

ESSAY 8:
MUSIC AS ART IN THE CHURCH



Art has been used for centuries in the church for many occasions that seek a visual or aural expression of the dimension of God's beauty. When words were not sufficient to capture that beauty, the church occasionally relied on artists to create a rich, symbolic communication form that connected people at a deeper emotional and intellectual level to the mystery of Christ's birth, death, and Resurrection. When we consider that classical Christian theology can be defined as one of "faith seeking understanding," we can appreciate the artist's role in helping to shape a pathway to a better understanding when words are inadequate.

We often are not aware that while intellectual rigor and conceptual abstraction are a necessity to the Christian faith, they too are in themselves expressions of beauty, but they often rely on language that by its nature creates conceptual boundaries. While our use of words is an attempt to communicate elements of reality, language forces our brains to place those elements into neatly categorized boxes. But art as used in the church can and does fill a different role beyond the purely aesthetic, by serving as a conduit for deeper reflection, communion, and revelation beyond language. Deep faith in Christ demands intellectual rigor and in many instances the ability to grasp conceptual abstraction – both of which we often struggle with when trying to communicate the faith to others. But art can free us from many of the language constraints and serve as a conduit to revelation.

Art and the Artist in the Protestant Church

Fundamentalist Christianity took root in American Protestantism in the nineteenth century in direct response to modernism and growing liberalism within the church. The debate over the use of so-called “graven images” was viewed as a violation of the Second Commandment. But the controversy had its origins with the Reformation’s Protestants, who sought to minimize the visual and vocal representations that had characterized Christian worship through the centuries.

While Luther proclaimed that written, printed, and spoken language represented God’s divine nature, and so we should center our worship on understanding God’s Word, though he continued to embrace sacrament and ceremony. This approach required the rapt attention of the congregation and focused on the essential Protestant *sermon* with its sacraments, which contrasted with the more visceral, visual, and vocal Catholic Mass.

Zealous Protestant iconoclasts¹ destroyed ancient tapestries, stained glass, paintings, and sculptures in the church. For several centuries, the art of Michelangelo, da Vinci, Titian, Raphael, and Botticelli, and others was relegated to the literal and figurative basement in the Protestant church hierarchy.

Religious art now suffers from a paucity of creativity, discipline, and quality. Author, artist, and filmmaker, Franky Schaeffer, says Protestants have an “addiction to mediocrity” in his book by the same title. Schaeffer asks: Where are today’s contemporary equivalents of Bach, van Eyck, Vermeer, Rembrandt, Handel, Mendelssohn, Haydn, and countless others? Even though Schaeffer’s position on art makes no distinction between Christian and secular worlds (“These are just words. There is only one world

¹ **Iconoclasm**, often a component of political or religious change, is a culture’s purposeful destruction of its religious icons and monuments. Throughout history, the people of one religion has destroyed the symbols another, such as when the Taliban in 2001 destroyed the 1500-year-old Buddhist statues in the Bamyán Valley of central Afghanistan. However, as in the Reformation, iconoclasts can also rampage within a religion in sectarian clashes.

– the world God made,” he writes) – much like Bach and Luther believed with their music – he cautions that:

. . . of all people, Christians should be addicted to quality and integrity in every area, not be looking for excuses for second best. . . we must resist this avalanche of rubbish. . . we must demand higher standards. We must look for people with real creative integrity and talent.¹

The Transcendent Nature of Music as Art

We appreciate beauty in visual art and the art of music as they conceptually represent an event, person, idea, or place in the real world. Both Beethoven’s *Bagatelle in A Minor* (better known as *Für Elise*) or Caravaggio’s *Doubting Thomas*, which he painted in 1602, represent the artists’ interpretation of some aspect of life.

Nearly everyone viewing the *Doubting Thomas*, which shows an incredulous Thomas touching the spear wound in the side of Jesus as others look on, comes away with practically identical impressions. However, listening to *Für Elise* will evoke different feelings, emotions, thoughts, and memories for each of us. Therefore, we can argue that music transcends the artist’s original intent or design.

