

# Classical Lutheran Education Journal

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A JOURNAL OF THE CONSORTIUM FOR CLASSICAL LUTHERAN EDUCATION

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## Consortium *for* Classical Lutheran Education

The CLASSICAL LUTHERAN EDUCATION JOURNAL is dedicated to providing helpful resources for Lutheran educators and parents who labor in the noble endeavor of nurturing and educating God's children.

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## In This Issue

The articles in this journal issue reflect the theme of this year's national summer conference, Classical Lutheran Education: A Pedagogy of Goodness. This is the second of our triad conferences:

Classical Lutheran Education:  
A Pedagogy of Beauty (CCLE XV)

Classical Lutheran Education:  
A Pedagogy of Goodness (CCLE XVI)

Classical Lutheran Education:  
A Pedagogy of Truth (CCLE XVII)

We open with **Dr. E. Christian Kopff's** article entitled "Shaping America: Reformation Insights and Origins," his engaging CCLE XVI banquet address. Hear Dr. Kopff's stirring call to remember and reclaim distinctive Protestant insights expounded by Martin Luther, and then embraced by others, to shape America. Dr. Kopff explains, *Luther was a theologian and classical Christian educator who read the Bible and classical texts in the tradition of the Seven Liberal Arts and found there the ideas of congregationalism in church polity, federalism in civil life, and the doctrine of the Two Kingdoms.*

Whether or not you heard the banquet address in person, you will appreciate this opening article.

We then introduce two writers new to the Classical Lutheran Education Journal. Both are teachers. Both inspire us:

**Miss Bethany Woelmer** is an intelligent young woman who represents generations of new students benefiting from the revival of classical Lutheran education. She tells us that her *mind was unknowingly being carved by a certain pedagogy*. Bethany shared this paper at the first of our triad conferences on Beauty (XV), Goodness (XVI), and Truth (XVII). Entitled here "Teaching Beyond the Notes: A Classical Pedagogy of Goodness, Beauty, and Truth in Music," Bethany calls for a contemplative approach to understanding, teaching, and enjoying God's gift of music.

**Rev. Dr. John Nordling** of Concordia Theological Seminary, shares practical tips for anyone who teaches Latin, whether to young children, adults, or anyone in between. Despite the topic of teaching Latin, readers need not fear that this article will be unduly academic! In the article "Using Latin in the Classroom," Dr. Nordling provides accessible tips in a conversational manner.

As an important side note, we wish to thank Dr. Nordling for his faithful support to CCLE throughout the years, for his work with his own innovative Lutheranism and the Classics conferences at CTS, and for his advancement of confessional, classical Lutheran education broadly.

We conclude the 2016 journal issue with two pastors who bring us home to the Gospel of Jesus Christ, the source of all goodness. **Rev. Alexander Ring** leads us to a proper emphasis in his article entitled, “The Gospel and Goodness: Letting the Gospel Predominate in our Classrooms.” He writes, *Our task is to bring out the message of the Gospel and make sure it is the primary message heard by our students.*

Longtime editor of CCLE’s academic journal and a CCLE Magister Magnus Award recipient, **Rev. Dr. Steven Hein**, helps us examine helpful metaphors for teaching children and adults about our journey from cross to glory. In this issue’s final article, “Tacking to Glory,” Dr. Hein leads us to understand the good, meet, right, and salutary truth that, *paradoxically, the only way you get to Glory is to be on a journey that never leaves the cross of Christ.*

Thanks be to God.

## Editors

**Mrs. Cheryl Swope, M.Ed.**

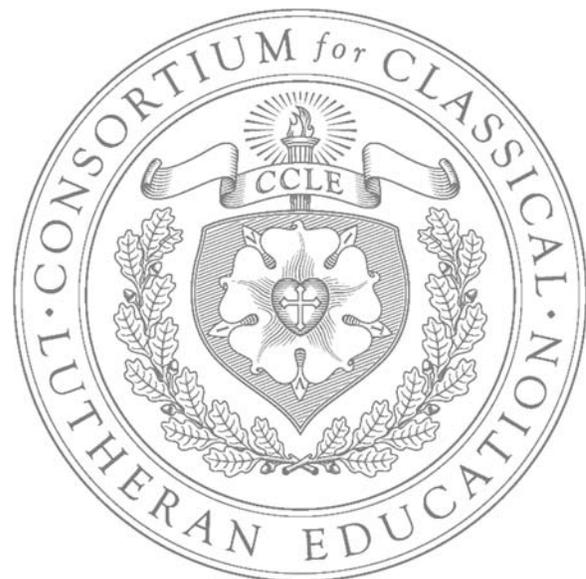
**Rev. Paul Cain**

**Consortium for Classical Lutheran Education**

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Cheryl Swope, M.Ed., is author of *Simply Classical: A Beautiful Education for Any Child* (Memoria Press, 2013) and co-author of *Eternal Treasures: Teaching Your Child at Home* (LCMS, 2015) and *the Curriculum Resource Guide for Classical Lutheran Education* (CCLE, 2015).

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## Shaping America: Reformation Insights and Origins by Dr. E. Christian Kopff

**P**olitical scientist Samuel P.

Huntington formulated the role of the Reformation in shaping the American Way of Life in his last book, *Who Are We?* (2004):<sup>1</sup>

In Europe existing societies accepted or rejected the Protestant Reformation. In America, the Reformation created a new society. Unique among countries, America is the child of that Reformation.... Its Protestant origins make America unique among nations and help explain why even in the twentieth century religion is central to American identity...

America, said Tocqueville in an oft-quoted phrase, 'was born equal and hence did not have to become so.' More significantly, America was born Protestant and did not have to become so. America was thus not founded, as Louis Hartz argued, as a 'liberal,' 'Lockean,' or 'Enlightenment' fragment of Europe. It was founded as a succession of Protestant fragments, a process under way in 1632 when Locke was born.

Different strands of institutional Protestantism, Lutheran, Calvinist and Anglican, have influenced America. There

are, however, a number of distinctively Protestant attitudes and commitments that were first and most clearly expounded by Martin Luther and later accepted and developed by other Protestants.

I want to begin by arguing that Luther's Reformation insights emerged from his commitment to classical Christian education—scholars call it renaissance humanism—and explore the historical fact that Martin Luther's earliest reforms were his humanist reforms of the university curriculum at Wittenberg. The Reformation insights came later.

When Luther was called to teach the Bible in 1513 (*lectura in Biblia*), there were eight professors of scholastic theology at the University of Wittenberg. They taught medieval theologians like Thomas Aquinas.<sup>2</sup> Dialectic had displaced rhetoric as the crown of the trivium. Luther worked with Georg Spalatin, father confessor of the Elector Fredrick the Wise, to win the Elector over to their goal of introducing a humanist curriculum, in the wake of earlier German educators.<sup>3</sup> "This caused the development of an entirely new school, in which the restoration of Latin, Greek and Hebrew and the teachings of the church Fathers were to be studied in the original languages in which they were written."<sup>4</sup>

<sup>1</sup> Samuel P. Huntington, *Who Are We? The Challenges to America's National Identity* (Simon & Schuster: New York, 2004) 62-63

<sup>2</sup> Ernest G. Schwiebert, *The Reformation* (Fortress: Minneapolis, 1996) 451

<sup>3</sup> Thomas Korcok, "The Humanists as Forerunners: The Reformation of Education," *CLEJ* 8 (2014) 3-10

<sup>4</sup> Schwiebert, 457

Reading the Bible with the Fathers from 1513-1518 led Luther to his key insights. “Let them take a book of the Bible and look at the comments of the Fathers. They will have the same experience I did, when I took up the Epistle to the Hebrews with the Gloss of St. Chrysostom, Titus and Galatians with the help of St. Jerome, Genesis with the help of Saints Ambrose and Augustine, the Psalter with all the writers there were and so on.”<sup>5</sup>

Students flocked to his lectures. John Lang wrote to Spalatin (March 10, 1516): “Many students are excited about and gladly attend lectures on the Bible and the ancient writers, while the scholastic doctors (so-called) have scarcely two or three students.”<sup>6</sup> Luther wrote to Lang (May 18, 1517): “Our theology and St. Augustine are progressing well and with God’s help rule at our University...No one can expect to have any students if he does not want teach this theology, that is, lecture on the Bible or St. Augustine or another [church Father].”<sup>7</sup>

The faculty took notice after the public orals of his student, Bartholomaeus Bernhardi on December 25, 1516. The examining committee included Wittenberg’s leading Aquinas scholar, Andreas Bodenstein von Carlstadt, who

was amazed by Bernhardi’s masterful citations of the Bible and Augustine to support Luther’s views on law and gospel and the freedom of the will. After studying Augustine, Carlstadt converted to Luther’s ideas. With Spalatin’s advice the Elector Frederick founded chairs of Greek and Hebrew. Young Philip Melancthon, Germany’s most promising humanist, was called to the Greek chair. His inaugural address in 1518 was a spectacular success. Wittenberg became the gold standard for a humanist university curriculum.

While reading Matthew 4:17 in Greek, Luther realized that Jesus had not commanded his followers, *poenitentiam agite*, “do penance,” or to *do* anything, but *metanoete*, “change your mind, convert.” The *95 Theses* spread this insight all over Europe.

