

# STRAIGHTWAY

---

"And straightway they forsook their nets, and followed him" [Mark 1:18].

---

## CHRISTIAN PURITIES FELLOWSHIP

The Witness Outreach

Foundations Bible College

P.O. Box 1166

Dunn, NC 28335

---

VOLUME 25

NOVEMBER 1997

NUMBER 10

---

### ENCOMIUM TO DR. BOB JONES, CHANCELLOR

*(Written Prior to His Death)*

**Bob Jones University, Greenville, South Carolina  
by Dr. O. Talmadge Spence, Founder & President  
Foundations Bible College**

Church History reveals that Christians of different generations, for two thousand years, have had a variety of opinions concerning the arts.

#### **The Liturgical Church**

We must go back to the very commencement of the church during the time of the church fathers. The very earliest period was passed with a strong view that Christianity and Christians must be pure. This was the central longing of the very first years.

However, the church of the Fathers then began to realize the difficulty of being a puristic institution and began to teach the other side of the Christian life: that sin would indeed appear in the church. Of course, if you preach that, then sin will come into the church.

These two extremes passed, the purist and the licentious church. Then the third extreme commenced: that since neither purity nor license could be reached or tolerated, then God would, yea must, accept the church through the alternative of beauty and the involvement of its people through church liturgy. Of course, down through the medieval, one-thousand year period, from 500 to 1500, the church persisted in that liturgy and finally resulted in the Seven Sacraments of the Roman Catholic Church institution.

#### **Our Modern Century**

Today, in looking back, we find ourselves in the twentieth and twenty-first centuries leaning forward with several extremes concerning that liturgy which is manifested in the extremes of art itself. Liturgy is defined as a public form of worship

arranged in a ritual or orderly or artistic manner.

At this point in church history we can see several extremes which have manifested themselves. They are: (1) the “iconophile,” (2) the “iconoclast,” (3) the “decorate,” and (4) the “aesthete.” Also, we must study these four views in our extreme time of slob-culture, which has reached an all-time high in the United States of America and the world.

The **iconophile** exalts art, going so far as to make works of art central to their religious and devotional lives. The word “iconophile” means one who is a lover of the icon, a synonym of “idol.”

The **iconoclast** has rejected art, going so far as to actually destroy works of art considered idolatrous. The word “iconoclast” means a hater or destroyer of religious images. We have already alluded to the institution of the liturgy in the early church fathers. This liturgy erupted several times since the earlier days and later in the days of

the Protestant Reformation. Both these extremes, the iconophile and the iconoclast, exist today. We do not believe that either of these two extremes are truly becoming the Christian before God and His Holy Word.

There are two other positions which have been taken: “the decorate,” and the “aesthete.”

The **decorate** collects knick-knacks because it is cute, or, simply pick up little statues of St. Christopher for luck. This kind of art is known as Kitsch, whether secular or sacred. The decorate will follow the top-forty chart in their listening to music. This cute decor, always arranged hoping to beautify junk, is simply an emotional relic used in the ignorance of art itself, and it suffers from a lack of proper appreciation of the fine arts. Therefore, the decorate finally enters into the decadent fields of sound and discord or form and freedom in all Fine Arts.

Finally, the **aesthete** has the best appreciation for art in the earth. The aesthetic quality may be pursued by the Christian, yea studied and used to the enjoyment of the human life as well as give glory to God. In following both Luther and Beethoven, we see enough similarity in their definitions of music that we can say: Music is to not only glorify God but also bring a source of recreation for the human soul.

