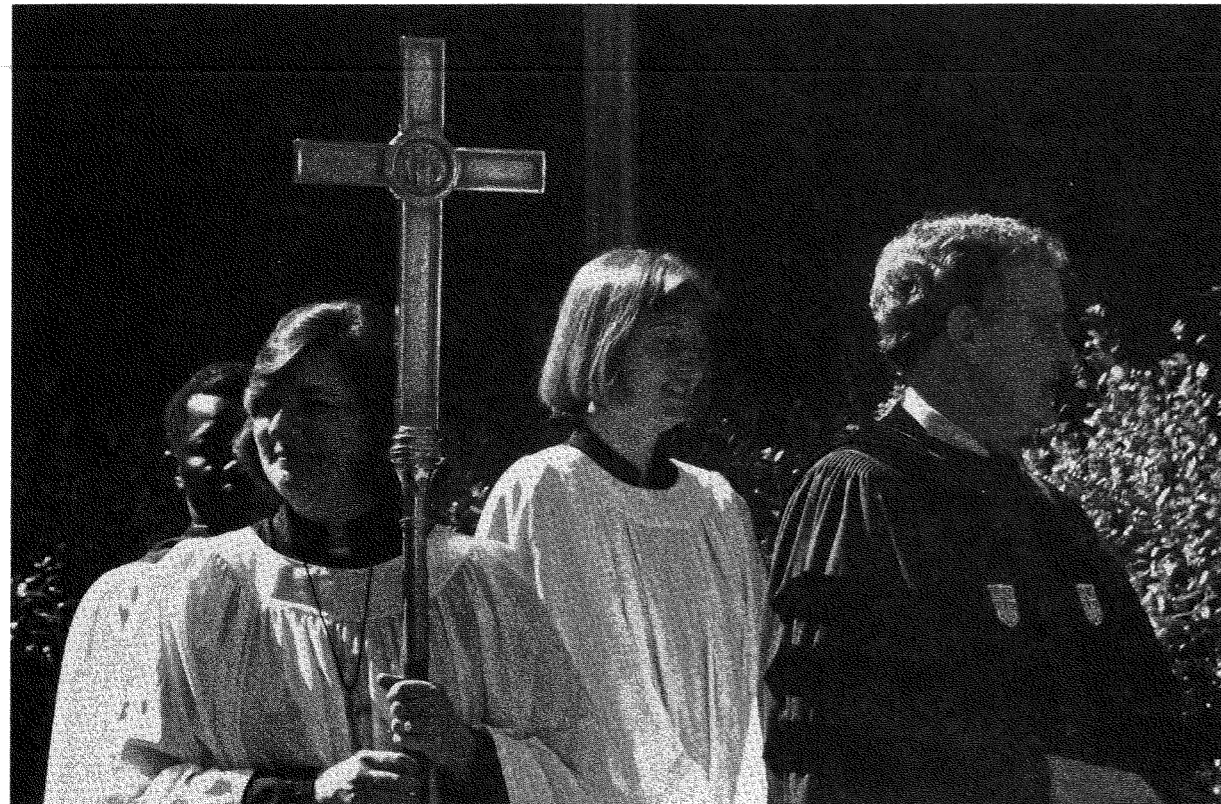


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ON THE COVER: Sculpture by Janet de Coux. See page 6.

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Via uses chapter 10 of Mark, containing some of the most controversial and startling ethical teaching in the New Testament, to illustrate the manner in which this apocalyptic narrative provides the context for the Markan Jesus's moral instruction. Via believes that chapter 10 stands in the middle of the threefold apocalyptic plot, in the "middle of time." The middle of time is a period within the whole of the apocalyptic story and its theme of the restoration of the power of creation. This is a time of renewal. Yet, it is also a time of degradation. Jesus is opposed and misunderstood. Jesus speaks of the people's hardness of heart.

Jesus's ethical instruction and proclamation in Mark must be seen in the revealed narrative world of Mark's story. For example, Jesus's reflection on the morality of divorce and remarriage must not be seen as a naked command or rule, as it has so painfully and destructively been viewed within some communities of the Christian tradition. Jesus's call for the permanence of marriage is grounded in God's story in human history, in the faith that a new kind of reality is inbreaking, the power for the restoration of the relationship between male and female described in Genesis 2:24. "Indissoluble marriage is a possibility enabled by the miracle of eschatological new creation" (p.113).