He also came to understand that the Greek word, *ecclesia*, commonly translated “church,” referred to a political assembly and then a congregation. Churches were local congregations, not a far-away hierarchy headed by the Pope.<sup>8</sup> Congregationalism did not thrive in Germany where Lutherans needed princes to protect them from the Emperor. English Lutheran William Tyndale broadcast Luther’s interpretation

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<sup>5</sup> On the Councils and the Church (LW 41.19; WA 50.519)

<sup>6</sup> Kenneth Hagen, “An Addition to the Letters of John Lang: Introduction and Translation,” *Archiv für Reformationsgeschichte* 60 (1969) 27-32

<sup>7</sup> LW 43.42; WA Br 1.99.8-10

<sup>8</sup> *That a Christian Assembly or Congregation has the Right and Power to Judge all Teaching and to Call, Approve, and Dismiss Teachers, Established and Proven by Scripture* (LW 39.305-314; WA 11.408-416)

of *ecclesia* in his writings and New Testament translations. After his early death in 1536 Miles Coverdale completed his translation of the Bible. The King James Version, which kept about 84% of Tyndale's New Testament,<sup>9</sup> usually translates *ecclesia* as "church," but the Protestant settlers of North America remembered that church meant congregation, as we shall see.

As the church is first and foremost the congregation, so social life is grounded on family and political community: "This life is profitably divided into three orders: (1) domestic life; (2) political life; (3) ecclesiastical life. To whatever order you belong—whether you are a husband, a magistrate, or a teacher of the church—look about you, and see whether you have done full justice to your calling." Earlier he had explained, "Let the minister teach in the church; let the magistrate govern the republic; and let parents rule the home or household. These human ministries were established by God."<sup>10</sup>

Calvinist Friedrich Althaus (Althusius) in his *Politica Methodice Digesta* (1603) developed Luther's insights on congregations and the Three Orders into full-fledged federalism. (He also drew on Aristotle's *Politics* 1.2, where society grows from family to village and then

city-state, or polis.<sup>11</sup>) These ideas are found in the Mayflower Compact (1620). "We the undersigned...having undertaken, for the Glory of God, and advancements of the Christian faith and honor of our King and Country, a voyage to plant the first colony in the Northern parts of Virginia, do by these presents, solemnly and mutually, in the presence of God, and one another, covenant and combine ourselves together into a civil body politic...to enact... such just and equal laws...as shall be thought most meet and convenient for the general good of the colony."

The colonists honor their distant sovereign, King James, but they are forming their own government, "a civil body politic," using words of Latin, English and Greek origin to assert that they are a political group of citizens, just as their congregations are ecclesiastical groups of believers. As Barry Shain argued, colonial Americans were "interested in possessing everlasting life through Christ's freely given grace by serving their religious and geographical communities and their families," Luther's Three Orders. In 1807 a British minister observed, "We [English] have a notion of Church and nation. In the American states, even Anglicans speak only of village and congregation."<sup>12</sup>

<sup>9</sup> John Nielson and Royal Skousen, "How Much of the King James Bible is William Tyndale's?" *Reformation* 3 (1998) 49-74

<sup>10</sup> LW 3:217; WA 43.30. and LW 2.83; WA 42.320 (I have modified LW.)

<sup>11</sup> Thomas Fleming, *Politics of Human Nature* (Transaction Books: New Brunswick NJ, 1988) 201-204.

<sup>12</sup> Barry Alan Shain, *The Myth of American Individualism: The Protestant Origins of American Political Thought* (Princeton University Press: Princeton NJ, 1994) xvi, 52

The Pilgrims wrote down and signed their names to their community's principles, not an English tradition, since England has no written constitution. Their model was the Augsburg Confession, where subjects presented their ruler a statement of principles. Americans continued to write down and sign statements of religious and political commitments, including the Declaration of Independence and the US Constitution. Missouri Synod Lutherans still sign the church constitution upon joining a congregation.

Luther's doctrine of the Two Kingdoms was also influential in America. God rules the world not directly but through two institutions: His church, the Kingdom of the Right Hand, which offers Word and Sacrament, love, grace and forgiveness to repentant and believing Christians and the state, the Kingdom of the Left Hand, which administers the law over all its subjects or citizens.<sup>13</sup> For Luther as Paul in *Romans* 13, the state is "instituted by God," "a fear to the evil not the good" and "God's servant." (vv. 1,5, 6)

James Madison acknowledged this in his letter of December 3, 1821 to Pastor F L Schaeffer, who had sent Madison a copy of his sermon on the Two Kingdoms, which he saw as embodied in the American political system. Madison responded that Schaeffer's sermon

"illustrates the excellence of a system which, by a due distinction, to which the genius & courage of Luther led the way, between what is due to Caesar & what is due to God, best promotes the discharge of both obligations... A mutual independence is found most friendly to practical Religion, to social harmony, and to political prosperity."<sup>14</sup>

Madison here interprets the First Amendment in the light of Luther's Two Kingdoms: God instituted both church and state and both church and state are essential for human flourishing. Their "mutual independence" leaves no opening for purging religion from the nation's public life or for "building a wall of separation between Church & State."

This expression is found in a letter President Thomas Jefferson penned to "the Danbury Baptist association in the state of Connecticut," January 1, 1802, where he wrote *inter alia*, "Believing with you that religion is a matter which lies solely between Man & his God, that he owes account to none other for his faith or his worship, that the legitimate powers of government reach actions only, & not opinions, I contemplate with sovereign reverence that act of the whole American people which declared that *their* legislature should 'make no law respecting an establishment of religion, or prohibiting the free exercise thereof,' thus

<sup>13</sup> *Temporal Authority: To What Extent it Should be Obeyed* (LW 45.81-128; WA.11.245-280)

<sup>14</sup> *Papers of James Madison*, David B. Mattern *et al.*, eds Retirement Series, vol. 2

(University of Virginia Press: Charlottesville, 2013) 433

building a wall of separation between Church & State.”<sup>15</sup>

Jefferson was not a member of the First Congress that approved the Bill of Rights and passed other measures that recognize the public importance of religion for America. It re-confirmed the Northwest Ordinance, which asserted (Article 3): “Religion, morality, and knowledge, being necessary to good government and the happiness of mankind, schools and the means of learning shall forever be encouraged.” It approved chaplains for itself and military chaplains. Jefferson “contemplated with sovereign reverence” his own misinterpretation of the First Amendment. His metaphor should not be privileged over the explicit statement of James Madison, who *was* a member of the First Congress, formulated the First Amendment and oversaw its passage.

The doctrine of the Two Kingdoms long influenced American practice. The nation has no established religion. (Some states had established churches until the 1830s.) Congress still opens its sessions with prayer. The armed services still have chaplains. For nearly a century and a half the United States has each year set aside a day of Thanksgiving to God and another to celebrate the birth of His Son. Each year the President with Congressional mandate proclaims the first Thursday in May a National Day of Prayer, encouraging citizens to “turn to God in

prayers and meditation.” Jefferson’s “wall of separation” had little or no influence on US law or practice until the mid-twentieth century. Justice Black popularized Jefferson’s wall metaphor in his majority decision in *Everson v. Board of Education* in 1947. Fifteen years passed before the Court began issuing decisions that banned traditional practices in public schools such as nondenominational prayer (*Engel v. Vitale*, 1962), Bible readings (*Abington School District v. Schempp*, 1963) and displaying the Ten Commandments (*Stone v. Graham*, 1980).

Samuel Huntington was clear about the role of Protestant ideas in our nation’s history.

“Protestant beliefs, values and assumptions...had been the core element, along with the English language, of America’s settler culture, and that culture continued to pervade and shape American life, society and thought as the proportions of Protestants declined.”<sup>16</sup> He argued that, if America is to maintain its distinctive way of life, it must preserve “Protestant values,” even if Protestants become a minority. It is especially incumbent on Lutherans to instruct our fellow citizens about the central role in creating our national way of life played by principles and institutions from the Reformation. Luther was a theologian and classical Christian educator who read the Bible and classical texts in the tradition of

<sup>15</sup> *Papers of Thomas Jefferson*, Barbara B. Oberg, ed., 36 (Princeton University Press: Princeton, 2009) 258

<sup>16</sup> Huntington, *Who Are We?* p. 62

the Seven Liberal Arts and found there the ideas of congregationalism in church polity, federalism in civic life and the doctrine of the Two Kingdoms.

As we celebrate the 500<sup>th</sup> Anniversary of the Reformation, we need to insist on its special significance in creating the United States. Many factors influenced America's rise to freedom, power and prosperity, but we should not ignore the contribution to America's way of life made by Luther's humanist reading of the Scriptures. Where these insights and principles have been marginalized or repudiated, as with Jefferson's "wall of separation between church and state," we must return to them if we want a free and

just future. They are not the possession of classical Lutheran schools or Lutheran congregations alone, but they are our heritage. Our vocation as citizens and believers is to share them with our fellow citizens and remind them that they are still as relevant in today's America as they were in sixteenth-century Wittenberg.

**CLEJ**

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## Teaching Beyond the Notes: A Classical Pedagogy of Goodness, Beauty, and Truth in Music

by Miss Bethany Woelmer

### Introduction

Meaning is found within the nature of beauty and human expression. This breathes through a perspective of life in music that teaches much more than black circles etched amidst lines and decorated with dots, bar lines, numbers, or accidentals. Of the mere technician, Luther once said: “Artis sat habet, sed caret suavitate,” meaning “he has enough of art and skill, but is lacking in warmth.”<sup>17</sup> We can find warmth and meaning beyond the notes, in the world of music in which we value goodness, beauty, and truth.

Our lives’ restless desires are run by angst, when we breeze through life without contemplating its beauty, always looking forward to the next chance of success to secure pride in our accomplishments. We accomplish such things in order to bring momentary happiness as an end to our means. In the world of music we have neglected such contemplation of beauty, because of this

nature of restlessness. Many people have tried various ways to fix this unsettledness of life, yet we as Christians know that the true meaning to life by which we live is the true meaning of the cross, where we find the strength in the midst of suffering, life in the midst of death, and beauty in the midst of pain and sorrow. “The only reason rest can be complete is that it is a gift from God.”<sup>18</sup> This rest must prevail in our homes and schools, because by it we have the means to receive what God has given to us.

