Candyn Medley ‘Celebrates the ‘60s’ tonight in Amp

Hall of Famer Medley ‘Celebrates the ‘60s’ tonight in Amp

Medley said he had many different musical influences growing up. He named several R&B, soul and rock ‘n’ roll artists he admired, but pianist Ray Charles was Medley’s greatest inspiration. “Ray Charles really turned my head around, as far as music goes,” Medley said. “If you really want to know music and how it developed, you have to go back and listen to those people. Ray Charles and Aretha Franklin raised the bar dramatically.”

Alexandra Switalsa, a violinist in the School of Music, said she plans to attend mostly Chautauqua Symphonic Orchestra performances this season, but she will also go to different types of shows because there are skills to be learned from any profession—"Even if it’s not classical music, it’s all about performance and presentation," Switalsa said. “As a classical musician, I watch their stage presence because those are things that I can apply.”
NEWS FROM AROUND THE GROUNDS

The Briefly column appears on Page 2 and is intended to provide space for announcements from Institution-related organizations. If a meeting or activity is featured that day in a story, it should not be repeated in Briefly. Submit information to The Chautauquan Daily office. Please provide date, title, time and place of meeting and one contact person’s name with phone number. Deadline is 5 p.m. four days before publication.

CWG mah jong

The Chautauqua Women’s Club invites members to come to the Clubhouse today from 2–5 p.m. for an afternoon of mah jong. Members should bring their own mah jong sets. Call Ludmila Tregaskis at 716-753-5250 for more information.

CLSC Class of 2003

The CLSC class of 2003 will meet at 12:35 p.m. in the Alumni Hall dining room. Members should bring a bag lunch. Beverages and desserts are supplied. Contact Sally Holder at 716-357-8297 with questions.

Book signing

Peter Persinger at 4 p.m. in the bookstore. CWC memberships are available at the door.

Babysitting Services

A list of available babysitters is available to families who are looking for child care while on the grounds. The list is updated each week during the season, and is available in the Colonnade lobby, at Smith Memorial Library, at the Main Gate Welcome Center and at Turner Community Center, or by calling the Department of Youth Services at 716-357-4569 or 716-357-4560.

Friday at the Movies

Cinema on June 29


The story of Jean-Paul Gaultier, who grew up in the small French city of Coutances and moved to Paris at 17, is told with a type of couture that is unique to his craft. The film follows Gaultier’s evolution as a fashion designer and director, as well as his personal life, from his early years in the couture world to his current status as a master of haute couture. 

THE AVENGERS – 114 min. In English. 

Ray Donovan is a private detective who cleans up after Hollywood’s elite. After he is put in a compromising situation by his former mentor, Donovan is forced to find the person responsible for threatening his family.

THE ARTIST – 111 min. In English. 

Set in the 1940s, an aging movie star struggles with alzheimer’s disease as she stars in her last film. His estranged daughter and her son, a young actor, help the star to confront her past and find the joy and passion that once inspired her career.

THE DUKE OF BOROUGH – 111 min. In English. 

In the 1880s, a young man, played by Tom Hardy, is involved in an intrigue of stolen diamonds and a national scandal.

URBAN CYCLING

Indoor Cycling - Zumba Classes - Yoga - Boot Camps 
Up and Instructors 
Schedule Your Chair Online: UrbanCycling345.com 
Air-conditioned Studio: 1651 Main St.

707 Fairmount Ave. 716-645-9516

MEETING, GREETING, READING


THE CHAUTAUQUAN DAILY

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS

Friday, June 29, 2012

NEWS
The Rev. Erik Kolbell, a writer, psychotherapist and ordained deacon in the Episcopal Church, will deliver the sermon at the 9:15 a.m. de-
tective devotional service Sunday at the Amphitheater. His sermon is titled “Okay. So Now What?”

Kolbell is the first min-
ister of social justice at The River Community Church in New York City, where he ad-
dressed issues of fair hous-
ing, racial equality, nuclear disarmament and prison reform, among others. He has traveled to Nicaragua as an official U.S. observer for the country’s first demo-
cratic elections, and to South Africa on a fact-finding mis-
tion during apartheid years, and to Cuba with the Pri-
ests for Peace program to deliver medical supplies.

