight faith and enlightenment, is especially vivid and compelling. We find ourselves languishing “on the mountain” with Mann’s protagonist, Hans Castorp; we want him to make a move and give up on his invalidism; he finally does so, only to find himself caught in the massive slaughter on the Western Front in World War I. □

Juergensmeyer says that “religion does not ordinarily lead to violence” and that “the object of faith has always been peace.” Appleby repeatedly distinguishes “strong” religion from “weak,” praising “authentic” religion and decrying religious illiteracy. Both want to insist that religion can lead to peace and understanding. That conclusion seems premature to me. We want academic religious studies both to explain religion and to show us how religion can save us. I am not sure that it is up to the second job.¹²

Sullivan may well be right. But I shall nonetheless continue to be “an impure thinker,” to quote Eugen Rosenstock-Huussy. I shall continue, that is, to acknowledge, and try to account for, the fact that my research and teaching in this area of religious peacebuilding is motivated both by a “disinterested” fascination with “modern religion” and a deeply “interested” commitment to its capacity for inspiring alternatives to violence. And what is more, you good folks at the Divinity School are largely responsible for that fact. □

ENDNOTES

1. Haym Soloveitchik, “Migration, Acculturation and the New Role of Texts,” in *Accounting for Fundamentalisms: The Dynamic Character of Movements*, edited by Martin E. Marty and R. Scott Appleby (Chicago: University of Chicago Press, 1993), 199.
2. Soloveitchik cites Jacob Katz, “Orthodoxy in Historical Perspective,” *Studies in Contemporary Jewry*, vol. II, edited by P. Y. Medding (Bloomington: Indiana University Press, 1986), 3–17.
3. Soloveitchik, “Migration, Acculturation and the New Role of Texts,” 201. Soloveitchik goes on to say that “the flood of works on halachic prerequisites and correct religious performance accurately reflects the ritualization of what had previously been routine acts and everyday objects, the ritualization of what had been simply components of the given world and parts of the repertoire of daily living. A way of life has become a *regula*, and behavior, once governed by habit, is now governed by rule.”
4. Michael Oakeshott, *Rationalism in Politics and Other Essays* (Indianapolis: Liberty Press, 1991), 474.
5. Soloveitchik, “Migration, Acculturation and the New Role of Texts,” 202.
6. Talal Asad, *Genealogies of Religion: Discipline and Reasons of Power in Christianity and Islam* (Baltimore and London: Johns Hopkins University Press, 1993), 29.
7. Bruce Lincoln, *Holy Terrors: Thinking about Religion after September 11* (Chicago: University of Chicago Press, 2003), 56.
8. Gabriel Almond, R. Scott Appleby, and Emmanuel Sivan, *Strong Religion: The Rise of Fundamentalisms around the World* (Chicago: University of Chicago Press, 2003), 10.
9. See R. Scott Appleby, *The Ambivalence of the Sacred: Religion, Conflict and Peacebuilding* (Lanham, Md.: Rowman & Littlefield, 2000), chapters 1 and 2.
10. Alasdair MacIntyre, *After Virtue: A Study in Moral Theory* (Notre Dame, Ind.: University of Notre Dame Press, 1991), 204–225.
11. Martin E. Marty, *When Faiths Collide* (Malden, Mass.: Blackwell, 2004).
12. Winnifred Sullivan, “Taking the Bad with the Good,” *Christian Century* (June 2000): 652–655.

he’d get out of church was to preach. And preach he did, so insistent were the people, and so hungry. It’s a disconcerting story, of course—but it speaks of a deeper reality. The world is hungry for the truth, as it has always been; too many prophets fail to show up, or upon appearing, bring words and theologies that do not stand the test of these times. It is your turn to write the vision, to bring the sermon, to offer some word from the Lord. Welcome to the watchtower.

Amen. □

ENDNOTES

1. Richard Lischer, in a presentation on September 24, 2004, at Fourth Presbyterian Church, Chicago, Illinois, sponsored by the Christian Century Foundation.
2. James Gustafson, *An Examined Faith: The Grace of Self-Doubt* (Minneapolis: Fortress Press, 2004), 97.

ALUMNI NEWS

ROBERT E. ALVIS, M.A. 1992, Ph.D. 2000, was appointed assistant professor of church history at St. Meinrad School of Theology in St. Meinrad, Indiana.