As a student of classical education, I spent many years reading and discussing, writing and speaking, learning and growing. As one whose mind was unknowingly being carved by a certain pedagogy, I never realized until after the fact what this teaching accomplished for me. Out of everything I have learned in my life, I can truly say that this is one of the most wonderful. Today when one of my own students despairs about the difficulty of learning or practicing music, I turn her towards this pedagogy by speaking about music in a beautiful sense, beyond what she is reading on the sheet music. By changing the way I talk about music, not only as directional, but also as contemplative, I do not lose the student, but instead gain not only her interest but my own

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<sup>17</sup> Quoted in Walter Buszin, “Luther on Music,” in *The Musical Quarterly* (January, 1946), 90.

<sup>18</sup> Wilson, Douglas. *The Case for Classical Christian Education*. Wheaton, IL: Crossway, 2003: 29

interest in discovering beauty and truth in learning.

To view the world as God's masterpiece, woven together by the very Word of God, is to view the world with the vision of beauty, not just because of its presentation but because of its Creator by which it is presented to us. Living within God's creation with the eyes of His beauty is likened to living under the Gospel with the eyes of faith. We can never attain this sense of beauty and faith on our own; rather, God comes to us as Redeemer. This opens our eyes to embrace the revealed nature of Himself in His Word and the reflected nature of Himself in Creation.

### **Student and Teacher**

Therefore, I speak to you today as both a student and a teacher of music, and as an avid promoter of the pedagogy I have been given throughout my studies, experiences, and lessons in 21 years of life. I want to provide you with the philosophy of this pedagogy of music that will expand your appreciation for music and inspire you to open a child's eyes to this world of music that stretches farther than what they see on a sheet of paper.

### **Part I: What is Music?**

#### *Music and Theology*

There is one piano lesson that comes to mind in which my six-year-old student made a connection between God and Bach, as she had learned previously in school. It caught me by surprise, because I had never expected a child this young to think about music in a larger sense and to consider where music comes from. Excited at this opportunity, I talked about it further with her and explained that at the bottom of every composition Bach wrote the words *Soli Deo Gloria*, meaning "To God alone be the glory." I talked to her about how Bach gave God glory as he played music. There was no silence of confusion and no questionable looks before she quickly replied, "Yes, because God made music!" I look back at moments like these and wonder to myself, as with everything in life, how can you *not* talk about theology when talking about or playing music? It seems inevitable, especially when you acknowledge God's work in our lives.

We find beauty in God Himself, because without Christ we are not complete. We may express certain kinds of emotions that may last for only a short while, but the long-lasting joy that is found in the person of Christ is a treasure, and with the arts we can express this joy. When Paul writes in his letter to the Romans, he states that "the wages of sin is death."<sup>19</sup> If he would have stopped there with the Law, we would have no reason to sing with joy, because there would be none. We would have no

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<sup>19</sup> Romans 6:23

saving Gospel and no citizenship or identity outside of this world by which we belong.

We can be thankful that Paul continued with, “but the gift of God is eternal life in Christ Jesus our Lord.” This living voice of the Gospel (*viva vox evangelii*) is our song of the Church that carries the Gospel. This Gospel gives an appreciation for immortality by connecting us to a life of paradise beyond this world, and it leads us like children into faith, works through us like servants with music, and gives us, the Church, Christ’s boundless love. Out of the mouth of our weakness comes the strength that God establishes against the trials and tribulations we encounter every day.

In response to God’s gift of salvation, we as His children respond in song with sounds of proclamation and praise. Carl Schalk wrote this beautifully, “Theology prevents music from becoming an end in itself by pointing man to its origins – in the doxology of creation. Music prevents theology from becoming a purely intellectual matter by moving the heart of man to consider its ultimate purpose – the doxology of the new creation.”<sup>20</sup> In Christ we are a new creation, and with music, we can join with angels, saints,

and all creation by singing in response to the gift of faith.

Consider the following hymn, “Christ, Mighty Savior,” written in the 7<sup>th</sup> century. It begins by acknowledging God as our creator, giving to us the beauty found in the heavens and best seen at night as sun sets. Imagine the random-ringing of bells in the background to paint a picture of this “glittering adornment” or an expansive sound of strings to give radiance to the sunlight.

*Christ, mighty Savior,  
Light of all creation,  
you make the daytime  
radiant with the sunlight  
and to the night  
give glittering adornment,  
stars in the heavens.*

*Now comes the day's end  
as the sun is setting,  
mirror of daybreak,  
pledge of resurrection;*

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<sup>20</sup> Leaver, Robin A. *The Theological Character of Music in Worship*. Carol Stream, IL: Hope Publishing Company, 1985: 7

*while in the heavens  
choirs of stars appearing  
hallow the nightfall.*

The next verses in this hymn continue to describe our response to God, “joyfully chanting holy hymns,” in praise to Him. The hymn builds with this climax of singing hymns, lowers with a supplication for our sin, weak hearts, and weary souls, and softens at the final stanza, in which we find rest in the peace of Jesus. The music of this new creation in Christ is both long-lasting and never-ending as we sing “now and forever,” because even in heaven we will continue our song.

*Therefore we come now  
evening rites to offer,  
joyfully chanting holy hymns  
to praise you,  
with all creation  
joining hearts and voices  
singing your glory.*

*Give heed, we pray you,  
to our supplication,  
that you may grant us  
pardon for offenses,  
strength for our weak hearts,  
rest for aching bodies,  
soothing the weary.*

*Though bodies slumber,  
hearts shall keep their vigil,  
forever resting  
in the peace of Jesus,  
in light or darkness  
worshiping our Savior  
now and forever.<sup>21</sup>*

#### *Music and Humanity*

As a performer, I have seen people cry, laugh, and smile over music. In each concert I find joy in savoring those moments when audience members hear a piece of music for the first time and react as if they were a part of it. I have sung and played in small churches of Norway amid picturesque

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mountains, in the expansive, mosaic-laden St. Louis Basilica, and beyond. In every place, the people are what really matter, because music is powerful to our human expression.

When I teach, I remind students about life beyond the piece they are learning, the *musica humana*<sup>22</sup> that describes our human constitution in terms of its connection with our own emotions as a reflection of life. When they struggle, I take them away from the music and into their own life. “Pretend like you just met a new friend and are learning more about this new friend. You learn something new about people every day, because our personalities are different. It takes more work, but in the end, it is worth it to learn something new.” Learning about the beauty of someone is not just on the outside or the surface level of their actions, but on the entire embodiment of this individual. This is correlated with the depth in which they can appreciate music.

My organ teacher, Dr. Behnke, once said when I was learning a Bach piece, it would soon become “my own.” After I learned the notes, my own feelings connected with the piece. Learning about beauty in music is not just a presentation of another person’s works, but it is a contemplation of this embodiment that is expressed by our humanity.

Being human means not everything is beautiful, however. Being human means making mistakes, letting people down, struggling, and suffering. Throughout lessons and rehearsals there can be despair in learning music, because of the necessary work and because of music’s truthfulness. Just as the Law demands perfection and accuses us when we have sinned, music demands precision and accuses us when we have failed. As teachers or students, we know the strictness that music brings. It is an art that demands much precision through practice, and it takes time to perfect. I remind my students that they must find truth in the law and correction, because by it, they discover their weakness. With much concentration and hard work, finding truth in correction allows the beauty of music to shine in its final outcome. Louis Vierne suffered blindness, and Ludwig van Beethoven suffered deafness, yet both depicted this in their music and still expressed in their music a sense of peace beyond strife.

The expression of humanity is very real to us as we experience it, but it becomes even greater in another dimension as it connects with the sublime nature of God who became human for us. “Someone has said that all history is point and counterpoint – two melodies running side by side – God’s and man’s. Alone one of them is always

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<sup>22</sup> Taruskin, Richard. *The Oxford History of Western Music*. New York: Oxford UP, 2013:5.

incomplete, even God's. He preferred to die rather than be without us. Taken together there is meaning and beauty in their rise and fall, their temporal dissonance which is resolved into final harmony."<sup>23</sup> This is the true beauty of music: *musica crucis*, music under the cross, that reveals a mystery we can never fully understand yet that connects us in our humanity with the person of Jesus Christ.

### *Music and Its Essence of Infinity*

Olivier Messiaen was a gifted composer who viewed music as a dialogue between space and time and between sound and color, combining such sounds, colors, and rhythms in a complex of overlapping times found in music. From Physics class, we learned that music in the form of waves interrupts space for a length of time. As humans, we are used to calculating music to a specific degree, continuing the Western thought of the precise nature of tonal harmonies and exact rhythms. We think of music directionally and with a purpose, yet Messiaen had a different perspective of music that goes beyond the point of precision with finite results. For instance, he related the sound of music with a particular sight in nature, such as the sunrise or precious stones shimmering in the sunlight. Therefore, his music was not inspired by

previous composers such as Debussy and Stravinsky, but rather by nature itself, in which he sought to find the infinite within the finite and the mysterious or other unknown fantasy within what is known.<sup>24</sup>

The question may be asked, "How does one reach this 'unknown realm' beyond what is known?" For my senior recital, Bach's Toccata and Fugue in F Major led me to a description of this work as the "most metaphysical and allegorical piece,"<sup>25</sup> praising its extensive measures of allegories. Some try to connect music to specific "chakras" or energy levels within our nature and ultimately within us, since they find a sense of connection by which one can transcend to another realm; however, like Messiaen, we know that we have limits to our human nature. We cannot reach God on our own. We learn from His perfect nature from what He has spoken to us, yet through music we can approach "the hereafter" through faith. Christ, the perfect nature of God, entered the world of imperfectness; so there is a sense of perfectness in music that exists in our space of imperfectness. God created music so we can get a glimpse of his beauty, but only through faith can we make that connection with his true nature.