Yet, and this caveat must be carved in stone, Jesus, the disciples, the Christians of the first century, and Mark's contemporary audience, live in a time of continued degradation, a time where renewal is in process and is not complete. Human hardness of heart "makes the possibility of divorce, not only morally possible, but at times, morally necessary. In a time that is both fallen and renewed, not all marriages will be able to be forms for the expression of eschatological newness, and no marriage will be able to be this completely" (p.124).

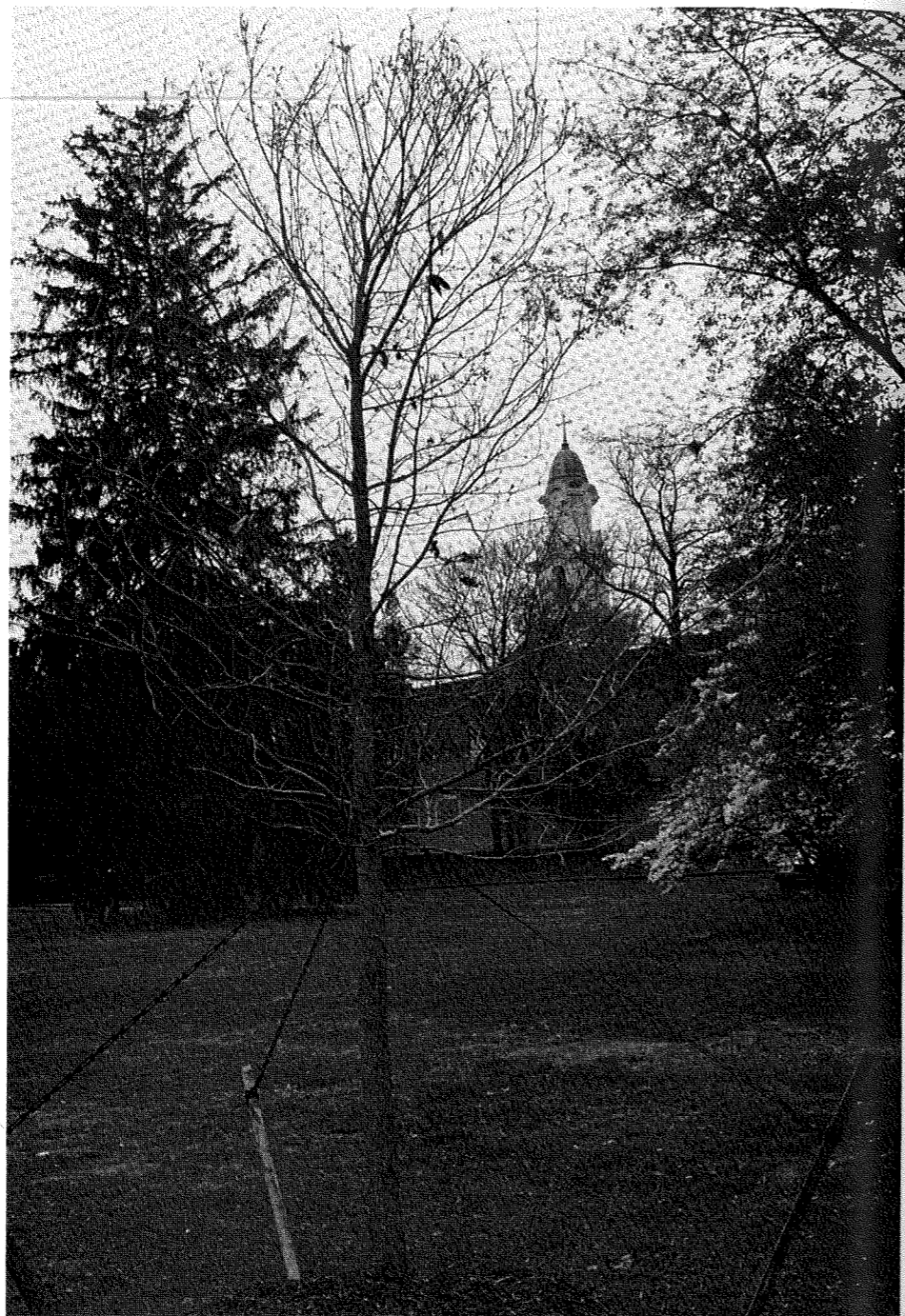
Via suggests the startling reality that divorce may be the occasion for renewal of the beginning, rather than simply surrender to the tragic necessity of the sinful middle of time. "On the other hand, a divorce and remarriage may be the opportune moment for the Gospel, for the good news introduces a new beginning into the broken-down middle of time, including the time after irreparably broken marriages. Thus the remarriage of a divorced person may be the beginning of a new story shaped by the Gospel..." (p.124).