Artistic Constraints on the Use of Music in Worship Services

As Christians, we must understand that the scriptural theology of music does not offer music as a whimsical art form. Unlike the secular world, which has the unbounded liberty to use music without regard for discipline, the church is lovingly constrained by a higher mandate. To quote Martin Luther:

We have put this music on the living and holy word of God in order to sing, praise, and honor it. We want the beautiful art of music to be properly used to serve her dear Creator and His Christians. He is thereby praised and honored and we are made better and stronger in faith when His holy word is impressed on our hearts by sweet music.²

More than at any time, the Divine blueprint for music used in worship demands skill, knowledge, a watchful eye an attuned ear, and spiritual discernment to avoid music that could cause spiritual harm. When the church takes theological direction in its highest, purest, and most creative form from Scripture, it has a refreshing license for a fulfilling and exalting sacred and spiritual music experience. The church must never envy, welcome, or mimic the world's predisposition to do as it desires with music. As Igor Stravinsky, 20th-century pianist, composer, and conductor said:

*The Church knew what the psalmist knew: Music praises God. Music is well or better able to praise him than the building of the church and all its decoration; it is the Church's greatest ornament.*³

Secular music plays to the *pleasure* of the culture, but church music serves the *purpose* of the Almighty. The music in worship services must serve the will of the Creator because worldly and sacred music have different functions and serve diametrically opposite purposes. Within the worship function, music has to be a vehicle for the serving of grace. But can music serve grace when it assumes an undisciplined, even a wayward manner? Maybe Johann Walther, composer and Martin Luther's cantor, offers a direction in the introduction to his poem, "In Praise of the Noble Art of Music":

*I have just named two reasons why,
God gave us music from on high,
Those reasons teach us we must use,
the gift from heaven as God would choose,
By it let God be glorified,
Then let it be our help and guide.*

*Since this high art most certainly,
Was given by God, as all can see,
It outshines other arts in name,
Nobility, and lasting fame.*

For music and theology were given by God concurrently,

*No other arts with it compare,
For it breathes purest Gospel air,
Exalting Holy Writ on high,
And earning highest praise thereby.⁴*

Old and New Testament Attitude Toward Music

Throughout the Old Testament, music was celebrated in public and in private. It was used for weddings and bridal processions, funerals, military victories, banquets, harvests, laying the foundation of the temple, crowning kings, consecrating the temple, and in simple times of joy and gladness. Both men and women sang single melodies often in octaves. (They didn't know harmony at the time.) The temple was the greatest school of music and was consecrated to the worship of Yahweh.

God warns us, through the Old Testament prophet Amos, against music offerings devoid of suitable character and understanding: "Take thou away from me the noise of thy songs; for I will not hear the melody of thy viols" (Amos 5:23). "Woe to them that are at ease in Zion . . . that chant to the sound of the viol, and invent to themselves instruments of music, like David" (Amos 6: 1, 5).

The prophet Isaiah warns Israel of turning its back on God with drunkenness and revelry, accompanied by musical instruments to inflame their worldly passions: "And the harp, and the viol, the tabret, and pipe, and wine, are in their feasts; but they regard not the work of the LORD, neither consider the operation of his hands" (Isaiah 5:12).

Isaiah warns that the use of music is lawful, but if its *purpose* places distance between us and the heart of God, then it becomes a sin. The popular opinion that "music is inherently good (or neutral), therefore all music is good (or neutral)," simply is not true from a Christian philosophical perspective. The issue is not if music possesses inherent "goodness" but that you cannot separate it from its purpose. Its inanimate nature as creative expression prohibits the assignment of any moral characteristics to it.

While the Old Testament has many references to instruments, song, and dance, the New Testament is surprisingly free of references to music and instruments, outside of music metaphor or mention of the heavenly harps and trumpets. As early as the second century, Christians were surrounded by music in their daily lives. They were becoming aware of its dangers and felt that some musical modes and instruments were too sensual, and lead to temptations of the flesh. Music was used in pagan rituals and it often favored the wrong side of the conflict between the flesh and spirit.

Richard C. Resch, associate professor of pastoral ministry and missions, and cantor of Concordia Theological Seminary, suggests that the early church fathers exhibited these attitudes about music:

- Music was respected as a power (even without text).
- Music was regarded as one of the best teachers available for both good and bad.
- Music was expected to serve the glorification of God and edification of man.
- Music was feared as a carrier of pagan influences to young and old.
- Music required and received vigilance [a watchful eye] by church authorities, and concerns were addressed decisively by modifying the practice of the church. (Unaccompanied vocal music became the practice. Instruments had to wait for the time when they no longer carried the message and the baggage of the world.)⁵

We would do well to keep in view such perspectives as we develop our own music theology.