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<sup>23</sup> O.P. Kretzmann, in *Festschrift Theodore Hoelty-Nickel. A Collection of Essays on Church Music*, edited by N.W. Powell, Valparaiso, Indiana 1967, p. v.

<sup>24</sup> Griffiths, Paul. *Olivier Messiaen and the Music of Time*. Ithaca, NY: Cornell UP, 1985.

<sup>25</sup> <http://philosopherswheel.com/toccata.htm>

This picture of music as a box holding infinities reflects how God uses ordinary things to reveal his love to us. The eternal love he brings us comes in simple things like water, bread, and wine. During this past choir tour, we sang “Immortal Bach”<sup>26</sup> during our many choir concerts. It is a unique piece in which each singer sings his notes for a different length until the end when everyone ends on the final chord of the phrase. These are the words we sing: “Come sweet death, come celestial ease! Come, lead me in peace.” During rehearsal, there was much discussion on what this sounds like, a discussion in which we looked beyond the music to contemplate how the words connected with the sound. Some described it as “one big mess of notes correlating to our fallen world yet joining in one chord by the peace brought through Christ.” Others described it as “a picture of momentary infinity that only God can bring.”

Notes are finite, but when they combine together the sound becomes infinite. Music opens a box of wonders that we can only experience in the moment. I have heard people comment on our singing, saying that it was a “glimpse of heaven,” a moment of ecstasy that we correlate with the long-lasting joy and the hope we possess in

Christ who came from heaven to earth to save us from our sin.

## Part II: Classical Pedagogy of Music

Martin Luther received an education in the quadrivium and the classics that treated music as a speculative science (*musica speculativa*), and it became important to Luther to consider music in a more practical sense (*musica practica*), as it benefits the church, education, and the family.<sup>27</sup> A classical Lutheran pedagogy centers on the beauty of music given to man as he not only learns about who God is, but also expresses himself in highly skilled artistic voices as both a prayer and a source of telling others about the wonders of God.

*Musica speculativa* and *musica practica* are two different perspectives for teaching music. For example, when we think about the harp, we can think of it in two ways. Luther regarded it in speculation, describing that “the harp is Christ Himself according to the human nature, who was stretched on the cross for us like a string on a harp. Thus to confess with the harp means to think about the acts and sufferings of Christ according to the flesh, for such meditation has its resonance from below, from humanity to divinity.”<sup>28</sup> Yet

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<sup>26</sup> Written by Knut Nystedt

<sup>27</sup> Schalk, Carl. *Luther on Music: Paradigms of Praise*. St. Louis: Concordia, 1988: 10.

<sup>28</sup> Schalk, *Luther on Music: Paradigms of Praise*, 19.

there is another beauty by which we can think about the harp. In the practical sense, as Luther emphasized, we can perform with the harp the music of the church, including hymns that teach us about God's Word and comfort us with the Gospel. We can assist worship with our voices and instruments, so that others can also benefit from the same music as it is attached to faith.

Introducing children at a young age to instruments and different sounds is important as they grow to distinguish between them. This is important even from their growth in the womb as they listen to their mother's voice and the many other sounds around them. I grew up listening to Peter and the Wolf, a musical symphony for children written by Sergei Prokofiev, and then playing "name that instrument" with my mom as we listened to classical music on the radio. This opened the realm of music to many more sounds than what I was accustomed to before. Therefore, as a teacher, I remind my students that they are not only learning how to read music but also developing an ear for music that is able to distinguish between sounds, notes, chords, and dynamics. I ask questions like, "Does that sound different from before?" With my lap harp and other instruments, I grab their interest in other sounds beyond what they have heard.

As a church musician I stress the importance of teaching hymns within the classroom, around the family table,

and even in music lessons. When I started teaching, I wrote out the hymn tune for some of my students' favorite hymns, and they absolutely loved them. It was in my nature to worry that it was not challenging, but looking back, I find that foolish of me to think that way. I was giving them something that they could connect with that they sang in church. Teaching music to children that helps them connect with the music they hear in church is also important, because it helps them remember in another way the gifts that God has given. For example, I wrote the melody of "God's Own Child, I Gladly Say It" for one of my students, and she was excited to find out that she sang it for church the previous Sunday.

Living as a Christian in this world is likened to living under the cross. We face suffering, doubt, and attacks on the faith, yet in the midst of all, the Gospel always prevails. Singing hymns with children is a beautiful picture of this *musica practica* that Luther sought for the church. Not only do we acknowledge it as God's creation and gift, but we also use it in our worship and within the home as a proclamation and praise for what God has done for us. Music is a sign of continuity of the church and a gift of tradition that we can use to sing with all of the saints as believers in Christ.

Recently I met two children who had been active in VBS. One immediately piped up, "Do you know what my

favorite hymn is, Bethany?" I responded with excitement and curiosity. He answered, "It's 'We Praise You and Acknowledge You, O God.' We sang it in VBS this week!" I then pulled out the hymnal and played it on the piano, while we sang together. His sister piped in, and we then sang her favorite hymn, too.

Luther regarded all men as "naturally musical," yet also concluded that "what is natural should be developed into what is artful."<sup>29</sup> We are continually perfecting and refining music, with the end goal of "tasting with wonder," God's absolute and perfect wisdom. Thus it is our job as musicians and teachers that we perfect the substance of music that it may provide form in the midst of chaos that we find today in society. One of our handbell pieces was titled "Grant Peace, We Pray,"<sup>30</sup> and it was based on a hymn text. Before we played this piece in one of our concerts, we heard sirens go off from the outside, confirming in reality that we really do need peace in this world. In the midst of death, sirens, storms, and suffering around us, God gives us peace in our times. The words we sing are living and active, applying to us today as we endure sin in this mortal life.

We live in a culture that undermines the very truth our faith is

built upon, so we find it very important to teach our children about worldviews that seek to attack the teaching of the cross. Each part in history possesses its own worldview and thus produces arts that reflect this worldview. We teach music with a better understanding of the composer and the culture he lived in, in which he either countered it with his own style or reflected the new ideas that were projected during that time. For example, Haydn glorified nature in his music, Bach glorified God and His revealed Word, Josquin glorified Renaissance humanity and individualism, Beethoven glorified self-expression, Berlioz glorified national identity in folk music, Schumann glorified literature through his music, and Burney glorified the intellect by acknowledging music as "the art of pleasing by the succession and combination of sounds."<sup>31</sup> The Gospel is the resolution to our dissonance.

#### *Music and Embodied Learning*

Another aspect of classical pedagogy is that it seeks to promote embodied learning within the lesson. I enjoyed my high school's Omnibus classes in which we connected theology, history, and literature in one class and discussion, and I have continued to apply this pedagogy of connecting what I have learned in other classes to the

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<sup>29</sup> Taruskin, *The Oxford History of Western Music*, 207-208.

<sup>30</sup> Written by John A. Behnke

<sup>31</sup> Taruskin, Richard. *The Oxford History of Western Music*. New York: Oxford UP, 2013.

realm in which I am studying. Whether it is architecture, art, poetry, or mathematics, one can think about music in other realms by expanding his thought into more ways than what is being read on the page.

### **Architecture, Mathematics, and Geography**

Music is constructed with a form, likened to a building. Engineers of architecture can acknowledge the correlation of an overarching construction of a palace to the framework of a piece of music that holds a central point or climax. For example, in Bach's *St. John Passion*, the climax of the entire piece occurs when Pilate undergoes a change of heart.<sup>32</sup> Some composers, such as Palestrina, wrote music with the picture of architecture in mind, since it was within the cathedrals and churches that music would soar in better sound.

To create music with the mental image of the space in which sound travels helps a musician expand his depth of playing. One of my students was playing a piece that featured the left hand as the strong melody, like a cello, and I gave her a mental image of playing in a big concert hall where the sound will travel. This was a useful teaching technique, because it not encouraged her to play more loudly but also allowed

her creativity to expand as she played music.

Mathematics and music are also closely correlated. In college, a friend approached me one day with his new appreciation for math. He had learned about the fibonacci sequence and the relation of frequencies in music. The correlation of math to music is well-known in Bach's music, and Bach used an ancient technique called "gematria," in which letters of the alphabet are assigned numerical values.<sup>33</sup> It was by this method that he wrote his name within many of his pieces. Bach also incorporated symbolic references to biblical words and doctrines as described by intervals, repeating notes, groups of notes, or the form of a piece. For example, 10 refers to the commandments, 3 with the Trinity, 4 with the New Testament Gospels, 5 with the wounds Jesus suffered on the cross, 12 with the apostles, and many more. The piano itself provides a visual representation of the math of music, as the black and white keys are constructed in groups. When we learn about music, it is inevitable to see God's masterpiece of design and order that is also found in mathematics.

One of my young students taught me that even geography can be correlated with the teaching of music. She connected the two, so I referred

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<sup>32</sup> Harnoncourt, Nikolaus, and Reinhard G. Pauly. *The Musical Dialogue: Thoughts on*

*Monteverdi, Bach, and Mozart*. Portland, OR: Amadeus, 1989: 174-175.