For Via, Mark's ethical teaching in Chapter 10 must be seen within the framework of the revealed reality of comic existence, and the tragic dimensions within that existence. The moral life is not adherence and bondage to rules, laws, and customs within a Christian perspective. The moral life is the living story which evokes the spectre of possibility, although a paradoxical one, that, in the words of Frederick Buechner, life is stronger than death and extraordinary things can happen to ordinary folks.

I believe that Via's work is an important resource for those who believe that literary art can transform human existence, and for those who are searching for ways to be pastorally sensitive to their sisters and brothers who

struggle with the paradoxes and ambiguities of life's experience.

Hugh E. Brown, '88
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An English oak tree was planted on the Seminary grounds recently in honor of Professor Emeritus Reginald Fuller. The tree was given by Dr. Fuller's children.

The Demise of The Devil: Magic and the Demonic in Luke's Writings. By Susan R. Garrett. Minneapolis: Fortress Press, 1989. Pp. ix + 179. \$16.95.

This book examines the role of magic and the demonic in the Gospel of Luke and the Acts of the Apostles, paying particular attention to how the author of Luke-Acts uses accusations of magic in an on-going defense of Christianity and polemic against its detractors. Garrett introduces the topic with a brief look at how anthropology has traditionally defined magic and then proceeds by examining magic in its wider Greco-Roman context. Her review of current scholarship on the topic is both concise and insightful.

Throughout Garrett is interested in demonstrating how Luke uses the motif of magic "to make the theological point that Christians wield authority over the devil in the post-resurrection era" (p.2). Chapter 2 introduces the topic of Satan, focusing on the temptation narrative (Lk 4: 1-13), the Beelzebul controversy (Lk 11: 14-23), and Jesus's observation of Satan's fall (Lk 10: 17-20). The following chapters explore the stories of Simon Magus (Acts 8: 4-25), Paul and Bar-Jesus (Acts 13: 4-12), and the seven sons of Sceva (Acts 19: 8-20). Luke uses the figure of the magician, Garrett says, "to stand for all that is hostile to the purposes of God. By depicting the defeat of magicians, he conveys the message that in the name of Jesus, the faithful shall triumph over the forces of darkness" (p.103).

Well-researched with extensive endnotes, Garrett's work contains a sophisticated analysis of the material that is both thorough and convincing. The book is smoothly-written and can be read with enjoyment and ease by both experts in the field and beginning students. Each chapter contains an introduction and summary, making her argument easy to follow. It could be improved however, by including the pericope under discussion, thus avoiding the necessity of referring to a separate book for the text of the biblical narrative.

This work provides a much-needed entrance into the world of magic and the demonic, a world that looms large in early Christianity but which often thwarts modern understanding. I highly recommend it for biblical exegetes in particular, but also for anyone with an interest in Christian origins.

Elizabeth A. Leeper, '83
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Irony In The Fourth Gospel. By Paul D. Duke. Atlanta: John Knox Press, 1985. Pp. 228. \$11.95 (pb).

This volume grows out of a doctoral dissertation written under the direction of Professor R. Allan Culpepper at the Southern Baptist Theological Seminary in Louisville, Kentucky,

though the extent of revision for publication, if any, is not mentioned. The volume forms part of a growing body of literature examining the fourth gospel from a primarily literary perspective. As a contribution to such literature, the volume is a welcome and timely addition—a full-fledged and thorough study of irony in the gospel narrative.

Three main sections can be readily distinguished. In the first section, consisting of the first two chapters, Duke develops an overall theoretical framework for the study of irony in the gospel. With the second section, encompassing the third through the sixth chapters, he proceeds to examine the presence and use of irony in the gospel in the light of the preceding theoretical orientation. In the third section, consisting of the final chapter, Duke concludes by offering some reflections on the wider cultural, literary, and historical context of the gospel based on the findings of the second section and the theoretical framework of the first. This threefold sequence is well-conceived and well-elaborated: from literary theory to literary criticism to broad-based social conclusions.