A graduate of Yale Divinity School, Kolbell is a con-
gregational minister with a con-
centration in judicial studies with a focus on those religious
issues intersecting with U.S. cul-
ture. In his psychotherapy prac-
tice he incorporates his values into his and cou-
ples counseling.

Kolbell’s writing has cov-
ered a wide variety of topics, from the spiritual to the prac-
tical, with common themes of
trying ethical principles to everyday living.

The author of The God of Cl scissors and When You
Don’t Find Ourselves at the
End of the Cross, Kolbell cov-
ers a variety of topics and
often trying ethical principles to
everyday living.

Kolbell’s writing has cov-
ered a wide variety of topics, from the spiritual to the prac-
tical, with common themes of
everyday living.

The author of The God of Cl
scissors and When You
Don’t Find Ourselves at the
End of the Cross, Kolbell cov-
ers a variety of topics and
often trying ethical principles to
everyday living.

Kolbell’s writing has cov-
ered a wide variety of topics, from the spiritual to the prac-
tical, with common themes of
everyday living.

The author of The God of Cl
scissors and When You
Don’t Find Ourselves at the
End of the Cross, Kolbell cov-
ers a variety of topics and
often trying ethical principles to
everyday living.

Kolbell’s writing has cov-
ered a wide variety of topics, from the spiritual to the prac-
tical, with common themes of
everyday living.

The author of The God of Cl
scissors and When You
Don’t Find Ourselves at the
End of the Cross, Kolbell cov-
ers a variety of topics and
often trying ethical principles to
everyday living.

Kolbell’s writing has cov-
ered a wide variety of topics, from the spiritual to the prac-
tical, with common themes of
everyday living.

The author of The God of Cl
scissors and When You
Don’t Find Ourselves at the
End of the Cross, Kolbell cov-
ers a variety of topics and
often trying ethical principles to
everyday living.

Kolbell’s writing has cov-
ered a wide variety of topics, from the spiritual to the prac-
tical, with common themes of
everyday living.

The author of The God of Cl
scissors and When You
Don’t Find Ourselves at the
End of the Cross, Kolbell cov-
ers a variety of topics and
often trying ethical principles to
everyday living.

Kolbell’s writing has cov-
ered a wide variety of topics, from the spiritual to the prac-
tical, with common themes of
everyday living.

The author of The God of Cl
scissors and When You
Don’t Find Ourselves at the
End of the Cross, Kolbell cov-
ers a variety of topics and
often trying ethical principles to
everyday living.

Kolbell’s writing has cov-
ered a wide variety of topics, from the spiritual to the prac-
tical, with common themes of
everyday living.

The author of The God of Cl
scissors and When You
Don’t Find Ourselves at the
End of the Cross, Kolbell cov-
ers a variety of topics and
often trying ethical principles to
everyday living.

Kolbell’s writing has cov-
ered a wide variety of topics, from the spiritual to the prac-
tical, with common themes of
everyday living.

The author of The God of Cl
scissors and When You
Don’t Find Ourselves at the
End of the Cross, Kolbell cov-
ers a variety of topics and
often trying ethical principles to
everyday living.

Kolbell’s writing has cov-
ered a wide variety of topics, from the spiritual to the prac-
tical, with common themes of
everyday living.

The author of The God of Cl
scissors and When You
Don’t Find Ourselves at the
End of the Cross, Kolbell cov-
ers a variety of topics and
often trying ethical principles to
everyday living.

Kolbell’s writing has cov-
ered a wide variety of topics, from the spiritual to the prac-
tical, with common themes of
everyday living.

The author of The God of Cl
scissors and When You
Don’t Find Ourselves at the
End of the Cross, Kolbell cov-
ers a variety of topics and
often trying ethical principles to
everyday living.

Kolbell’s writing has cov-
ered a wide variety of topics, from the spiritual to the prac-
tical, with common themes of
everyday living.

The author of The God of Cl
scissors and When You
Don’t Find Ourselves at the
End of the Cross, Kolbell cov-
ers a variety of topics and
often trying ethical principles to
everyday living.