<sup>33</sup> <http://bachalphametics.yolasite.com/>

landmark notes to mountains that stand out and help us recognize where everything else is around them. As in music, we can learn more about a particular person, place, or thing in life by learning about what surrounds it. Teaching beyond the notes continually cues us to see more than the page on our music stand.

### **Poetry and the Visual Arts**

In the Christian, Western culture of the Middle Ages and the following centuries, poetry and music were closely related. Voltaire once said that “poetry is the music of the soul.” Sometimes I ascribe my love for writing poetry to my love for music. In choir we sang “Wilt Thou Forgive,” based on a poem by John Donne. Our director Dr. Doebele emphasized the importance of reading the poetry inside the music, since certain words carry more stress than others. He led us to speak the poem first, so we could understand which words to stress as we sang. Likewise, the hymn mentioned above, “Christ, Mighty Savior,” presents a beautiful representation of how the meter of the music fits with the meter of the poem. Music is a language in many ways, even as it attaches to words.

The visual arts are my favorite usage of beauty within music, because this helps expand the overall picture of

the notes as a whole. Debussy wrote music under the conditions of his sensitivity and spontaneity that led to his perceptions within a child’s mind. He invited listeners into his creative mind filled with picturesque paintings and stories, exotic images, and emotions. Debussy’s *La Cathedrale Engloutie* was written from the story of an ancient legend called “Cathedral of Y’s,” which tells the story of a cathedral built on the Brittany coast of France. An impious population caused the ocean to submerge the cathedral as punishment, and to remind the people of their sinful actions, the cathedral emerged from the waters every 100 years. While hearing the music, you can picture in your mind a textural painting of this cathedral as it rises above the water at sunrise and then returns to sleep beneath the enchanted waters.<sup>34</sup>

I learned textural painting in my choirs, and I incorporate this in my own lessons and rehearsals. As I led a choir to learn “Beautiful Savior”<sup>35</sup> this past semester, I pointed my students to envision those “sparkling stars” as the sound grows louder throughout the stanza that depicts Jesus, who “shines brighter” than all the angels in the sky.

### **Death and Life**

Lastly, as embodied learning takes place, identifying humanity within

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<sup>34</sup> Bayne, Pauline Shaw. *A Guide to Library Research in Music*. Lanham, MD: Scarecrow, 2008: 17.

<sup>35</sup> Written by Jeffrey Blersch

music is powerful. “From the viewpoint of general aesthetics, it is also true that beauty has a much greater impact when it is derived from that which is ugly. The resolution of a dissonance to a consonance was thought to evoke in the listener a sense of relief after a feeling of tension.”<sup>36</sup> In Richard Strauss’ *Death and Transfiguration*, the music depicts the death of an artist after the attainment of his worldly goals, as well as a picture of transfiguration into a glorious form of perfectness not fulfilled on earth.<sup>37</sup> Music, with its various keys, melodies, and harmonies, depicts the feeling of death we are close to because of sin, as well as the longed-for feeling of resolution in the hope of eternal life.

When my students first learn dissonance, even if it is as simple as playing two simultaneous notes next to each other, their first reaction is one of disgust and discomfort. I love this teaching moment, because I draw them to the struggle of dissonance within life that we experience every day. “Expressed musically, there can be endless variety and diversity without chaos. There is variety yet resolution.”<sup>38</sup> The Gospel, as I mentioned earlier, is our true resolution. Arnold Schoenberg’s music reflected the feeling of man who

finds the problem of inner conflict, tension, and diversity within life yet never reaches a resolution, because he has found none. On the contrary, we as Christians who have such “resolution” are blessed to sing, “For there is none on earth but You, None other to defend us. You only, Lord, can fight for us. Amen.”<sup>39</sup>

#### *Other Pedagogical Principles within Music*

Classical education is built upon the principle *repetitio mater memoriae*, meaning “repetition is the mother of learning.” As in everything in life, we must be reminded of God’s goodness. I remind myself and my students daily, like my teachers have done for me, that music is a gift. Just because you teach something once, it does not mean that it has stuck. We are creatures of habit, meaning that we can practice bad habits of laziness and poor thinking as much as we can practice good habits of proper thinking and appreciate beauty, yet we can discover the beauty of pain and correction as well as the beauty of good art. I strive to remind myself not only to correct and criticize but also to let my students know what they have played right and

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<sup>36</sup> Harnoncourt, *The Musical Dialogue*, 24.

<sup>37</sup> <http://www.clarkguides.com/notes/strauss-tod>

<sup>38</sup> Schaeffer, Francis A. *How Should We Then Live?: The Rise and Decline of Western Thought and Culture*. Wheaton, IL: Crossway, 2005.

<sup>39</sup> LSB 777, “Grant Peace, We Pray, In Mercy, Lord”

what is beautiful as a result of their hard work.

The principles *festina lente* (make haste slowly) and *multum non multa* (much not many) have also been influential within my teaching. As a teacher and student, sometimes I rushed through pieces just to move on to others, without experiencing the depth of each piece. It is better to learn about the beauty of one piece of music in its completeness than to rush through many for the sake of reading it. All of this stems from the characteristic of the trivium, as we build a foundation for music theory, notes, and definitions; grow into understanding the logic of relationships between notes, keys, and structures; and finally develop into a rhetoric of thinking that applies to our own life. This rhetoric of teaching spurs many questions. “What kind of picture does this music create?” “What characteristics does this piece have that reflect your own life?” This, in turns, provides an important sense of dialogue that exists within the lesson and trains the student how to think.

This classical pedagogy adds a much more relaxed atmosphere in my teaching method, because it not only secures a better understanding within music but also allows for wonder and curiosity by the student. If you take their thoughts higher, they will, as students of habit, continue to expand those thoughts in different ways. I remember many times when a student came with

questions or even new musical improvisations. I stopped the lesson to hear what they had to offer and encouraged their exploration in music. Spurring creativity is important, because it allows the student to stretch beyond the notes and express himself using the principles the teacher has instilled.

The conductor or teacher must be able to teach a piece with a comprehensive understanding of its wholeness. As there are certain limits such as time, skill, and ability, we as musicians must work with what we have been given to us and strive always to present God’s gift of music in its beauty. Music teachers endure hours of screeching violins, out-of-tune singers, and struggling pianists, but I tell myself that even through this, we are reminded of what is beautiful. Just as beautiful to me are the eager looks in a students’ eyes and the moments of confession when they have not practiced. I love to hear students express appreciation at learning more than they thought they would. Even when no one remembers to bow in the recital, they all remember their articulation and dynamics, and I remember when the music they produce is beautiful. I receive joy in hearing the larger understanding and feelings achieved beyond notes on the page.

The pedagogy of beauty in music is important for two reasons. It creates a *habitus* of learning that reflects the classical trivium prevalent within every area of understanding. Grammar

provides a solid foundation for the musician through an understanding of chords, tonal recognition, singing on pitch, breathing techniques, and simple notation. Logic gives the student the ability to connect varied aspects of music and answer questions that challenge them, based on what they already know, such as chanting and singing hymns during worship. Finally, rhetoric digs into the cultural worldviews, theology, and human emotions that music brings. Although younger musicians cannot understand much in this area, it is still important that they spend a majority of their time listening to these composers and their particular styles, techniques, and instruments. In each level of learning, this structure provides its own challenges and includes its own contemplation of beauty that the music brings.

The second reason for pedagogy of beauty in music is the connection it has with the Creator who gave it to us and gives us life through Christ. When I talk about music it is hard not to talk about theology. It breathes within music, just as it does in our life. It is not a tool we use for success and glory; rather, it is a way of life in which God brings his beauty to and through us. In our vocations we suffer many trials and find much dissonance in our life, yet by the humblest of means God creates for us joy that points to life in Him.

True education is the process of loving to learn and learning to love. It is a constant reminder to love what we are learning, and while doing so, to share that love with others. Education is also a *habitus* that guides one along the proper path to support whatever art we are striving to preserve. Like the liturgy, it is the work of the people that structures our life in such a way to receive the blessings of creation. Like a musical motive in melodic or rhythmic fashion, education serves to remind us of the precise nature and loving service that our work brings. And like harmony, it gathers from history the resulting chords of mankind that are portrayed today.

Finally, as Luther writes:

Of all the joys upon this earth  
None has for men a greater worth  
Than what I give with my ringing  
And with voices sweetly singing.  
There cannot be an evil mood  
Where there are singing fellows good,  
There is no envy, hate, nor ire,  
Gone are through me all sorrows dire;  
Greed, care, and lonely heaviness  
No more do they the heart oppress.  
Each man can in his mirth be free  
Since such a joy no sin can be.  
But God in me more pleasure finds  
Than in all joys of earthly minds.  
Through my bright power the devil  
shirks  
His sinful, murderous, evil works.  
Of this King David's deeds do tell  
Who pacified King Saul so well

By sweetly playing on the lyre  
And thus escaped his murderous ire.  
For truth divine and God's own rede  
The heart of humble faith shall lead;  
Such did Elisha once propound  
When harping he the Spirit found.  
The best time of the year is mine  
When all the birds are singing fine.  
Heaven and earth their voices fill  
With right good song and tuneful trill.  
And, queen of all, the nightingale  
Men's hearts will merrily regale  
With music so charmingly gay;  
For which be thanks to her for aye.  
But thanks be first to God, our Lord,  
Who created her by his Word  
To be his own beloved songstress  
And of *musica* a mistress.  
For our dear Lord she sings her song  
In praise of him the whole day long;  
To him I give my melody  
And thanks in all eternity.<sup>40</sup>

Find meaning within music.  
Develop the language of goodness,

beauty, and truth in music, whether in the classroom, private lesson, devotions, worship, and even conversation among friends and family. Enjoy those little moments in which God works in bigger ways and the humbler means of playing notes that reveal the beauty of music that reflects the nature of God and His creation. Encourage good music, the teaching of good culture, and the expression of the Christ of our faith who provides true goodness to our lives.