KENNETH ATKINSON, M.Div. 1994, published *Judaism* (Philadelphia: Chelsea House, 2004). This book, intended for young adults, explores the history of Judaism from antiquity to the present, with chapters on contemporary Jewish practices and movements. It includes an introduction by Martin E. Marty. Atkinson was also granted tenure and promoted to associate professor in the Department of Philosophy and Religion at the University of Northern Iowa in Cedar Falls.

MATTHEW BECKER, M.A. 1990, Ph.D. 2001, recently appointed visiting associate professor of theology at Valparaiso University, published "The Self-Giving God and Salvation History: The Trinitarian Theology of Johannes von Hofmann" (New York: T&T Clark, 2004). This book, with a foreword by Brian Gerrish, explores the thought of one of the most important Lutheran theologians of the nineteenth century, while seeking to make a contribution to present-day discussions about theological method and the Trinity.

ALAN L. BERGER, M.A. 1970, Raddock Eminent Scholar Chair of Holocaust Studies at Florida Atlantic University, coedited *The Continuing Agony: From the Carmelite Convent to the Crosses of Auschwitz*, 2nd ed., with an afterword (University Press of America, 2004).

STUART CHARME, M.A. 1975, Ph.D. 1980, professor of religion in the Department of Philosophy and Religion at Rutgers University in Camden, New Jersey, wrote and directed a twenty-eight-minute documentary entitled "Kotel: Jewish Teens on Gender and Tradition" (<http://crab.rutgers.edu/~scharme/kotel.htm>).

ROGER F. COOPER, M.A. 1966, retired as a clinical psychologist for the VA Medical Center in Dayton, Ohio, after ten years of service. In 2002, in collaboration with John Erickson, a photographer in Brainerd, Minnesota, Cooper published a book of poetry, entitled *Impressions*, which was paired with Erickson's photographic images, neither conceived with the other in mind. The book, published by Evergreen Press, has already garnered several awards, among them the 2002 Benjamin Franklin Book of the Year Prize for poetry.

THOMAS J. DAVIS, Ph.D., 1992, chair of the Department of Religious Studies at Indiana University–Purdue University Indianapolis (IUPUI), published *John Calvin* in Chelsea House's Spiritual Leaders and Thinkers series (Philadelphia: Chelsea House, 2004). The book includes an introductory essay by Martin E. Marty.

RONNE HARTFIELD, M.A. 1982, member of the Martin Marty Center Advisory Board, edited *Musings on Barbarous Beauty: A Conversation Series on Art and the Sacred* (Cambridge, Mass.: Center for the Study of World Religions, Harvard Divinity School, 2004). Hartfield was a senior fellow at the Center for the Study of World Religions in fall 2001, and, for the last decade, served as the Woman's Board Endowed Executive Director for Museum Education at the Art Institute of Chicago, where she continues as a consultant to the museum on a variety of projects. Her book documents conversations concerning the interface between the arts and the sacred, in particular, issues of habitation and exile, the origins of religious identity, and the place of materiality in art and religion.

JOSHUA D. HEIKKILA, M.Div. 2003, was ordained in the Presbyterian Church USA on August 1, 2004, at the Fourth Presbyterian Church of Chicago.

DAVID HEIN, M.A. 1977, professor and chair of the Department of Religion and Philosophy at Hood College in Frederick, Maryland, coedited, with Edward Hugh Henderson, *Captured by the Crucified: The Practical Theology of Austin Farrer* (New York and London: T&T Clark International/Continuum, 2004). He also contributed to this volume a chapter entitled "Farrer on Friendship, Sainthood, and the Will of God," and coauthored, with O. C. Edwards, another chapter, entitled "Farrer's Preaching."

EDWARD J. HOLLAND, M.A. 1975, Ph.D. 1995, professor of philosophy and religion at St. Thomas University of Miami, authored *Modern Catholic Social Teaching: The Popes Confront the Industrial Age, 1740–1958* (New York: Paulist Press, 2003).

PETER IVER KAUFMAN, M.A. 1973, Ph.D. 1975, professor in, and faculty coordinator for, the Undergraduate Scholars Program of the University of North Carolina–Chapel Hill, published *Thinking of the Laity in Late Tudor England* (University of Notre Dame Press, 2004), and, in 2003–2004, articles in the following journals: *Archiv für Reformationsgeschichte*; *Vigiliae Christianae*; *Augustinian Studies*; *Catholic Historical Review*; as well as in *Blackwell's Companion to Tudor England*, edited by Norman Jones and Robert Tittler.