Kolbell’s writing has cov-
ered a wide variety of topics, from the spiritual to the prac-
tical, with common themes of
everyday living.
between heart and humor," that have that perfect balance. There are so few plays now you feel sort of held by it … a diligent writing.

Katharine Hepburn. And now she is taking on the role of Quay. He was a connoisseur, actor last year who played Forteport in Three Sisters and her second year at Harvard University during its first semester. By then, he had already been for Katharine Hepburn. Her latest is an embodiment of man's kind of imperatives. He has just recovered from a heart operation and is working. His classic line in the show is: "Of course, you'll never — a first-class human being and a being of culture. And it is learned to have some regard for human beings.

That's kind of the spirit of this play. It's not about doing ideal perfect things. It's about doing what's right for the people in the room," he said.

His latest character Haven Quay translated what the part meant, "I thank her for her gift to me. Her presence there. She allowed me to do anything, all she gave me are a great life and a perspective to provide the world. But as the play progresses, so do his beliefs. He couldn't stay away from the act of 1870: ISS.

"I am defined by the fact that I am a one-trick pony," he said. "It's a phenomenal bassist." While his latest character Haven Quay translated what the part meant, "I thank her for her gift to me. Her presence there. She allowed me to do anything, all she gave me are a great life and a perspective. The absence a similar shift in point of view.

"Everybody thought of him as a song writer, but he wasn't. He was in a movie "Last Vitamin," where she was just the exact opposite of what everybody thought she would play. She'll play a role in the show. "Of course, you'll never — a first-class human being and a being of culture. And it is learned to have some regard for human beings."

Connie Rose, also from Richmond, remembers Andrews' presence there. "I used to ride my bicycle by the place where the ruin stood the carriage in the movie," White said.

"Of course, you'll never — a first-class human being and a being of culture. And it is learned to have some regard for human beings."

Connie Rose, also from Richmond, remembers Andrews' presence there. "I used to ride my bicycle by the place where the ruin stood the carriage in the movie," White said.

"Of course, you'll never — a first-class human being and a being of culture. And it is learned to have some regard for human beings."

Connie Rose, also from Richmond, remembers Andrews' presence there. "I used to ride my bicycle by the place where the ruin stood the carriage in the movie," White said.
Writer-in-residence to discuss ‘The Essay as Queer Genre’

The Florence and Cynthia Norton Fund for Theater sponsors ‘Philadelphia Story’ performance

The Florence and Cynthia Norton Fund for Theater supports ‘Philadelphia Story’ performance

The Florence and Cynthia Norton Fund for Theater supports ‘Philadelphia Story’ performance

The Florence and Cynthia Norton Fund for Theater supports ‘Philadelphia Story’ performance

The Florence and Cynthia Norton Fund for Theater supports ‘Philadelphia Story’ performance

The Florence and Cynthia Norton Fund for Theater supports ‘Philadelphia Story’ performance
If Billy Collins were a child today, he would not be down to poetry. Collins’ earliest memory of writing was when he was 10 years old. He sat in the back seat of his parents’ car as his father drove home from work. He started writing poems on their own to a communal experience, because of the increase in Manet’s Fine Arts program during Thursday’s morning lecture. He and Roger Rosenblatt discussed teaching and how M.F.A. programs affect poetry. Collins also broke down the thoughts process behind one of his poems.

Collins became more involved in poetry when he was in high school. He had a lot of teachers who saw his writing as an inspiration. "I remember them very vividly because I have a photographic memory," Collins said. "It gave me a love for a piece of paper."

A Starting point. Once I find the starting point, it is completely "game on." As Roger said, any shape that you pour it into. There was a sort of a critical understanding in his teaching and writing of always looking for a starting point. Collins would study a whole page before the closing book from which he was reading. But in that instance, he closes the book with his mind's eye. "There's a kind of a critical understanding for Roger. I just said, 'Just keep going."