Perhaps no other church elevated both art and music to such heights as the French Benedictine abbey in Cluny. One thousand years ago during the Medieval Period, Cluny was the center of one of the most powerful empires of the Middle Ages and

the spiritual core of Europe. The popes and the Holy Roman Emperors sought the favor of the abbots of Cluny. Part of its legacy lies in the construction of some of the most magnificent churches in all of France (Autun, Vézelay, and Chartres) and England (Canterbury). While we often focus on sculpture and architecture as art, Cluny monks were not sculptors or stone masons but highly skilled artistic manuscript illustrators (the art referred to as “illumination”) and composers and singers.

The abbey’s revered scriptorium saw monks produce some of the most beautiful works of illumination of the period for Bibles, Gospels, psalters, lectionaries, antiphonals, lives of the saints, and much more. What the Huguenots failed to destroy in the Wars of Religion in 1562 after the razing of the library at Cluny, the French Revolutionary mobs finished in the late eighteenth century. Our knowledge of the magnitude of such artistic treasure is only confirmed by what little remains preserved in the Bibliothèque Nationale in Paris.⁶

Edwin Mullins writes of the Cluny liturgy:

*The Cluniac liturgy was the pride of the monastery, and singing seems to have gone on in the abbey church for much of every day and night. Visiting popes and other church and civic dignitaries frequently commented on it with awe. . . No names of individual musicians or composers remain, but handwritten pages of musical notation in plainsong have survived dating from as early as the eleventh century, suggesting that there would always have been skilled musical practioners among the monks.*⁷

Medieval researcher Christopher Brooke writes of the artistic contributions of the Cluny monks as “the supreme expression of . . . richness of liturgy and music, in the Europe of the early twelfth century.”⁸

Over the centuries, people have learned the ways music and the arts represent interpreted reflections of life and that they could participate in shaping those reflections through acquiring musical expertise and performance experience. The written word implicitly

imprisons the writer and the spoken word handicaps the orator because of built-in conceptual and contextual boundaries [all language is a second-order representation of something] that often are difficult if not impossible to cross in many cases. But the artist and musician provide a glimpse of the nature of reality, the splendors of heaven, or the torments of hell (and sometimes all three at once) because they are not as restrained by such conceptual bondage.

Samuel Barber's *Adagio for Strings* is one of the most beautiful pieces of music ever written. This strikingly beautiful composition is known and appreciated for its deep solemnness. The piece, which was on the soundtrack for the movie, *Platoon*, plunged moviegoers into profound somber angst over the insanity of war.

I remember seeing in a high-school humanities class the vivid imagery of *Hell* from *The Garden of Earthly Delights* triptych (three paintings on wooden panels attached to each other) by Hieronymus Bosch, which did much more for my concept of the lower regions than the images created from my pastor's sermons about "eternal damnation" or "lake of fire." Bosch's interpretation awakened within me a realization of how artistic reflection can provide a sharper focus on our individual conceptual frameworks - how ideas fit into our models of how the world operates - that can guide our thoughts and actions.

On a recent trip to Italy with my wife, we visited some of the great and lesser-known cathedrals in Venice, Florence, Siena, Tuscany, Rome, Cinque Terre, and Vatican City to hear their acoustic properties, in particular, the reverberation of the human voice. The trip included some surprising out-of-the-way finds. In St. John the Baptist Church, a small white Carrera-marble fourteenth-century building in Monterosso al Mare in the Cinque Terre region of Italy's northwest coast, we came upon a traveling choir singing ancient hymns in Latin and Italian. At the San Domenico and the Duomo (Cathedral of Saint Mary of the Assumption) in Siena, we watched an Italian film company shoot a documentary about the Reformation. We listened to an electric harp

player performing early church music in the square outside the Collegiata Church in the medieval Tuscan fortress town of San Gimignano. The monks of the Romanesque church, San Miniato al Monte in Florence, performed Gregorian chants from the interior “well” of the church – an incredible sound that must be heard live to be truly appreciated. All of these serendipitous encounters of religious art expressed in different forms intensified the entire experience.