**CLEJ**

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<sup>40</sup> LW 53:319-20

## Using Latin in the Classroom<sup>1</sup> by Rev. Dr. John Nordling

Let's face it: Latin is hard enough on its own without attempting to speak it to others, and the *terror loquendi Latine* is so daunting that most never make the attempt. On the other hand, *Vera lingua Latina est lingua, non aenigma*, "The Latin language really is a language, not a puzzle." Speaking it in the classroom demonstrates to the entire world that the language is not so dead as many suppose, and some techniques make speaking Latin a realistic possibility for most of us. Besides, children greatly prefer to use the language actively, if they can, and even modest ability in this regard brings great reward. So let's shoot for the stars: *eamus ad astra!*

### I. Introducing Oneself

The would-be Latin speaker should be prepared to introduce himself briefly, and make some basic points, such as one's name, how long one has taught the language, and where one lives.

*Salvete, omnes! Ego sum Professor Johannes Nordling. Habitavi Oppido Wayniensi, in civitate Indiana, paene decem annos. Doceo res Theologicas apud hoc seminarium—velut, linguam Graecam (coram tironibus meis), epistulas Pauli, evangelia secundum sanctos Mattheum et Lucam, et alia.*

Can you follow my introduction? Perhaps you caught a word or phrase here and there, but for the unknown verbiage your listening ears have made some educated guesses. I would like to suggest, then, that you understood more of my Latin introduction than you

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<sup>1</sup> I would like to thank Rev. Roger Peters, Assistant to the Director of Library and Information Services, Concordia Theological Seminary, Fort Wayne, IN, for help with formatting the images in this paper, and Dr. Terence Tunberg, Professor of Latin Literature and Language, University of Kentucky, Lexington, KY, for help with several Latin turns of phrase this paper contains.

realize. Do I really have to translate it for you?<sup>2</sup> So be prepared to express yourself *Latine* before others. Come up with some simple questions and draw such responses from class members as follow: *Quid nomen tibi est? A: Nomen mihi est Prof. Johannes N.*

*Qua in urbe habitas? A: Habito Oppido Wayniensi...*

*Quid doces? A: Doceo res Theologicas...*

“Practice makes perfect,” *omnia exercitatione perficiuntur!* After you have learned to introduce yourself briefly, develop a daily “attention-getting device,” preferably related to a grammatical point taught, or to a text read together. This device focuses your students’ ears and minds upon the Latin task at hand. Reward your students for their hard work with some spoken Latin, based on phrases you have practiced during the preceding class period. Both introducing and concluding formal instruction are excellent ways to use Latin actively and cement points didactically.

## **II. Using Images in the Instruction**

One relatively easy way to use Latin in oral instruction is to find an image, the persons or themes of which you can discuss *in lingua Latina* with others who perhaps don’t know the language very well yet, or who are in the midst of learning it better. Here is a saying worth pondering: *una imago valet pro mille verbis*, “one image is worth 1000 words.” Cast about for an image you can use to make a thousand Latin words. Every image represents an opportunity to use the language actively and engage others. Images require not only the ears and the tongue in the transmission of meaning, but also the eye and the

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2 “Greetings, everyone! I am Professor John Nordling. I have dwelt in Fort Wayne, in the state of Indiana, for almost ten years. I teach theological subjects at this seminary—for example, the Greek language (especially in the presence of my beginning students), the epistles of Paul, the gospels according to saints Matthew and Luke, and other things.”

brain. Let me show you now some words and phrases that will help you to understand my image better:

- *hac in imagine*, in this image
- *hac in parte imaginis*, in this part of the image
- *peto quaestionem a vobis*, I ask a question of you
- *quot...?*, how many?
- *meus pater... mea mater*, my father... my mother
- *ei nomen est...* (possessive dative), his name is...
- *natus est XX (viginti) annos*, he is 20 years old
- *fratres sororesque*, brothers and sisters
- *in brachio meo*, on my arm
- *gero horologium*, I am wearing a watch

Let's give it a try...

*Ecce! Hac in imagine videmus familiam meam, quae Familia Nordling est. Peto quaestionem a vobis: Quot homines videtis in familia mea? ANSW. Octo homines in familia Nordling sunt: unus, duo, tres, quattuor, quinque, sex, septem, octo.*

*Aliam quaestionem a vobis peto: qui homo est meus pater? ANSW. Ecce! Hic est meus pater. Ei nomen est Don Gilbert Nordling. In imagine eum videmus circiter XLV (quadraginta quinque) annos natum. Duxit meam matrem in matrimonium. Nomen meae matris Charlotte est. Nata est circiter XLIII (quadraginta tres) annos. Hac in imagine videmus parentes meos, Don et Charlotte Nordling.*

*Ultimam quaestionem a vobis peto: quae nomina meis fratribus sororibusque sunt? ANSW. nomina meis fratribus sororibusque sunt Olaf, Kirsten, Sonja, Stephanie, et Philip. Ego maximus filius parentum meorum sum. Nomen mihi est Professor Johannes Nordling. Quid est quod videtis in brachio meo? Answ: in brachio meo gero horologium. Horologium est Anglice "watch."<sup>3</sup>*



3 "Behold! In this image we see my family, which is the Nordling family. I ask a question of you: How many people do you see in my family? A: eight persons are in the Nordling family: one, two three, four, five, six, seven, eight.

How much of that could you follow? My guess is that you could follow quite a bit, especially if you've had the privilege of studying Latin before. But even if not my sense is that you understood more about this image than you realize. That is because we were engaged in a real Latin conversation, and language is more than the sum of its parts. Actively using a language transmits meaning to anyone within earshot.

Perhaps we are ready now for a brief story based on the foundation that has been laid:

*Narratio Parvula de Familia Nordling*



*Hodie vidimus imaginem quae demonstrat familiam Nordling. Octo homines in familia sunt, duo parentes, Don et Charlotte, et sex liberi: Johannes, Olaf, Kirsten, Sonja, Stephanie, et Philip, in ordine temporis. Omnes habitavimus in civitate Oregon, in oppido Lake Oswego, quod prope Portland est. Hoc in loco habitabamus multos annos. Omnes liberi adulti facti sumus. Ego professor theologicus sum. Habito Oppido Wayniensi cum femina mea quae nominatur Sara. Meus frater Olaf est medicus.*

*Habitat in civitate California. Ei sunt femina et tres filiae. Paucis diebus hos homines rursum videbo. Omnes urbem Spokane iter faciemus ut parentum meorum diem anniversarium maritalem concelebremus. Finis.<sup>4</sup>*

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“I ask another question of you: which person is my father? A: Behold! This man is my father. His name is Don Gilbert Nordling. In the image we see him about XLV (45) years old. He married my mother. The name of my mother is Charlotte. She is about XLIII (43) years old. In this image we see my parents, Don and Charlotte Nordling.

“I ask a last question of you: what are my brothers and sisters' names? A: my brothers and sisters' names are Olaf, Kirsten, Sonja, Stephanie, and Philip. I am the eldest son of my parents. My name is Professor John Nordling. What is that which you see on my arm? A: on my arm I am wearing a *Horologium*. *Horologium* is in English ‘watch.’”

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A Brief Story about the Nordling Family

“Today we have seen an image which shows the Nordling family. There are eight people in the family, two parents, Don and Charlotte, and six children: John, Olaf, Kirsten, Sonja, Stephanie, and Philip, in the order of time. We all lived in the state of Oregon, in the town Lake Oswego, which is in the vicinity of Portland. In this place we used to dwell for many years. All of us children have become adults. I am a theological professor. I dwell in Fort Wayne with my wife who is named Sara. My brother Olaf is a doctor. He dwells in the state of California. He has a

### III. A Special Bonus

2017 marks the 500<sup>th</sup> anniversary of the Reformation, and in preparation for that great occasion, the Rev. Daniel Harmelink has prepared a splendid new book, *The Reformation Coin and Medal Collection of Concordia Historical Institute: A Striking Witness to Martin Luther and the Reformation* (St. Louis, MO: Concordia, 2016). The book contains facsimiles and legends of 834 coins and medallions which range in date from 1521 to 2015. Some of the images in the book are available by tracking down Rev. Harmelink's contact information in *The Lutheran Annual* and making a request of him for the images. Quite a few of these coins and medallions



have images and Latin writing on them—which could be a great boon for children learning Latin, or indeed, for homeschoolers. For not only do these splendid images reinforce the

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wife and three daughters. Within a few days I will see these people again. We will all travel to Spokane in order to celebrate my parents' wedding anniversary. The End.”

Latin learned, but they also convey the truths of the Reformation, from one age to another. It seems to me that several of these coins lend themselves to spoken Latin and can be used to consolidate one's grasp of the language. Plus, they are beautiful and just the type of thing children might enjoy playing with anyway.