First, the theoretical framework is developed in terms of the meaning and functions of irony; this theoretical framework is very much dependent on the work of both C.D. Muecke and W. Booth. In the first chapter, after a brief historical survey regarding the origins and development of this concept from ancient to modern times, Duke adopts a working definition of irony as a literary device: a double-leveled literary phenomenon in which two tiers of meaning stand in some opposition to each other and in which some degree of unawareness is expressed or implied. Then, following a further identification of Johannine irony as stable (intended, covert, fixed, finite), Duke provides a general classification of different types of stable irony along with their respective subtypes: verbal; dramatic; and situational. In the second chapter Duke turns to an analysis of the relationship between the author and audience of stable irony, the clues for introducing and detecting irony, and the various uses of irony, grouped around two general functions—irony as appeal (pleasure; new insight; and sense of community) and irony as weapon (scorn; mockery). This first part of the work is brief and to the point. The theoretical development is limited, focused on those aspects of the study of irony that are of direct relevance to his own study of the gospel, and much more expository than critical. This development also reveals a strong objectivist stance vis-à-vis the text, with a rather sharp division made between irony as intended by the author and irony as perceived by the reader, between interpretation of meaning and creation of meaning.

Second, the analysis of irony in the fourth gospel proceeds from the simple and circumscribed to the complex and extended; in so

doing, Duke also proceeds in a largely sequential fashion through the three major types of stable irony. Chapters 3 and 4 focus on verbal irony, first from the point of view of Jesus and the disciples and then from the point of view of other respondents to Jesus, mostly of a hostile kind. Chapter 5 concentrates on different types of situational irony—characterization; identity; imagery; structural. Chapter 6 concludes by examining two sustained examples of dramatic irony: the story of the man born blind in John 9 and the story of Jesus's appearance before Pilate in John 18:28-19:22. Throughout Duke carefully summarizes and compares the various verbal techniques by which irony is signalled and emphasized, the main themes addressed by the use of irony, and the different victims of irony. This is the best part of the work: well written, quite insightful, and quite comprehensive as well. An inversion of the adopted sequence—namely, from the more extended to the more local—might have been more effective perhaps in conveying the central and deeply ironic character of the gospel as a whole, from its overall structure to individual sayings. Similarly, a more sequential rather than thematic analysis of the texts in question, with a greater focus on narrative rather than on classification, might have yielded a fuller appreciation of the development of irony in the gospel. Finally, in the case of the more extended episodes, a focus on irony as such, without a broader literary interpretation of the passage, does detract from a fuller appreciation of the subtle and complex use of irony in such episodes.

Third, the reflections on the Johannine context implied by such a pervasive use of irony in the gospel are developed in terms of three general areas. The sociocultural and socioreligious setting of the gospel is described as Jewish/Hellenistic: a primarily Hellenistic technique—above all, its use of unwitting speeches on the part of the characters—applied to primarily Jewish concerns. The primary mode of literary expression in the gospel is identified as one of duality: a consistent use of literary devices inviting the reader from one level to another—irony, along with metaphor, double meaning, and misunderstanding. The sociohistorical setting is outlined as follows: such irony points to a kindred community of thought; with a strong, corporate literary consciousness; engaged in polemical struggles vis-à-vis unbelief in general but primarily vis-à-vis the Jewish synagogue; and drawn together by an appeal to pleasure, fellowship, and active involvement. This third part is also brief and to the point. Duke's conclusions are cautious and well-informed, and he does a fine job of relating such conclusions to recent Johannine scholarship regarding these very issues; the scenario portrayed is indeed a plausible one, though the Hellenistic/Jewish distinction remains problematic.

In conclusion, the present volume not only represents a fine example of literary criticism of the gospel but also addresses, in a thorough and informed fashion, a fundamental literary and ideological dimension of the fourth gospel. Though one may and will differ with the author on a number of areas—theoretical, methodological, and critical—the volume does constitute a most welcome and timely addition indeed to Johannine criticism.