It is a mistake to assume that

## STRAIGHTWAY

Published 10 months of the year

O. Talmadge Spence, Editor  
*Founder & President*

Foundations Bible College  
P.O. Box 1166  
Dunn, NC 28335

---

### Annual Subscription

USA - \$4.00

Foreign - \$5.00

*\*CPF Members Excluded*

because of the failures of the church fathers, in the early years, and the long-term existence of the Roman Catholic Church during a large proliferation of all the arts, that all art of those periods are therefore apostate arts and under franchise and monopoly by Romanism. Art is primarily a result of the mighty surrounding beauty and resource of nature. Nature was given to us by our Creator and Redeemer so that we might see His law, order, design, purpose and beauty. Whether cathedral or cantata, ornament or oratorio, architecture or art, or, decor or doctrine, we must not throw out the baby with the bathwater. We are in a desperate time for the survival of art in our homes and our churches and our world. Rock and Roll music and contemporary music are genuine evidences to prove this. We, as parents, must cultivate the aesthetic as the aesthete, or our children will fall back into the swamp of the decorate, the icono-clast, or the iconophile.

### **The Aesthetic Principle in Art Forms**

Before proceeding on with this article, something must be noted concerning the aesthetic principle in art forms. We would appeal to man's general understanding of nature and human nature which has been brought down through history especially since the time of the Greeks. Of course, it was known among the Hebrews as they viewed nature and creation in the Old Testament.

We believe that Creation brought to man many capacities and capabilities which we too often just take for granted. Although man is depraved, God did not leave man dead in life and to certain realities in human life. Man eats, breathes, works, and plays amidst crafts, skills, gifts, and creative imagination. In God we live, and move, and have our being.

In the realm of the arts, we would take the position that the faculty of art is resident within the other capacities and capabilities of man. The faculty for art is a gift to man; the aesthetic view is also a part of that nature of man. The faculty of art in man paves the way for him to be able to experience an aesthetic reality. The aesthete, which is not an elite group of people alone, is a person who has a capacity to see beauty in creation, nature, and things of nature. The Greeks were the great proponents of this reality. Their art forms were produced with the aesthetical sight in mind. Although bawdiness came out in certain characters, yet violence and sexual perversion never came out on the stage. To this day, our word "obscene" means "off stage," or something which took place off stage between the acts and the scenes of the drama itself. They knew that the aesthetic view would fail if something "obscene" took place on the stage. As an example, an act of violence or a sexual perversion will interrupt the aesthetic view of beauty, and the mind and emotions will turn aside to a

demoralizing effect. Everybody, we believe, has the aesthetic capacity, but some exercise it more than others and some study and pursue it more than others. I still desire to see beauty as I did when I was young. Others lack understanding of its value and view. The ability to see beauty must be developed attentively. When a person is viewing an art form, a painting, a piece of architecture, sculpture, or even listening to a symphony or other, he has the opportunity to follow an aesthetic sight and ear with a growing appreciation and understanding of that beauty artistically. Like ethics, however, neither beauty nor morality will ever bring a person to personal salvation from sin; they are parallel differences. Only the Lord Jesus redeems the soul. In fact, if a person followed appropriately the aesthetic view in all the beauties of creation, nature, and human gifts of art alone, he would probably come to despair. His view of beauty would outgrow his ugly view of himself without God. Aesthetics and ethics were never given as a means of salvation. They were more for the assets of beauty and restraints in life in the midst of a fallen world and a pluralistic society. How wonderful that God thought of such a gift to us whether in a fallen or unfallen world.

From this privilege, given through Creation and nature, as nurtured in the school of providence, God ordained these gifts, by the Holy Spirit, as we walk with our families through the environments of

life. When the individual becomes a born again Christian, the aesthetic opportunity is enhanced. Aesthetics and ethics, of themselves, lead to despair; but Christ can bring a better heart to both. The despair explains much of the sadness of many artists, their breach of genius, and sometimes their breakage in suicide. Christ adds much to the appreciation of art, and the artist who pursues it with the biblical presupposition will be an increased witness for the Lord.

### **Art Forms in Painting**

As a result of this reservoir, we can see certain periods in history when the faculty of art in man and the aesthetic view brought designated times of a certain emphasis in art. These run parallel in painting, music, architecture, and other.

Paintings fall into the categories of the following: the earliest, catacomb art; then medieval art, Byzantine, reformation, renaissance, mannerism, baroque, rococo, enlightenment, romanticism, impressionism, expressionism, and modern art, with its many divisions.