Let me illustrate. But before I do, allow me to share some *vocabula Latina* that will make possible your appreciation of the medallion in the spoken language:

- *nummus -i, m., coin, cf. Engl. "numismatics," "numismatist"*
  - *nummus splendidissimus, a most spectacular coin*
- *turris -is, f. (cf. τύρσις, -ιος, f.), tower*
- *magnus ignis flagrat in summa turri, a great fire blazes at the top of the tower*
- *in sinistra/dextra parte imaginis, in the left/right part of the image...*
- *videmus urbem in colle, we see a city on a hill*
- *videmus navem in portu, we see a ship in the harbor*
- *...inscriptionem quam possumus legere, ...an inscription which we can read*  
*Ecce! Nummum splendidissimum Reformationis videmus.*



*In medio nummo videmus magnam turrem in qua crux est. In summa turri magnus ignis flagrat in tenebris. In Verbo Dei ignis flagrans exprimit lucem evangelii, exempli gratia, "in luce tua videmus lucem" (Ps 36:9). In sinistra parte nummi videmus urbem in colle. In dextra parte nummi videmus navem in portu. In extrema parte nummi videmus inscriptionem quam possumus legere: NOMEN DOMINI EST TURRIS*

*FORTISSIMA, quae translata Anglice significat* “the name of the Lord is a very mighty tower.”<sup>5</sup>

Why use Latin in the classroom, and what can be accomplished by speaking it to others? By speaking Latin we demonstrate to others—perhaps to ourselves most of all—that Latin is an actual language that conveys a lot of information to others still today: linguistic, theological, historical, and numismatic. A young mind retains Latin vocables more readily than adult minds can, and so children long to hear it, sing it, speak it, and play with it just for fun. Is it hard work to come up with such scripted talks in hopes of placing Latin at the level of our students—so that they can learn it better and rejoice in it? Yes, going the extra mile requires much hard work and practice. But the more we use Latin the easier it becomes: *Lingua Latina quo saepius, eo facilius utimur*. I believe Latin as a subject is worthy of such diligence, and those who commit to it are manifestly blessed. Our students, too, are greatly blessed when Latin is presented to them in the manner whereby it was originally meant to be taught and communicated to others. Latin can in fact be used effectively in the classroom, and its reward far outweighs any burdens incurred.

CLEJ

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5 “Behold. We see a most splendid coin of the Reformation. In the middle of the coin we see a great tower upon which there is a cross. On the top of the tower a great fire is blazing in the darkness. In the Word of God a blazing fire represents the light of the Gospel, for example, ‘in Thy light we see light’ (Psalm 36:9). In the left part of the coin we see a city on a hill. In the right part of the coin we see a ship in a harbor. At the outer part of the coin we see an inscription which we can read: *NOMEN DOMINI EST TURRIS FORTISSIMA*, which, translated into English, means, ‘the name of the Lord is a very mighty tower’.”

## **The Gospel and Goodness: Letting the Gospel Predominate in our Classrooms**

**by Rev. Alexander Ring**

**L**uther had his moment studying Romans 1:17, I had mine studying St Luke 2:41-52. For my sophomore college class, Foundations of Christian Education, a seminary professor was brought in to teach. I was pre-sem, so I had a leg up on all those mere education majors. I dutifully prepared my lesson, neatly typed and organized. Never was I so well-prepared to hand in a homework assignment.

As he began to discuss our homework, I was delighted when my homework was his first example. He pointed out how I had identified the 3<sup>rd</sup> and 4<sup>th</sup> Commandments in the story, and then he summed up by saying “This an excellent example of a traditional approach to this story. This lesson has no Gospel.” In the end, he continued, “This is really an example of how *not* to teach this story.”

The professor salved my feelings a bit by pointing out that none of the papers had any Gospel in them. We had all presented the story of the Boy Jesus in the Temple as a morality lesson. Jesus went to church as a child, so should you. Jesus loved to hear God’s Word, so should you.

Jesus obeyed His parents, so should you. When we only teach in this manner, we are only teaching the Law, and we need to do more. Namely, our task is to bring out the message of the Gospel in these stories and make sure it is the primary message heard by our students.

This moment helped crystalize my thinking on the importance of the Gospel in teaching and preaching. Contrary to every other Christian denomination – and every other major religion as well – Lutherans do not define goodness by behavior, but by Jesus. When the Evangelical school in town says they want their students to “be good,” what they mean is they want them to behave well. We want our students to behave also, but we also understand that the Law has no power to effect true goodness. Only the Gospel can do that, which is why, as C. F. W. Walther says, we are not doing our job as Lutheran teachers when the Gospel does not “have a general predominance in [our] teaching”.<sup>1</sup>

### **How Does the Gospel Predominate in the Classroom?**

#### **In Your Devotions**

Most Christian classrooms begin the day with a devotion of some sort. The nature of the devotion varies, but what should not vary is the message of Jesus’ forgiveness as the primary message of the devotion. This requires vigilance on the part of the teacher because the default mode for teachers tends to be Make The

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<sup>1</sup> Thesis XXV of Walther’s *Law and Gospel*.

Children Behave. The temptation is often great to use the devotion as another Make Them Behave tool, as if we address specific sins among the students by “fixing” them with a devotion on those sins. While it is not always wrong to use devotional time to address a particular sin students are struggling with, a teacher should realize that every time they do this they are in danger of departing from the primary purpose of their devotion. Devotional time is not for lecturing children on how to behave, but to tell them what Jesus has done for them, how He is good for them and forgives them their sin.

Just as you plan your curriculum for the year, also give some thought to the devotions you will use. Examine devotional material the way you would examine any other curriculum. Watch for material that is heavy on moralization or never expounds the Gospel clearly.<sup>2</sup> Especially beware anything that makes Jesus into a new Moses, a teacher who gives us new rules to live by. The sin you see every day in your students reminds you that those students are real sinners, and as real sinners, they need a real Savior.

### In Your Discipline

One of my seminary professors told us that we should not be surprised when we discover there are sinners in our

congregations. The same could be said to teachers. We should not be surprised to discover there are sinners in our classrooms, or that simply telling students to behave is not effective. “It’s like they’ve forgotten the 4<sup>th</sup> Commandment,” one teacher commented, as if surprised.

Before I talk about classroom management in these situations, I usually begin by asking if they covered the topic of original sin in their training. Because the problem is usually not forgetfulness; it is Romans 7:19: *“I do not do the good I want, but the evil I do not want is what I keep on doing.”* There is an odd comfort in this verse for teachers. Students are succumbing to a familiar condition: struggles with their sinful nature. More often than they (and we) would like, they lose that struggle. We need to treat them as struggling Christians.

So how do you help struggling Christians?

- **You begin with the premise that your baptized students are Christians**, and thus they want to do right before the Lord. Unless you have clear evidence to the contrary, assume their sin is a result of them losing the struggle of Romans 7:19.
- **You address specific sin.** One of the most frequent suggestions I make to

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<sup>2</sup> I was warned in seminary about “fuzzy Gospel”; a proclamation where some of the elements were there but it was either incomplete or unclear if it was meant for me. Phrases like “We all know what

Jesus did”, or “We have comfort because of the work of Jesus”, or even “Jesus died on the cross” are meaningless by themselves since they doesn’t tell me what this means for me; they don’t *apply* the Gospel.

teachers about classroom management is “Give specific instructions.” It is not enough to tell students “Be good”; you need to tell them precisely what you want them to do. For our purposes this also means that in disciplining a student you need to be specific with them what sin(s) they committed. Not only does this help focus the preaching of the Law, but it tells the student what behavior needs to be corrected to do better in the future. Most importantly, it helps focus the next point.

- **You absolve them when they are penitent.** Most schools, even most Christian schools see discipline as a balancing of the scales. Now certainly there are many times when a student will have to bear a consequence for their action. It is even good classroom management. But as Lutherans we know that this can curb behavior, but it can never change hearts. And thus it should never be our last word. Absolution, the Gospel, should be the last word. When a student recognizes his sin and apologizes, he should be told he is forgiven, and that Jesus has paid the price of his sin.

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<sup>3</sup> I’ve gotten more than a few consternated looks when I tell teachers not to worry too much about how sincere an apology sounds, whether the child is apologizing to you or to another child. But we should keep in mind that just like learning secular things, the early efforts of students learning of spiritual things is going to be imperfect, and we want to be careful in what we correct. The goal is to teach how Christians deal with sin. We don’t deal with it through revenge, or hiding it, or rationalizing it. We

This last part is so important that it bears expansion. Again, our default setting as teachers is Make The Children Behave. We know we should impart consequences. We also know we should say “I forgive you,” but by itself that often doesn’t seem effective, so it is easy to succumb to the temptation to follow up the words “I forgive you” with a lecture. We seem to want to make sure they realize the immensity of their sin and know just how bad their actions really were. We do need to be clear with students on how they have sinned, and consequences follow; however, “I forgive you” should not be followed with, “Are you sure? Because from what I’ve seen....”

There may be times when you wonder how sincere a student was in their apology.<sup>3</sup> But as you discipline students, especially one-on-one, bear in mind the words of the Small Catechism:

What is Confession?

Confession consists of two parts: One that we confess our sins, the other that we receive absolution or forgiveness from the pastor or confessor as from God Himself, and in no way

deal with it through confession and absolution, because that puts our sin with Jesus on the cross where sin is truly and forever dealt with. Then when you factor in the various personalities of children and developmental stages, and determining sincerity really becomes an impossible task. So take a note from pastoral theology courses: As a rule, treat every confession as genuine and let the Holy Spirit teach sincerity.

doubt but firmly believe  
that our sins are thereby  
forgiven before God in  
heaven.

That section on Confession in the Small Catechism is one of the gems of Lutheranism, and one of the best ways to let the Gospel predominate in our classrooms, because it encapsulates the answer to sin. We do not want our actions to teach a third part, that a person is not really forgiven until they have added their sincerity, their act of penance, or some other satisfaction to God. So work hard at making the word of forgiveness your last word in a discipline situation. Clarify the sin, give consequences and go over strategies to do better next time *first*, and then end with an apology and forgiveness. Children spend so much time hearing about their behavior and being told how to do better, and consciously or unconsciously working to earn the attention and love of their parents and teachers that it is very important they are hearing the message that they do not need to earn the love of Jesus, that He loves them even in their imperfection, even in their sin.