Fernando F. Segovia
Vanderbilt Divinity School
Nashville, Tennessee

American Catholic Biblical Scholarship: A History from the Early Republic to Vatican II. By Gerald P. Fogarty, S.S.J. San Francisco: Harper & Row, 1989. Pp. xviii + 424. \$34.85

Those of us who belong to an older generation will remember the remarkable change that came about in Roman Catholic biblical scholarship in the early sixties. Until then Roman Catholics remained in almost complete isolation. From that time, however, they began to appear at scholarly meetings, and we non-Romans began to be invited to

talk to their priests and to attend their scholarly meetings. (I shall never forget the first time I spoke to a gathering of Roman clergy: as the meeting broke up about 5 p.m., I assumed we were headed for the chapel for Evensong; but I discovered that our goal was the bar in the basement where, with an enormous selection of liquor, a happy hour was enjoyed by all!).

The story of biblical scholarship in the Roman Church in this country moved through three phases; tentative beginnings, a forty year cold war, and more recently Glasnost and Perestroika. Four main issues were at stake: the need for a reliable vernacular translation of the Bible, the clarification of the relation between scripture and tradition, the response to Protestant biblical criticism, and the problem of inspiration and inerrancy.

During the first period, John Carroll of Baltimore, responding to the challenge of an Anglican ex-Jesuit, one Charles Wharton, espoused a dynamic view of the relation between scripture and tradition which anticipated Newman and Vatican II. Francis Kenrick in the mid-19th century hoped to revise the Douay-Rheims-Challoner Bible in

the light of the original Hebrew and Greek. Toward the end of that century, as Catholic Modernism developed in Europe, its ideas were brought to this country by Europeans such as Henry Poels who started teaching at Catholic University. (Did he have any contacts with VTS?). At the same time, Charles Augustus Briggs of Union Theological Seminary, New York, was keeping American Catholics apprised of Modernist developments, hoping that biblical scholarship would lead to ecumenical rapprochement.

These early hopes were dashed by the repressive policy of Pius X. In the wake of the Neo-Thomist revival fostered by his predecessor Leo XIII, Modernism was condemned and all theological teachers were compelled to subscribe to the anti-Modernist oath. Biblical scholarship was put in the deep freeze which the older among us remember only too well. That period had its heroes and its villains, among the former Henry Poels himself who lost his job at CU, as did Edward F. Siegman later from the same institution. Among the latter were Anthony J. Maas, editor of the *American Ecclesiastical Review*, Joseph C. Fenton, also of CU, and the Papal Legate Egidio Vagnozzi.

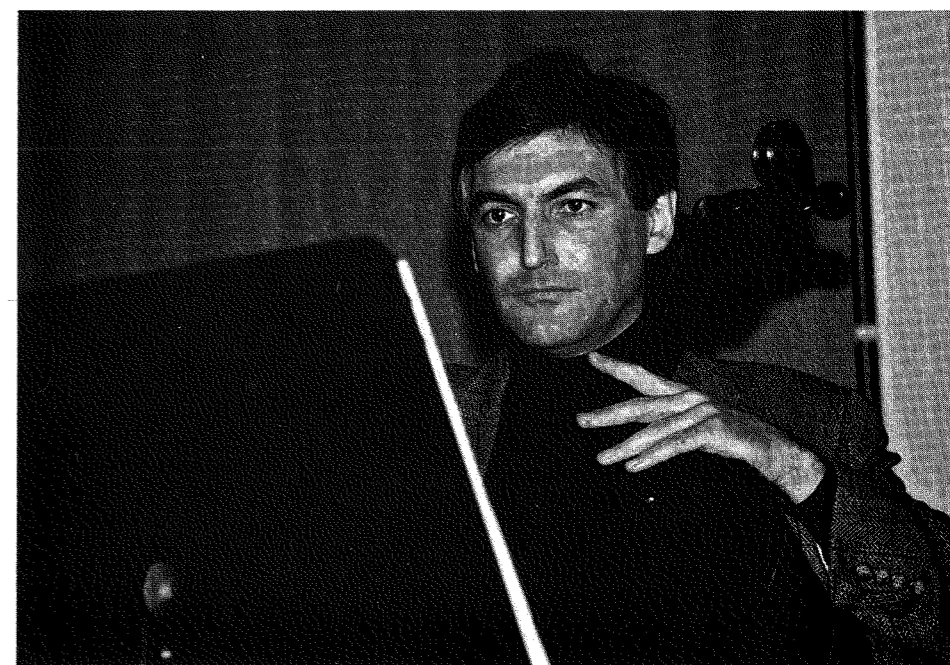
The thaw began tentatively with Pius XII's *Divino Afflante Spiritu* (1943). This charged scripture scholars to respect the various genres in the New Testament literature. The creation story, e.g., is myth rather than history. In this more relaxed atmosphere the Catholic Biblical Association was founded (primarily to superintend the preparation of a new translation of the Bible), and the *Catholic Biblical Quarterly* became its organ. W.F. Albright of Johns Hopkins played a valuable part in assisting these enterprises in their earliest days and so promoting that ecumenical cooperation which Charles Augustus Briggs had envisioned long ago. For this reviewer it was thrilling to read of the parts played by scholars whom he later knew as friends and colleagues, such as Myles Bourke, Joseph Fitzmyer and Raymond Brown, who are so widely and deservedly known today far beyond their own Church.