It is good to notice that most art forms of history center upon the Christian theme, and we should indeed rejoice that, historically, painting and music centered upon the biblical realities. Although we do not believe in Roman Catholicism, we must keep the record straight that the popes did not do the paintings and write all the compositions. The pope aggrandized

himself and his church through art and made idols out of it, but art itself arose from the people and the artists of the times. I had rather see art centered upon the subject of Christianity than atheism, agnosticism, or despair alone. However, we must not make art anything other than art; it is not to be worshipped; it must never become an idol. Of course, we can make idols of anything. But it does not have to be an idol; and art is only of "workmen, they are of men" (Isaiah 44:11).

Catacomb art was painted on the walls of the Catacombs, outside the city of Rome, during the earliest Christian persecutions. This is a simplistic presentation of the earliest Christian art form, the very origin of Christian art. The symbol of Jesus as the Shepherd is almost everywhere in the Catacombs.

Medieval art was a period in which the artist was searching for the deity of Christ. That art form endeavored to paint the exceptional man, and therefore the halo. A flood of light from heaven was painted falling upon the Christ or sometimes on those closest to the Christ. There was always the accompaniment of an aura around the Lord. Of course, this conception of Christ is false.

Reformation art, as vindicated by Martin Luther, John Calvin, and Ulrich Zwingli, represented a fresh point of view. Luther came from his hiding prison to stop the desecration of stained glass and other pieces of art in the cathedral, including those

of Christ, as he simultaneously destroyed the Roman idols of the Church. Calvin and Zwingli believed in art, but not idols. Calvin espoused considerable attention to art. Without a halo or a flood of light, his theology proposed viewing Jesus as made flesh, as a man. He knew no one could paint deity, but they could paint a man. These men did not believe in art form for the church sanctuary itself. Rembrandt is probably the best artist to follow Reformation art. He painted many sides of society with the family and portraits and judges and noblemen, etc., sustaining Christ and Christian art in the form of man.

Byzantine art did include Christian themes in illuminated manuscripts, apostles, etc., but it finalized itself at Byzantium (Constantinople & Istanbul) with the symbolism of other subjects. Byzantine art came as a result of the influences of India, Rome, and the Mediterranean areas.

Renaissance art takes us through the baroque and the rococo. The Renaissance brings us to a three-dimensional painting perspective, bringing man, the observer, and his point of view of the painting, to the forefront of its interpretation. This led art into the Enlightenment and Romanticism. The former comes as a result of logic and analysis; the latter, aristocratic and human lifestyles, which led to the affluent and the worldly view of life.

Impressionism is punctuated by

painted points or the break-up of a painting as the painter, himself, sees the scene. This was followed by the painter with brush-strokes furthering the presupposition beyond an impression to an artist's expression. Monet and Van Gogh are typical of these two art forms, respectively.

Somewhere in all of these changes in the philosophical presupposition behind painting as an art form, we move on out into modern art consisting of surrealism, dadaism, abstract, op, and pop art. In these we see the despair of man and his mannishness. He has left God.

### **An Encomium and A Eulogy**

The connotation, if not the denotation, of an encomium and a eulogy should be distinguished. The eulogy, of course, is a dedication of praise to a friend deceased; the encomium is a dedication of praise to a friend alive among us still. It is in my heart to speak both an encomium and a eulogy to a friend, Dr. Bob Jones, Jr., Chancellor of Bob Jones University, Greenville, South Carolina, who led me to the Lord Jesus Christ when I was twenty years of age, and who has been a star of blessing throughout my Christian pilgrimage. Yet, he has respected my opinions, too.

In my own life, the greatest single influence of this Christian gift of art lies in my debt to this esteemed friend, Dr. Bob Jones, Jr. He brought out, through the university presentations, an aesthetic view of art of which the general world of the fundamentalists in the earlier years

was not always aware nor respectful. I was a student in the last semester at Cleveland, Tennessee, and made the move with the University to Greenville, South Carolina. The first year in Greenville brought an upsurge of art forms which exploded before me and marked a fulfillment for a larger view of Christianity and life itself. The "cultural program of the school contained seven elements: discipline, Vespers, Artist Series, drama, opera, cinema and the art collection—but all seven were raised to new heights." In previous years, the founder, Dr. Bob Jones, Sr., reiterated over and over again the need of culture in the Christian life. He was very careful to protect his definition of "culture," but it is obvious that his inclusion of the term for the Christian life was a deliberate ingredient for Christians. The balance came in his well-known statement, "We are not interested in bringing students here to this school to just get the training we have in music, in speech, in culture. We are not interested in letting the devil grind his ax on our grindstone."