The incredible religious artwork in the form of frescoes, icons, mosaics, sculpture, and paintings that adorned St. Mark’s Basilica and the Church of the Frari in Venice; the Santa Maria del Fiore (the Duomo) in Florence; and St. Peter’s Basilica in Rome have been heralded as testaments to God’s glory as communicated through the creative impetus and spark with which He instilled in man. Music as art in the church aspires to similar heights if we put aside worldly hindrances (personal preferences) to find its spiritual expression.

Are There Any Parallels in Contemporary in Contemporary Christian Worship?

In some contemporary churches, we sometimes witness artistic expression gone awry: preachers wear their favorite team’s sport jerseys to deliver sermons, the overuse of props to emphasize key teachings from Scripture (the gimmicks of spiritual-milk teaching), or the use of drama to paint a contemporary face to some ancient problem. The occasional inclusion of these elements certainly can drive home an important lesson, but a steady diet smacks of vaudeville – over-the-top, pseudo-artistic entertainment. Some churchgoers think these methods are culturally relevant or even artistic.

The casual vernacular used in some contemporary services tends to remove artistic worth from both music and spoken word, which can impede our mental worship model and cause our internal imagery during worship to suffer.

I attended a contemporary worship service in which the young woman assigned to welcome guests and read announcements shouted loudly into the microphone as she walked on stage: "Woohoo! How 'bout them [Texas] Longhorns!" Her remark drew whistles and applause from many in the congregation because the Longhorn football team had defeated their arch-rivals, the Texas A&M Aggies. I admit I smiled partly out of amusement because, well, this is Texas, and partly out of dismay. Don't get me wrong – I have a great sense of humor when the setting is appropriate. But I was left wondering how many "first-time visitors" were also "last-time visitors" after that display. Such a disruption to a worship service, not to mention the time required to restore order, can easily disrupt the collective worship atmosphere that may have been developing.

Something of the holy seems to be missing when children's ministry leaders teach kids to sing, "we got Jesus in the house" to rap versions of "Jesus Loves Me", and written feedback comments exclaim "Go, God, Go!" or "The band rocked this morning!" and say little about the actual worship experience. Some may consider these items as "disputable matters," but do they not question the efficacy of the music?

This "greatest hits" mass culture mindset that has been percolating throughout many contemporary churches seems to reflect a philosophy (dare I say "marketing strategy") that musical familiarity and theological minimalism is necessary for filling the pews week after week.

Theological Prescription for Sacred/Traditional Music in Worship Services

While the Bible offers no specific citations for a defined theology about the nature and function of music in worship services, we can draw musical inferences from it. People's responses to God's actions and words – whether through praise and worship, or sorrow and lamentations – even anger and fear – almost always are accompanied by some nearby musical reference.

Both the Scriptures and Luther define music in the church as a reverberant sermon. It not only is a method for elevating sacred text, but by itself is a mirror of God's beauty and creativity and capable of touching man's soul through direct communion with God that transcends the natural contextual boundaries and barriers created by written and spoken language. Therefore, music used for worship services is not a theologically insignificant matter.

We must teach traditional perspectives of music through a loving but consistent pastoral approach. Indeed, the role of church musician (instrumentalist, choir member, music director) has evolved to include pastoral responsibilities for shepherding the congregation's prayers and praise into offerings worthy of a loving Creator. Sacred and traditional music are not for appeasing our desires but are vehicles to help our prayers, praise and thanksgiving soar to The Almighty in the most creative and exalting way that God deserves and expects.

Richard C. Resch offers ten points for a scriptural theology of music that can provide a foundation upon which to build:

1. Music is a divine gift.
2. Music is a gift in which all angels and heavenly hosts join mortals without ceasing.
3. Music is ordained for use by the church.
4. Music teaches doctrine to the church.
5. Music carries the confession of the faithful.
6. Music is to be a full-throated response of praise and thanksgiving to God.
7. Music heals, soothes, and drives away the devil.
8. Music is powerful.
9. Music in the church requires understanding and a proper spirit.
10. Music in the church is led by those who are skilled.⁹

Cautions for a Scripturally Based Theology of Music

Richard Resch also suggests the following be removed from contemporary church music practice to more closely align with a scripturally based theology of music:

- All music that serves other gods
- All music that has the goal of pleasing men rather than God
- All manipulative uses of music
- All that regards the church as a business and thus exalts the methods and ingenuity of man
- All that brings the world's influence into the gathering of saints around the means of grace
- All inconsistency in doctrine and practice
- All that refuses to point heavenward¹⁰

The church musician must be ever vigilant for music selections that lack scripturally based theology or that consistently promote satisfaction with spiritual immaturity regardless of the style of music. Only a fraction of contemporary praise lyrics addresses the need to reach the unsaved, to express the desire to live a life as Jesus would want, or exhibit a comprehension of the Resurrection and redemption beyond "he died for me upon that tree."