Many set-backs were still to come. But the eventual acceptance of critical biblical scholarship in the Roman Church was assured by the Biblical Commission's 1964 instruction on the historicity of the gospels, which recognized the three levels of the gospel tradition (Jesus, the early Church, and the Evangelists' redaction), and by Vatican II's decree, *Dei Verbum*. Both form and redaction criticism were now fully sanctioned.

It is an engrossing story that Fogarty has to tell, and he tells it well. There is only one question I would like to raise. In the 1930s we were told at Cambridge that Pius X had been right in condemning Modernism, not for their critical views, but for their theology or ideology. This apparently was based upon an experiential understanding of Catholicism rather than on the revelatory acts of God attested in Holy Scripture. Fogarty, however, sees it differently: the Modernists were condemned because of the mistaken scholastic view of revelation in propositional terms. One could wish Fogarty had done more to clarify the difference between the theology or ideology of Modernism and that of contemporary biblical scholarship in the Roman Church. Scripture scholars today in the Roman Church are highly sensitive to the charge of Modernism. Where exactly do they differ from Modernists? This is not just a historical question. The great problem for them as for Anglican biblical scholars, *mutatis mutandis*, is to combine fearless biblical criticism with a firm adherence to authentic Catholic orthodoxy.

One minor postscript. On two occasions Fogarty in quoting British authors places a parenthetical [sic] after their spelling of "practise" as a verb. He is apparently unaware that this is the accepted British spelling as opposed to the "practice."

Reginald H. Fuller
Professor Emeritus
VTS



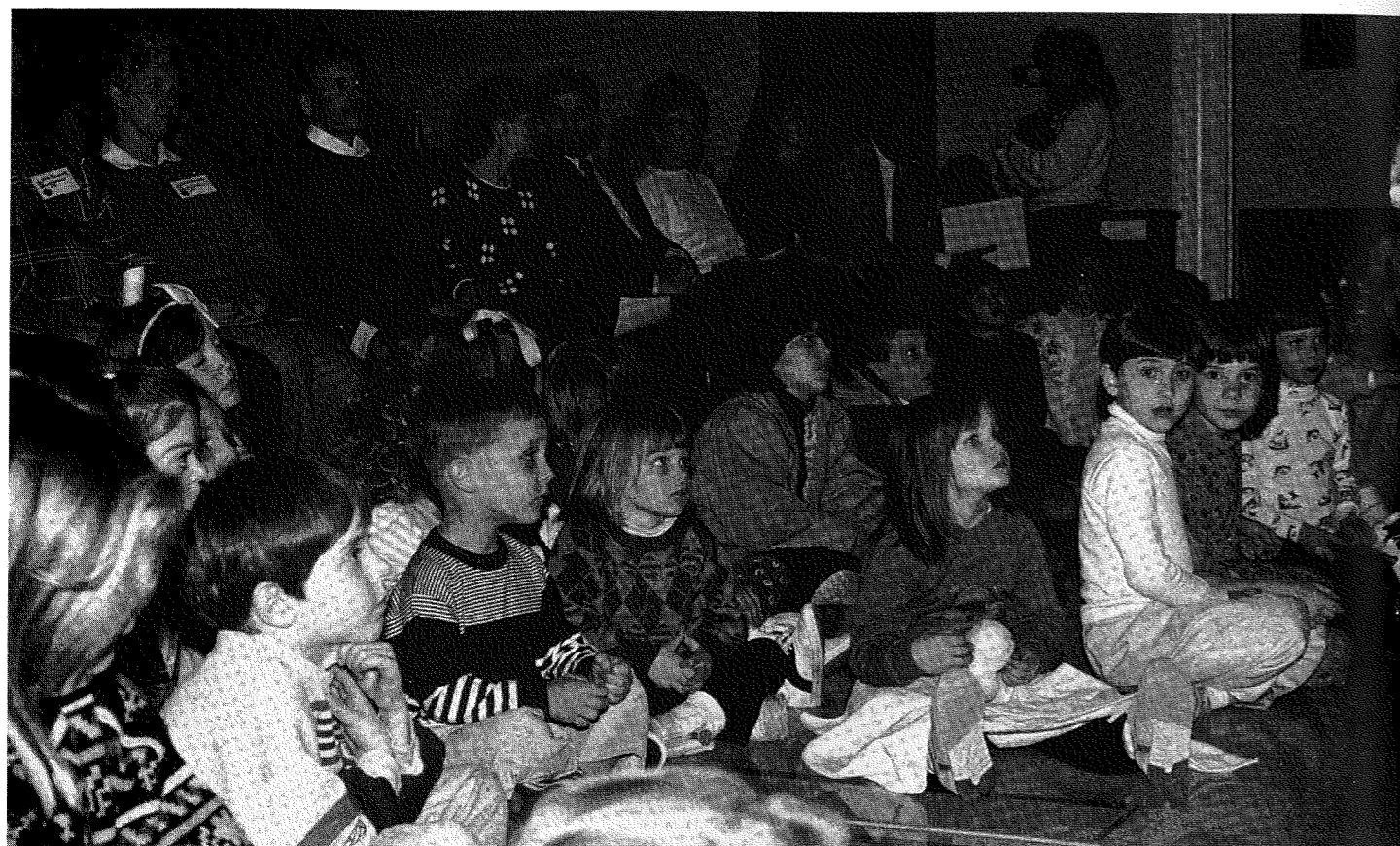
Associate Professor Christopher Hancock plays the cello in the VTS Variety Show.