I had been an avid reader since the second grade of my childhood, and after two years in the United States Navy at the end of World War, II, I entered Bob Jones College and saw this Christian explosion with a major in undergraduate school of speech and music. It brought me to an enlarged worldview of the Christian life and Christianity that I shall always be grateful to God for in my life, after I had

read and read and read of such a world as a child. The narrative, the novel, and the narrator of the fine arts were embraced in my new Christian life, newly saved by grace, through the human instrumentality of Dr. Bob, Jr. Of the seven art forms previously mentioned, the cinema and the art collection were developed at Greenville, but "all seven were raised to new heights" there. My wife, Joye, a trained artist and vocalist, was a great asset to my explosion in this artistic world. We talked many days and hours on these things in our marriage. She became our first Dean of Fine Arts at Foundations Bible College, as I

pursued founder and presidency along with writing musical compositions, cantatas, and oratorios. Anvil House, a learning center on campus, was finally built with over 1800 art pieces to teach three histories: world civilization, church history, and Christian remnant history. Anvil House is not a museum or an art gallery; it is a teaching place of history using a gothic architecture with many other art forms.

Dr. Bob Jones, Jr. dedicated this facility May 15, 1997. May God continue to use what he left us in his versatile Christian life.

## **The Lord's Song in a Timely Music Primer**

**by Dr. O. Talmadge Spence**

<i>How Did Music Begin?</i>	<i>The Separatist Fundamental Position</i>
<i>Musical Notation</i>	
<i>The "Singers" Are Coming</i>	<i>Form and Freedom in Worship</i>
<i>From Monophonic to Polyphonic Music</i>	<i>A Retrospect in Music</i>
<i>The Roman Catholic Mass &amp; the Protestant Song</i>	<i>India, Egypt, Babylon</i>
<i>The Song Forms Expand</i>	<i>Greece</i>
<i>The Music of Early England</i>	<i>From the Ballad to the Sonata</i>
<i>Four Musicians in Proper Order</i>	<i>Rome, Renaissance, Reformation, to Now</i>
<i>Three Theories in Musical Experience</i>	<i>Ezekiel's Tabrets and Pipes; Daniel's Flute and Harp</i>
<i>Origin and Philosophy of Rock and Roll</i>	<i>American Hymnology</i>
	<i>Three Instrumental Sisters &amp; the Audience</i>

**New publication • Paperback • \$10.95**

# **POPE JOHN PAUL'S "DIVINE COMEDY": HIS AUDIENCE WITH BOB DYLAN**

**Written By Dr. H. T. Spence, Vice President – Foundations Ministries**

The ever-mutating Roman Catholicism effected another assimilation recently when Pope John Paul II and his retinue of cardinals and bishops attended a church-sponsored concert which featured the surrealistic folk-rock icon Bob Dylan. This "surprising-to-the-church" concert was occasioned by the 23<sup>rd</sup> World Eucharistic Congress held in the northern Italian city of Bologna. When the Pope's actions were questioned, the spokesman for the Eucharistic Congress, Monsignor Domenico Sigalinini, stated, "The pope's idea is to get closer to young people through pop music, which unfortunately for many years has been viewed with suspicion and indifference by the church." Bob Dylan's presence, along with Pope John Paul's, drew a crowd of about 300,000 to the Saturday evening concert. Although attendance to the concert was free, Dylan did receive some \$350,000 for his part in the rock concert, which was underwritten by Alitalia, the Italian airline.