Such themes found in much of contemporary praise lyrics reflect a way of thinking that seems to be content with remaining in the shallow end of the spiritual maturity ocean. Deeper reflection on faith in God demands deeper waters where the bottom is not visible. How strong is my faith and understanding of God if I remain in the shallows where I can still see and touch the bottom?

There is nothing wrong with appealing to the unchurched, in fact, it is our Great Commission. But let us not fool ourselves into thinking and believing that they can immediately discern the enormity of the what, the how, and the why of God's grace. Should they not be exposed regularly to the profound lyrical content of

many sacred and traditional hymns that challenge their assumptions and encourage them to wade out into those deeper waters? The genuine straightforward Christian faith is comprised of complexities and treasures that we continue to uncover even after 2,000 years of worship.

The shallower approach might suffice for churches catering to seekers or new Christians, but this mindset begs the question: What options do Christians have as they grow in spiritual maturity and knowledge? What do these growing Christians do when their aspirations to become more exceeds the church's ability (or intent) to fulfill them? What choices are available to them when the songs they sing fail to progressively elevate, teach, rebuke, testify, and praise?

Sad is the day when we unknowingly succumb to spiritual and theological weakness heard through many rehashed contemporary praise tunes. Sadder still is the church musician who is caught up in such a spiritually suffocating environment and so has no authentic voice to effect change. Instead of being an instrument or a servant for God's glory, that musician can in extreme cases become an unwitting tool for manipulative purposes. These man-centered efforts have damaged the musical landscape created and nurtured by generations of church musicians in the service of the congregation to God.

Combining Scripture with Music

Luther's conviction that the Holy Spirit was at work when there was a marriage of Scripture and music (what he called *Frau Musica*) is apparent in his "Preface to the Burial Hymns":

We have put this music on the living and holy word of God in order to sing, praise, and honor it. We want the beautiful art of music to be properly used to serve her dear Creator and His Christians. He is thereby praised and honored and we are made better and stronger in faith when His holy word is impressed on our hearts by sweet music.¹¹

Luther is credited with popularizing congregational participation in song (in particular, his paraphrases of some of the psalms as a way of asserting the truths of the Reformation), and many praised him as the father of modern hymnody. For J.S. Bach, like Luther, there was no division between sacred and secular, for he lived an existence that honored the gift of Jesus' sacrifice in all areas of his life. Bach's manuscripts – both those written specifically for the church and those for other purposes – are often inscribed with the initials "J.J" at the beginning and "S.D.G" at the end for "Jesu, Juva: Jesus Help!" and "Soli Deo Gloria: To God alone be the glory," which seem to convey his own theology of music for use inside and outside of the service of the church.

Bach's unique genius is an expansion of Martin Luther's belief that music and theology were closely related. Luther held that the clergy should be well-versed in music theory and application, and music should be the vehicle for worship. Bach manifested Luther's beliefs with his compositions. Many believe that there would be no Bach without Luther. Bach biographers and commentators have written that his ability to weave theological connections with such musical devices as fugues, cantatas, chorales, sonatas, themes and variations, and preludes has transformed the casual listener into a worshipper of sorts and "converted" even the most unsuspecting audience into a congregation.

Music serves the church by helping teach universal and timeless truths of Christianity, and church musicians should be at the forefront imparting that knowledge and truth. Music serves only man's motivations when its emphasis is on how it is received rather than what it teaches. But if the music of the church represents an inspired ("breathed in") response to God's expiration ("breathed out") of Scripture as a way to instill Christian discipline, ethics, and theology in the congregation, then these truths will find a home even in the youngest of us. John Chrysostom wrote of sacred song:

*For nothing so arouses the soul, gives it wing, sets it free
from the earth, releases it from the prison of the body,
teaches it to love wisdom and to condemn all things of this*

*life, as concordant melody and sacred song composed in rhythm.*¹²

Such thoughts about my servant role as a church musician envelop me with incredible joy and happiness. Music can either serve the flesh or serve the Spirit, but it can never do both; any tendency to glorify the individual at the expense of the faithful should be laid bare for all to see and expunged for its worldly nature. Congregations in contemporary churches need to lovingly hold accountable music directors, worship leaders, church musicians, and the pastoral staff to present the sung truths of God's word in a manner that rejects entertainment, personal preferences, and pop-culture influences.