John Henry Newman; His Life and Work. By Brian Martin. Mahwah: Paulist Press, 1990. Pp. 160. \$14.95 (pb).

1990 marked the centennial of Newman's death, and a host of biographical studies have appeared to celebrate the event. Martin's biography (first published in Britain in 1982 and republished for the occasion) is the shortest of these and provides a clear and complete overview of the major events, controversies and personalities of Newman's long and fruitful life. Martin traces the career of Newman as he evolves from an Anglican of the Evangelical persuasion through being an Anglo-Catholic into his being a Roman Catholic convert, who became a Cardinal, and who possibly (in the near future) will become a saint. But this journey was not an easy one, and a major motif in Newman's life is the painful transition from positions of prestige and influence to rejection and even ridicule. He undergoes this type of transition a number of times, and although each is an essentially intellectual upheaval, it takes a toll on his personal life as well. The transition from being a respected leader in growing Anglo-Catholicism to being a radical whose dangerous opinions (Tract 90) on the 39 Articles were rejected by a scandalized establishment is only the most famous of these. He marked this defeat by slinking off into a semi-monastic life at Littlemore and by disengaging from the more public pulpit of St. Mary's, Oxford. Each time, however, Newman confronted failure and used it to reassess and to clarify his own ideas. This resulted in a new vision that

captured the imagination and catapulted him to a new position of intellectual significance. Out of the Littlemore experience came the *Essay on the Development of Christian Doctrine* which argued that Christian doctrine like other ideas developed over time and implied that the Christian faith was still in the process of unfolding itself in human history. This concept of an historically evolving Christian doctrine provided the basis for a Christian response to Darwin a decade later. The *Essay of Development* also justified his conversion to Roman Catholicism. Although Newman became the darling of a resurgent British Catholicism, he did not remain in favor very long. Soon he was politely but insistently criticizing the cultural and intellectual ghetto ethos of the Roman and British Catholic hierarchy of his day while mocking the utilitarianism of the Protestants as well. When the Protestant establishment tried to hit back by attacking the veracity of the "traitor" Newman, Newman answered by producing the most literate spiritual autobiography written in English—*Apologia Pro Vita Sua*. His regaining of the respect of the British public allowed his ideas to take root in both Anglican and Roman Catholic circles. Eventually these seed-like ideas came to fruition, influencing the way Anglicans and Roman Catholics viewed each other and decisively shaping the modern Catholic Church through the impact of his ideas on Vatican II.

Matin tells this story by introducing the events, characters and issues that molded Newman's life and placing them in their



The VTS Variety Show, held in conjunction with the annual Conference on Ministry each winter, entertains both adults and children.