DAVID W. KLING, Ph.D. 1985, associate professor of religious studies at the University of Miami, coedited *Jonathan Edwards at Home and Abroad: Historical Memories, Cultural Movements, Global Horizons* (University of South Carolina Press, 2003), and published *The Bible in History: How the Texts Have Shaped the Times* (Oxford University Press, 2004).

FRANZ METCALF, Ph.D. 1997, professor at California State University, published *Just Add Buddha! Quick Buddhist Solutions for Hellish Bosses, Traffic Jams, Stubborn Spouses, & Other Annoyances of Everyday Life* (Ulysses Press, 2004).

MARK C. MODAK-TRURAN, M.A. 1988, Ph.D. 2002, associate professor of law at Mississippi College, published *Reenchanting the Law: The Religious Dimension of Judicial Decision Making*, a shorter version of his Ph.D. dissertation, and contributed an article and wrote the introduction to the symposium Law, Religion, and Human Rights in Global Perspective, published by the *Mississippi College Law Review*. Modak-Truran was granted tenure and named Outstanding Professor of the Year at Mississippi College.

ARISTOTLE PAPANIKOLAOU, Ph.D. 1998, assistant professor of theology at Fordham University, published: "Is John Zizioulas an Existentialist in Disguise? Response to Lucian Turescu," *Modern Theology* 20:4 (October 2004); "Divine Energies or Divine Personhood: Vladimir Lossky and John Zizioulas on Conceiving the Transcendent and Immanent God," *Modern Theology* 19:3 (July 2003): 357–385; "Byzantium, Orthodoxy, and Democracy," *Journal of the American Academy of Religion* 71:1 (March 2003): 75–98; "Person, Kenosis and Abuse: Hans Urs von Balthasar and Feminist Theologies in Conversation," *Modern Theology* 19:1 (January 2003): 41–65; and "Reasonable Faith and a Trinitarian Logic: Faith and Reason in Eastern Orthodox Theology," in *Restoring Faith in Reason*, edited by Laurence Paul Hemming and Susan Frank Parsons (Notre Dame, Ind.: University of Notre Dame Press, 2002): 237–255.

REV. DR. DONNA E. SCHAPER, M.A. 1971, senior pastor of Coral Gables Congregational Church in Coral Gables, Florida, received the Free Speech Award from People for the American Way for her encouragement of dialogue around the Miami FTAA meetings.

WILLIAM SCHWEIKER, Ph.D. 1985, professor of theological ethics at the University of Chicago Divinity School, authored *Theological Ethics and Global Dynamics: In the Time of Many Worlds* (Blackwell, 2004); and edited and contributed to: *Having: Property and Possession in Religious and Social Life* (Eerdmans, 2004), and *Companion to Religious Ethics* (Blackwell, forthcoming). In the last year, Schweiker has published essays in numerous journals and books, lectured extensively in Europe, and served as visiting professor of theological ethics at the University of Heidelberg.

ROBERT SHERMAN, Ph.D. 1992, professor of Christian theology at Bangor Theological Seminary in Maine, published *King, Priest, and Prophet: A Trinitarian Theology of Atonement* (T&T Clark International, 2004).

DAVID P. SCHMIDT, M.A. 1978, Ph.D. 1987, associate professor of business ethics at Fairfield University, was elected chairperson of the Management Department in the Dolan School of Business at Fairfield in fall 2004. He also coauthored, with Lisa Newton, *Wake-Up Calls: Classic Cases in Business Ethics*, 2nd ed. (Thomson South-Western, 2004).

ELLEN K. WONDRA, Ph.D. 1991, was appointed professor of theology and ethics at Seabury-Western Theological Seminary this fall, after serving fifteen years on the faculty of Bexley Hall Seminary in Rochester, New York. She continues to be an official representative of the Episcopal Church on the Anglican-Roman Catholic Consultation in the USA, and on the church's Standing Commission on Ecumenical and Interreligious Relations.

RALPH C. WOOD, M.A. 1968, Ph.D. 1975, University Professor of Theology and Literature at Baylor University, published: *Contending for the Faith: The Church's Engagement with Culture* (Baylor University Press, 2003); *The Gospel According to Tolkien: Visions of the Kingdom in Middle-Earth* (Westminster John Knox, 2003); and *Flannery O'Connor and the Christ-Haunted South* (Eerdmans, 2004).