During the press conference held several days before the concert, Monsignor Sigalinini stated, "The church has to come to terms with the language of young people. Let's not forget that some rock music has managed to change political choices and modify the outlook of society." He prefaced his remarks by asking "forgiveness" for the church's relatively late attention to rock music. When the 56-year-old singer/song-writer was interviewed by the Italian press as to why he had agreed to perform at the church-sponsored event, Dylan simply responded, "Why Not?"

What has prompted Pope John Paul's open acceptability of the surrealistic, rock music of Bob Dylan? What Monsignor Sigalinini stated about rock music is certainly a commentary on the life and music writings of Dylan, for no singer (apart from the Beatles) has changed political choices and modified "the outlook of society" as he has. Before this question is to be answered, let us note a brief background of this icon of rock.

Bob Dylan was born in 1941 in the state of Minnesota with the name Robert Allen Zimmerman. He legally changed his name in August 1962, taking on the first name of Dylan Thomas for his last name. Of all the personality icons in rock music history Bob Dylan has been the most diversified in musical style, constantly changing, deliberately elusive, and often prophetic of the philosophical swings of his generation, particularly during the 1960's through the early 1980's. He was deified by his contemporary with whole schools of musicians taking up his ideas. His lyrics were so universally known that Jimmy Carter quoted several Dylan lines in his presidential inaugural speech. Dylan was the one who invented the so-called "singer/songwriter genre." He is known for his nasal, spontaneous vocal style with an "electric band." He was the one who reconnected rock and country and became the forerunner of country rock music which became popular in the 1970's. He also was the man who met the Beatles at Kennedy Airport and introduced them to marijuana. His protesting, surrealistic, existential, nihilistic music literally dominated the



philosophical scene of America during the 1960's, one of the worst eras in our country's history. On July 29, 1966, Dylan was in a severe motorcycle accident while riding near his Woodstock, New York, home. With several broken neck vertebrae, a concussion and lacerations of the face and scalp, he was in critical condition for several weeks. Then followed the after-effects which included amnesia and a mild paralysis; he spent nine months in seclusion. Finally in 1968 he made his public re-entry still producing a philosophical mutation among the youth with his music.

But in 1979 Bob Dylan announced he had become a born-again Christian. Debby Boone (Pat Boone's daughter), and several others, introduced him to evangelical teachings. Out of this so-called conversion his revolutionary album *Slow Train Coming* was produced which netted him his first Grammy. But by 1982 his "born-again" title was waning in his music, and the latter part of the 1980's gave evidence of his renouncement of Christianity and a returning to his liberal Jewish roots. Today, he is back into his pied piper surrealism of music.

It is somewhat surprising that the so-called "conservative" Pope of Romanism has cast in his identification with a man whose music has ridiculed and philosophically mocked God and His blessed Son, the Lord Jesus Christ. Dylan was one of the earliest ones in the 1960's who openly attacked the biblical understanding of God in his song, "The Tombstone Blues":

Well, John the Baptist after torturing a thief,  
Looks up at his hero the Commander-in-Chief,  
Saying tell me great hero but please make it brief,  
Is there a hole for me to get sick in?  
The Commander-in-Chief answers him while chasing a fly,  
Saying death to all those who would whimper and cry,  
And dropping a barbell he points to the sky,  
Saying the sun's not yellow, it's chicken.

The analogy is obvious: The Commander-in-Chief is God the Father who spends His time running around chasing a fly (the devil is the fly, and lord of the flies), and the concluding words speaks of the "sun" or Jesus Christ the Son, being chicken.

Dylan's musical style during his prime was a combination of the "dispossessed whites" and the black blues traditions. These two streams were brought together in his writings as he dealt with oppression, violence and tragedy which he viewed as part of the desolation of America. His style of music was called "folk-rock," which was first applied to the music of Simon and Garfunkel. Dylan's songs basically controlled the generation of the early 1960's, and joined forces with the Beatles in the latter part of the 1960's. He looked for the utopia to come through drugs and the revolution philosophy. President Bill Clinton's administration is of that era and ideology. One thing that must be said of Dylan's music: he transcended the trivia of everyday life and penetrated the moral and philosophical questions of his generation's existence, finally leading to nihilism. The permeating philosophical

stream is surrealism and existentialism with the absence of absolutes and morals. His "born again" period of life was truly a mixture of the surrealism and evangelicalism. But within a few years he renounced this period of his mutating life and entered back into being the "conscience" of the rock culture.