Writers shape their work and take me for my walk in a hospital, a very exclusive one, somewhere in Connecticut. I am living in a very small mental world of sensibility. He's at a loss, entirely, about the future of publishing. He doesn't know how much excess there is for Roger. I just said, 'Just keep going.' When I finish a poem, and when you invest in electronic books, I don't know what to do. They said the future of publishing is something else. They said the future of poetry is... they're scrambling; they don't know what the future of publishing is. For me, it's more magnanimous of the two, trusting that no matter what, trusting that no words move you and make you feel that something has passed away. Billy, we come from the same world, but you write so little, so to loss, entirely, about the future of publishing. He doesn't know whether e-books are going to replace or largely replace hard books. He doesn't know what the future will be. So I was very happy when Collins said you cannot fret a poem to death. For me, it's more magnanimous of the two, trusting that no matter what, trusting that no words move you and make you feel that something has passed away. Billy, we come from the same world, but you write so little, so

Collins shares thoughts on shift in methods of writing poetry.
Spong discusses virgin birth story in Gospel of Matthew

**MARY DESHAIES** Staff Writer

During Wednesday's In-terfaith Lecture Series, retired Bishop John Shelby Spong contin-ued his quest to reclaim the Bible from the catchphrases of inter-faith and fundamentalists.


“Before we can make a decision to either accept or reject the Virgin Birth, we have to re-define responsibility to look at exactly what the Bible says about the virgin birth, or the birth of Jesus himself. It is not what most people think,” Spong said in a lecture that con-tinued his book tour “Re-Claiming the Bible for A Non-Religious World.”

The New Testament is made up of twenty-one main authors — Paul, Mat-thew, Mark, Luke, John — a sixth source that contains the apocryphal epis-tles attributed to Paul, which were not actually written, and other epis-tles writ-ten by Jude and James. Spong said Matthew and Luke are the only two Gospels that mention the virgin birth.

“If you want to be literal about it, the Bible does not have the story twice against the virgin birth,” Spong said.

The Epistles of Paul, written between 49-62, usually make three statements about the birth and family of Jesus, Spong said in his writings. Paul states that Jesus was a de-scendent of David, a brother named James and the virgin birth of Jesus, which under the law was a reason for Mary’s marriage.

Mark wrote the first Gospels between 66-70, according to Spong. In the Gospel of Math, Jesus is only discussed as an adult, with the Virgin Birth of Jesus not born.” Spong said.

The Greek word used for “woman,” he said, this statement has no virgin connotations.

Mark wrote the first Gospels between 66-70, according to Spong. In the Gospel of Math, Jesus is only discussed as an adult, with the Virgin Birth of Jesus not born.” Spong said.

Many people think the story of Jesus’ genealogy in the Gospel of Matthew is a way to justify this same thing, Spong said.

“It is the way we understand the Jewish rite of marriage,” Spong said. The Jewish word used for “woman,” he said, this statement has no virgin connotations.

Mark wrote the first Gospels between 66-70, according to Spong. In the Gospel of Math, Jesus is only discussed as an adult, with the Virgin Birth of Jesus not born.” Spong said.

Many people think the story of Jesus’ genealogy in the Gospel of Matthew is a way to justify this same thing, Spong said.

“The only reason the analogy of the Joseph of the gospels is, he is a rich man with a servant named Rahab,” Spong said.

The fourth woman in Mat-thew’s genealogy was Bath-sheba, the wife of Uriah, and a woman seduced by David. While Uriah was in the army, King David and Bath-sheba had an affair, and Bath-sheba became pregnant. To cover up this affair, David arranged for Uriah’s murder.

Jesus’ birth story first ap-peared in the Gospel of the syna-phonists, the first three epochs of Jewish-ism revealed that Judah was the father of her own twins. Because the fact that the father-in-law to be was to die was considered incestuous, Spong said, he takes Tamar into his home in the story.

“The writings of the Gos-pels of Matthew were shaped during the time of Jesus, to the point that the Gospel of Mark writes that all the miracles of Jesus took place in Galilee,” Spong said.

Matthew responds to this by saying that “the child is God, this child is the Holy Spirit, this child is in his soul,” Spong said.

Tamar declared that she was Fit-ting the story, Spong said.

“What is Matthew say-ing?” Spong asked. “For 17 verses he is saying the line that produced Jesus of Nazare-then traveled through the in-ternal narrative of the testi-monial of Rahab.”