A Final Word

Christians are commanded to defend what they believe and why they believe it. The defense must be based on scriptural truth, not a reshaping of the truth to conform to our own wants, preferences, uninformed opinion, or target-market demographics. God professes to using reason (“‘Come now, and let us reason together,’ saith the LORD.” Isaiah 1:18) and expects us to use wisdom. If we do not engage reason and wisdom, how can we embrace the greatest commandment given by Jesus to “Love the Lord your God with all your heart and with all your soul and with all your *mind*”?

When confronted with scriptural commandments and guidelines for appropriate use of music in worship services, the church musician must avoid falling to the temptation of not being compelled to willfully embrace the truths Scripture and the spirit have revealed. True acceptance of a scriptural revelation demands both an intellectual (mind) and a volitional (will) acceptance of it. It demands a responsibility to teach other church musicians and the congregation what that acceptance reveals about the serving role music must have in corporate worship.

Truths about appropriate music for use in worship service result from discovery of scriptural tenets and from what tradition

bequeaths to us; it is not an invention to be used as a means to an end. Truths about appropriate music for worship services remain static and fixed; however, our beliefs about those truths can be dynamic and can change because of external (temporal, cultural) influences and pressures. Truth is unchangeable when assailed by beliefs, no matter how sincere. The roar of scriptural prescription for music in worship services is louder than any attempted worldly justification to the contrary.

Church musicians often wrestle with the artist within that seeks self-expression at the expense of all other considerations. Church music, indeed sacred and traditional music in a worship setting, requires artistic restraint because the music serves a higher purpose than the expressive creative talents of the church musician/artist. The Old and New Testaments contain references about musicians, the use of music, and even specific instruments. However, we cannot find any explicit citations that construct a detailed theology for music used in worship.

There is room for both the old and the new in congregations, whether we offer centuries-old church music or works created by contemporary church music composers/musicians. However, we must continue to rely on spiritual discernment to ascertain that which is appropriate for God's glory and not use it to justify the veneration of man. Charlotte Kroeker, director of the Church Music Initiative for the University of Notre Dame, writes that:

Perhaps for the first time in history, the amount of religious music available has never been greater, requiring a level of discernment not always demanded by prior generations.¹³¹

The church musician is an important filter through which the byproducts of that discernment are manifested to the congregation.

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Notes and References

¹ Franky Schaeffer. *Addicted to Mediocrity: Contemporary Christians and the Arts* (Crossway Publishers, Wheaton, IL 1981), p 45-46.

- ² Helmut Lehmann and Ulrich Leupold, eds. *Luther's Works Vol. 53: Liturgy and Hymns*. (Fortress Press [Augsburg Press] Minneapolis, MN: 1965), p 328.
- ³ Jane Stuart Smith and Betty Carlson. *The Gift of Music: Great Composers and Their Influence*. (Good News Publishers/Crossway Books, Wheaton, IL. 1995), p 260.
- ⁴ Carl Schalk. *Shaping the Tradition (1524-1672)*. (Concordia Publishing House, St. Louis, MO 1999).
- ⁵ Richard Resch. "Music: Gift of God or Tool of the Devil."
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- ⁶ Edwin Mullins. *Cluny: In Search of God's Lost Empire*. (Signal Books Ltd., London 2006), pp 125-127.
- ⁷ Ibid.
- ⁸ Ibid.
- ⁹ Ibid., Resch.
- ¹⁰ Ibid., Resch.
- ¹¹ Ibid., Lehman and Leupold.
- ¹² James McKinnon. *Music in Early Christian Literature*. (Cambridge University Press, New York, NY 1993), p 80.
- ¹³ Charlotte Kroeker, ed. *Music in Christian Worship: At the Service of Liturgy*. (Liturgical Press, Collegeville, MN, 2005), p xvi (introduction).