### **In Your Demeanor**

One of my favorite Bible stories to teach is from Numbers 20. The people complain to Moses about a lack of water, and God tells Moses to speak to the rock and it will give water. Moses, in his frustration, yells at the people, then

strikes the rock twice, probably for emphasis. The rock gives water, but then God tells Moses that because of his actions he will not be allowed to enter the Promised Land.

I like teaching that story for a number of reasons, one of which is that it provides great thinking questions for them: Was it unfair to punish Moses like that? After all, what had he really done wrong? Not followed directions? Lost his temper? After some dialogue, we look at the text. God says, *“because you did not... uphold Me as holy in the eyes of the people”* (Numbers 20:12). We discover that Moses’ sin is that he misrepresents God to His people. Taken with the whole counsel of Scripture, we see that, in the end, God wants to be represented primarily as the One who shows mercy. We must do this with our students each day.

For at least six hours each day we represent Jesus to our students, and we want our conduct to reflect the comforting hope of the Gospel. Thus as much as it might be stressed in secular training, it is even more important for us as Lutheran teachers to be aware of our demeanor with students. We can do this with good discipline along with our teaching. Consider these guidelines:

- **Plan for Strong Classroom Management.** As Lutherans, we of all people should understand that the doctrine of original sin means that walking into a classroom of children means walking into a classroom of sinners. Posting rules on the wall and

giving an overview of classroom rules or procedures at the beginning of the year is not sufficient preparation for this circumstance. You need to plan lessons, plan routines, and plan for misbehavior. Good classroom management is the common denominator in calm classrooms. When you are calm, your teaching is more effective, your students are happier, and your interaction with students is better. Books such as *Teach Like a Champion*<sup>4</sup> can help. Find one that suits fit your personality and style, and begin putting it into practice. The teacher who attempts to manage students by yelling is probably making the mistake of Moses.

- **Be Very Careful With Sarcasm and Teasing.** The old advice given to new teachers was “Don’t smile until after Christmas.” My advice is “Don’t use sarcasm or teasing until after Christmas.” Sarcasm and teasing are deeply reliant on your relationship with the recipient and with their understanding of language, humor, and intent. Sarcasm is tricky enough with adults. Attempting it in a room of students who have only known you a few weeks and are still learning the classroom language can create a minefield. Before you venture into sarcasm or teasing your students, you need to establish a good relationship

with them. They need to know you love them, that you are on their side, and that you are unlikely to be mean to them. Even then, use it sparingly, only when it is obvious to all that everyone is in on the joke and we are all laughing together. The younger students are, the less sarcasm and teasing you should use.

- **Admit Mistakes and Apologize.** The doctrine of original sin should make us aware that we are sinners too. We are not only going to make mistakes in the classroom, but at times we will even sin against our students. When this happens, apologize sincerely. Ask forgiveness. If you lost the struggle of Romans 7:19, then now is your opportunity to model the way a Christian deals with that loss. Receive forgiveness.

A few years ago when Bethany Lutheran College’s education professor Dr. Polly Browne took a sabbatical, she visited dozens of schools across the United States, religious and secular, private and public. She shared that one of her most disturbing findings came in visiting Christian schools. While school leaders proclaimed their ultimate goal as teaching students that Jesus as the Savior from sin, the schools’ classrooms and hallways posted Bible verses and slogans depicting Law. Posters and bulletin boards highlighted behavior, not Christ,

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<sup>4</sup> Doug Lemov. *Teach Like a Champion* 2.0 Hoboken, NJ: Jossey-Bass, 2015.

and mottos equated the Christian faith with little more than Good Behavior, even in mission statements at times. Sadly, this was true even in LCMS, WELS and ELS schools she visited.

One question prospective parents ask when visiting a school is this, “What makes your school different?”, which is often a more polite way of asking, “Why should I send my child to your school?” The classical education answer is a good answer, but an incomplete answer because our children are not only intellectual, but spiritual beings. No matter how thorough or well-received their education it can never make them truly good. For that, they need the Gospel. They need Jesus.

And that is what makes us different, because we have the Gospel, untainted and unmingled. We send students out of our

doors who are truly good because they have been made good by the One who was good for them, who died for their sins, and who covered them in His righteousness. This is the goodness that will sanctify their lives as citizens in their communities, churches and ultimately, citizens of heaven. Let us be certain that this Gospel is manifest in our devotions, our discipline, and our demeanor for true and lasting good for our students.

**CLEJ**

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## Tacking to Glory by Rev. Dr. Steven Hein

**H**ow might Christians who embrace Luther's *Theology of the Cross* depict the progress of the Christian translating from Cross to Glory? What helpful metaphors might be employed in teaching our children and adults that would illustrate the nature of the journey, the means of transportation, and what it means to make progress? The people of God in the Church Militant have often been depicted as travelers in this world on their way to Glory. Augustine described Christians as citizens of the Kingdom of God; sojourners just passing through the lands of this world to their Heavenly Home. Others have employed the metaphor of crossing water to the other side of a river, or in the case of the poetry of Henry Wadsworth Longfellow, on a voyage traveling to a *distant shore*. In "The Celestial Pilot" from *Voices of the Night* (1839), Longfellow presented Dante's picture of the wings of an Angel of the Lord piloting the believer straightaway to the distant shore of Heavenly bliss.

In my recent work, *Christian Life: Cross or Glory?* I observed that the baptismal life of the Christian involves a lifelong journey to Glory that takes place entirely in the cross of Christ. You cannot fudge Glory in this life. You get there only on the Better Day that is coming and not one day before. *The cross is not simply the end of the journey in our quest for righteousness - not simply the destination of a happy outcome of life with God for us dead sinners; it is also the means by which the journey is made, and the experience of the journey itself.* (15) In other words, paradoxically, the only way you get to Glory is to be on a journey that never leaves the cross

of Christ. And, since this journey in all its phases is shaped by your Baptism; imagery involving water – works!

In the waters of Baptism, we unite with Christ the crucified, dying to sin and emerging forth with a New Life lived in His righteousness. However, Christian Baptism is not a one-and-done, we-move-on-from-here deal. The cross life of the Christian involves a present-tense of Baptism that continually shapes the life of faith. Dying to sin and rising in Christ is intended to be a daily regimen that produces the death of the old sinful self and the renewal of the New Creation. For this reason, Luther observed that progress toward glory involves a watery journey in the cross that always involves starting over again. The Christian's baptismal life of dying and rising, repentance and faith are to be daily accomplished by the killing of the Law and the rising unto newness of life by the Gospel.

With this understanding, we might imagine our baptismal journey to Glory as something like taking a voyage to a distant shore in a sail boat. We would be the passengers on a sailing vessel bound for Glory and piloted by our Lord Jesus. The course He takes, however, can be very puzzling to many who are not familiar with Divine sailing. From visions of *the distant shore* of Glory supplied by the Scriptures, it could be said that from the deck of the boat, *you can see it from here*. However, what may appear confusing to some is that the bow of the boat never seems to be heading toward our intended destination. We see Glory straight ahead, but Jesus is intent just to sail back and forth to the left and then to the right, as if He were always

changing his mind about where He wants us to go. In sailing lingo, He insists on tacking back and forth from the port side of glory to the starboard. *Tacking or coming about* is a sailing maneuver by which a sailing vessel (which is sailing approximately into the wind) turns its bow into the wind through the *no-go zone* so that the direction from which the wind blows changes from one side to the other. To sail directly into the wind is to invite getting capsized - dead in the water. For this reason, Jesus being a savvy sailor never aims the bow of the boat straight-away at the *distant shore*. For some of the ignorant Christians onboard, this is confusing and they doubt that this kind of navigation is making any progress at all.

Extending this imagery, we can envision the Lord sailing us through the waters of our Baptism tacking back and forth, sending us to the Law and then the Gospel. He sails us first into full-strength Law, crucifying us and producing a repentant death to sin. But then tacking back the other way, we are raised up again unto new life in Christ and His righteousness by full-strength Gospel. Port to starboard, repentance to faith, dying and rising, back and forth, always starting over again – Jesus our pilot sails us in the waters of our Baptism *tacking to Glory*.

The voyage, however, is not without its dangers. The Devil is a stowaway and he is continually seeking to persuade whomever he can to mutiny. One devastating approach has been to entice Christians to leave the waters of their baptism behind and travel overland toward the bliss of Glory with the promise that you can get bits of bliss as you go if you take the right route. However, if you insist on sailing, the Devil tries to convince you that tacking back and forth will never get anyone

to Glory. When sailing into the dark waters of the Law, he would have sensitive Christians refuse to tack so they might crash on the rocks of the Island of Despair. Or, when sailing into the refreshing waters of the Gospel, the Devil loves to entice especially Lutherans not to tack back to the Law – *let's not get negative!* Just keep sailing onward until they are dead in the water, caught in the doldrums of complacency and ingratitude. Either way, Glory becomes just a story and no one ever gets there.

So let the Glory story and our vision of that *distant shore* renew our confidence that we are on course; and with the Lord at the helm, *we're gonna get there!* This heavenly *Port O' Call* we shall surely make so long as we trust in our Baptism where our Lord is continually tacking us back and forth from the Law to the Gospel. It is sin and grace, repentance and faith, dying and rising, and *déjà vu* all over again. Here in the ever present-tense of our Baptism, our life in Christ is truly making progress, as our Pilot knows just how to sail us where we need to go, *tacking to glory*.

CLEJ

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