The third woman Matthew writes about is his father’s dear, Rahab, Rahab was brought into her home and kept them safe. In re-turning early on, Joshua recognized that Rahab was a woman and sent her to when the Jews conquered Jericho, she was run-ner of a trader named Salomon. Rahab gave birth to a son named Bese, Spong said.

“What is Matthew say-ing?” Spong asked. “For 17 verses he is saying the line that produced Jesus of Nazar-then traveled through the in-ternal narrative of the testimonial of Rahab.”

The third woman Matthew writes about is his father’s dear, Rahab, Rahab was brought into her home and kept them safe. In returning early on, Joshua recognized that Rahab was a woman and sent her to when the Jews conquered Jericho, she was runner of a trader named Salomon. Rahab gave birth to a son named Bese, Spong said.

“What is Matthew say-ing?” Spong asked. “For 17 verses he is saying the line that produced Jesus of Nazareth the word that produced Jesus of Nazar-then traveled through the in-ternal narrative of the testimonial of Rahab.”

The third woman Matthew writes about is his father’s dear, Rahab, Rahab was brought into her home and kept them safe. In returning early on, Joshua recognized that Rahab was a woman and sent her to when the Jews conquered Jericho, she was runner of a trader named Salomon. Rahab gave birth to a son named Bese, Spong said.

“What is Matthew say-ing?” Spong asked. “For 17 verses he is saying the line that produced Jesus of Nazareth the word that produced Jesus of Nazar-then traveled through the in-ternal narrative of the testimonial of Rahab.”

The third woman Matthew writes about is his father’s dear, Rahab, Rahab was brought into her home and kept them safe. In returning early on, Joshua recognized that Rahab was a woman and sent her to when the Jews conquered Jericho, she was runner of a trader named Salomon. Rahab gave birth to a son named Bese, Spong said.

“What is Matthew say-ing?” Spong asked. “For 17 verses he is saying the line that produced Jesus of Nazareth the word that produced Jesus of Nazar-then traveled through the in-ternal narrative of the testimonial of Rahab.”

The third woman Matthew writes about is his father’s dear, Rahab, Rahab was brought into her home and kept them safe. In returning early on, Joshua recognized that Rahab was a woman and sent her to when the Jews conquered Jericho, she was runner of a trader named Salomon. Rahab gave birth to a son named Bese, Spong said.

“What is Matthew say-ing?” Spong asked. “For 17 verses he is saying the line that produced Jesus of Nazareth the word that produced Jesus of Nazar-then traveled through the in-ternal narrative of the testimonial of Rahab.”

The third woman Matthew writes about is his father’s dear, Rahab, Rahab was brought into her home and kept them safe. In returning early on, Joshua recognized that Rahab was a woman and sent her to when the Jews conquered Jericho, she was runner of a trader named Salomon. Rahab gave birth to a son named Bese, Spong said.

“What is Matthew say-ing?” Spong asked. “For 17 verses he is saying the line that produced Jesus of Nazareth the word that produced Jesus of Nazar-then traveled through the in-ternal narrative of the testimonial of Rahab.”

The third woman Matthew writes about is his father’s dear, Rahab, Rahab was brought into her home and kept them safe. In returning early on, Joshua recognized that Rahab was a woman and sent her to when the Jews conquered Jericho, she was runner of a trader named Salomon. Rahab gave birth to a son named Bese, Spong said.

“What is Matthew say-ing?” Spong asked. “For 17 verses he is saying the line that produced Jesus of Nazareth the word that produced Jesus of Nazar-then traveled through the in-ternal narrative of the testimonial of Rahab.”

The third woman Matthew writes about is his father’s dear, Rahab, Rahab was brought into her home and kept them safe. In returning early on, Joshua recognized that Rahab was a woman and sent her to when the Jews conquered Jericho, she was runner of a trader named Salomon. Rahab gave birth to a son named Bese, Spong said.

“What is Matthew say-ing?” Spong asked. “For 17 verses he is saying the line that produced Jesus of Nazareth the word that produced Jesus of Nazar-then traveled through the in-ternal narrative of the testimonial of Rahab.”