But now we see the seventy-seven year old pontiff of Romanism, Pope John Paul II leaning towards the antithesis of Christ to bridge what he sees to be a gap between the Church and the youth. Rock, sex, and drugs have been the unholy god-like trinity of the generations living in the past forty years. The Pope believes there can be a divine union to take place between Christ and the Devil to bring a "lost" generation into the Mother Church. (But this is nothing new for Romanism.) For the professing "vicar" of Christ to join with the "vicar" of Satan in an "eucharistic congress" is truly a "divine comedy" that is far more absurd than Dante's writing of the same. But, no doubt, the reasoning may be "if the Charismatics and the Evangelical churches can use rock music, so can we." Yet, the Pope has chosen for his "coming-out-of-the-closet" icon with "rock" the worst of the icons in Bob Dylan.

While Heaven grieves over what has happened on earth in the name of Christianity, Hell laughs as Romanism marches on in its assimilation with the present age. The Antichrist is coming and religion is helping to pave the way with its many endorsements of his system.

What is the "comedy" of it all? Yea, the sad comedy? Thousands over the centuries have desired audience with the Pope to be blessed by him. Yet, now, the Pope is desiring audience with the guru of surrealism, Bob Dylan, to be blessed by him. ■

**New Publication**  
***Confronting Contemporary  
Christian Music***  
**\$18.95 ppd.**

## **First Congress of Fundamentalism**

at Foundations Bible College, Dunn,  
North Carolina · October 22-28, 1997

***"Back to the Fundamental,  
Forward in the Faith"***

Speakers:

Rev. John Ashbrook, Dr. Frank  
McClelland, Dr. Ian R.K. Paisley, Dr.  
H.T. Spence, Dr. O. Talmadge Spence

**Tape Special: 11 sermons with  
album - \$33.00 ppd.**

***Image of Cover of CCCM***

First Edition

# Foundations Bible Church Ministers

## ***Ordained***

Steve Aday, OK

Jon Alexander, IN

Martin J. Ausdenmoore, NC

Ronald J. Ausdenmoore, NC

Montgomery L. Ballard, FL

David E. Blackstock, Jr., VA

Anthony W. Brock, SC

Paul N. Cameron, NY

Edward F. Dean, VA

Gary L. Dean, VA

David F. DeBose, NC

Richard A. Dobson, TN

Carroll Eby, AL

Gerald Edwards, NC

Kenneth House, NC

Garry E. Huff, VA

Samuel Lanier, NC

John E. Love, NC

Dennis L. Lowry, IL

Thomas Bradford Lowry, SC

Edward W. Mercer, Jr., MO

Richard L. Russell, LA

Alejandro Sanchez, Spain

H.T. Spence, SC

D. Talmadge Spence, Washington, DC

Paul E. Spence, MD

Martín Valcárcel Rodríguez, Spain

W. Kenneth Williams, South Africa

David J. Wilson, NC

Douglas L. Wilson, NC

Robert W. Wilson, NC

Mark G. Wilson, Jr., NC

Antolin B. Zamar, Philippines

## ***Licensed***

Dualberto Brito, Spain

Jonathan Dean, SC

James Andrew Lanier, NC

Timothy Brian Lowry, NC

Stephen Forbes Parrish, NC

Christopher Ray Nighswonger, VA

Pedro Piñol, Spain

Othniel T. Spence, II, NC

Aaron Wesley Watt, NC

## ***Lay-Minister***

Henry Brewington, NC

Eugene C. Brock, Jr., SC

Kent Ham, OK

Dean A. Heath, CA

J. Melvin Love, NC

Mark L. Stailey, IN

Arthur T. Watt, Jr., KY

## ***Novitiate***

Adam Christopher Watt, NC