ERIC ZIOLKOWSKI, M.A. 1981, Ph.D. 1987, was named the Charles A. Dana Chair of Religious Studies at Lafayette College, where he currently heads the Department of Religious Studies. Recently, he became North American general editor of the Oxford University Press journal *Literature and Theology*, and is editor of the book *Literature, Religion, and East/West Comparison: Essays in Honor of Anthony C. Yu*, which is forthcoming from the University of Delaware Press. He is profiled in *Who's Who among America's Teachers*, 8th ed. (2004).

LOSSES

REV. ROSS BLAKE, former pastor of the United Church of Fayetteville, died at the age of 84, after a long illness.

Born in Toronto, Canada, in 1920, the Reverend Blake was a U.S. citizen who spent most of his childhood in the Chicago area.

After being ordained in June 1948 by the Utica Presbytery, he served several congregations, including Union Presbyterian Church in Sauquoit, New York, from 1948 to 1952; the Madison Avenue Presbyterian Church in Albany, New York, from 1952 to 1962; the United Church in Fayetteville, New York, from 1962 to 1969; and the First Presbyterian Church of Chittenango, New York, for two years. He was Executive Director of Contact Telephone Counseling Hotline in Syracuse from 1972 to 1981, then started his own firm, Ross Blake Associates, a professional training and development consulting firm, which he operated with his son until his retirement in 1997.

The Reverend Blake was a graduate of the University of Chicago Divinity School and Yale Divinity School, where he received full academic scholarships. Over the years, he wrote numerous articles, published in national theological publications, including *Christian Century*, *Presbyterian Life*, and *The Wesleyan Methodist*. During the early 1970s, he wrote a weekly newspaper column, entitled "Ponderings," syndicated by Gannett Newspapers and published by the *Ithaca Journal*, among other newspapers.



A view of Cobb Hall from the Howard Goodman Memorial Room in Swift Hall.

The Reverend Blake was active in various community groups, including the Syracuse Council of Churches, and was one-time president of the Albany Council of Churches. He served on the New York State Commission against Discrimination, a post to which he had been appointed by then-Governor Nelson Rockefeller. He served as a member of the Board of Directors of the Association for Mental Health in Albany and the Clergy Advisory Council for Planned Parenthood. He was also a long-time patron of the Chautauqua Institution, a center for the arts, education, and religion in western New York, where he served as an instructor in the institution's summer session.

The Reverend Blake is predeceased by his wife, the former Hazel L. Evans. Survivors include a son, Ross L. Blake of Manlius and Chautauqua, New York, and a nephew and two nieces, all of Janesville, Wisconsin.

Donations may be made in the Reverend Blake's name to the University of Chicago Divinity School by calling 1-888-824-4224, or to the Duke University Chapel Memorial Fund, P.O. Box 90974, Durham, North Carolina.

EILEEN COUCH, mother of Professor David Tracy and Mr. Arthur Tracy, and friend to many in the Divinity School community, died on August 4. Funeral services were held in Hyde Park at St. Thomas the Apostle Church on Saturday, August 7, and in Yonkers, New York, where she was buried on Monday, August 9. In addition to her two sons, she is survived by seven grandchildren and seven great-grandchildren.

JANE E. MCAVOY, Ph.D. 1991, passed away on June 24, 2004. She was vice president of the editorial division of the Christian

Board of Publication and editorial director for Chalice Press. Prior to joining CBP in November 2003, McAvoy served as interim dean for academic affairs at St. Paul School of Theology in Kansas City, Missouri. She is survived by her husband, Gregory A. Russell, an ordained minister in the Christian Church (Disciples of Christ) and intentional interim minister at North Christian Church in Columbus, Indiana; her mother, Helen McAvoy; a brother, Paul McAvoy, and his family of Columbus, Indiana; and a sister, Ann Heller, and her husband, Craig, of Troy, Michigan. The family asks that gifts be made either to the Living Endowment of North Christian Church (Columbus, Indiana) or the Disciples Divinity House at the University of Chicago.

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For information on alumni giving and volunteering opportunities, please contact Molly Bartlett, associate dean for external relations, at 773-702-8248 or mbartlet@uchicago.edu.

ALUMNI NEWS INFORMATION

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