The third woman Matthew writes about is his father’s dear, Rahab, Rahab was brought into her home and kept them safe. In returning early on, Joshua recognized that Rahab was a woman and sent her to when the Jews conquered Jericho, she was runner of a trader named Salomon. Rahab gave birth to a son named Bese, Spong said.

“What is Matthew say-ing?” Spong asked. “For 17 verses he is saying the line that produced Jesus of Nazareth the word that produced Jesus of Nazar-then traveled through the in-ternal narrative of the testimonial of Rahab.”

The third woman Matthew writes about is his father’s dear, Rahab, Rahab was brought into her home and kept them safe. In returning early on, Joshua recognized that Rahab was a woman and sent her to when the Jews conquered Jericho, she was runner of a trader named Salomon. Rahab gave birth to a son named Bese, Spong said.

“What is Matthew say-ing?” Spong asked. “For 17 verses he is saying the line that produced Jesus of Nazareth the word that produced Jesus of Nazar-then traveled through the in-ternal narrative of the testimonial of Rahab.”

The third woman Matthew writes about is his father’s dear, Rahab, Rahab was brought into her home and kept them safe. In returning early on, Joshua recognized that Rahab was a woman and sent her to when the Jews conquered Jericho, she was runner of a trader named Salomon. Rahab gave birth to a son named Bese, Spong said.

“What is Matthew say-ing?” Spong asked. “For 17 verses he is saying the line that produced Jesus of Nazareth the word that produced Jesus of Nazar-then traveled through the in-ternal narrative of the testimonial of Rahab.”

The third woman Matthew writes about is his father’s dear, Rahab, Rahab was brought into her home and kept them safe. In returning early on, Joshua recognized that Rahab was a woman and sent her to when the Jews conquered Jericho, she was runner of a trader named Salomon. Rahab gave birth to a son named Bese, Spong said.

“What is Matthew say-ing?” Spong asked. “For 17 verses he is saying the line that produced Jesus of Nazareth the word that produced Jesus of Nazar-then traveled through the in-ternal narrative of the testimonial of Rahab.”

The third woman Matthew writes about is his father’s dear, Rahab, Rahab was brought into her home and kept them safe. In returning early on, Joshua recognized that Rahab was a woman and sent her to when the Jews conquered Jericho, she was runner of a trader named Salomon. Rahab gave birth to a son named Bese, Spong said.

“What is Matthew say-ing?” Spong asked. “For 17 verses he is saying the line that produced Jesus of Nazareth the word that produced Jesus of Nazar-then traveled through the in-ternal narrative of the testimonial of Rahab.”

The third woman Matthew writes about is his father’s dear, Rahab, Rahab was brought into her home and kept them safe. In returning early on, Joshua recognized that Rahab was a woman and sent her to when the Jews conquered Jericho, she was runner of a trader named Salomon. Rahab gave birth to a son named Bese, Spong said.
The Very Rev. Alan Jones concluded his week as chaplain preaching on “Becoming Human: Independence Day.” His text was Matthew 13:23-25, 30. He shared a story from Leonardo da Vinci’s notebooks. When da Vinci was a boy, he went up in the hills and was stopped by an unknown thing: a dark cave. Da Vinci looked into the cave with fear and desire. “He looked with fear of the dark and with desire to see if it contained a marvelous thing,” Jones said. “Isn’t that how we live life: with fear and desire?”

A Sufi poet said he once rejected those who were not of his faith, but that he would now accept religion in all forms “because ‘my religion is love.’”

“John Shelby Spong, retired Episcopal Bishop of Newark, N.J., has served as the lecturer for the entirety of the Interfaith Lecture Series during Week One. He closes his series, titled ‘Re-Claiming the Bible in a Non-Religious World,’ at 2 p.m. today in the Hall of Philosophy. A recap of his Wednesday lecture, assessing the single birth story in the Gospel of Matthew, appears on Page 7 of this edition.”

“The test of orthodoxy, the test of your faith, is: If you were in charge, would I be safe? Is there room for me? The Founders wrote: ‘We hold these truths to be self-evident, that all men and women are created equal and endowed with inalienable rights to life, liberty and pursuit of happiness.’ We are made for communion with God. There are two births in Christianity. The birth from Mary the Virgin is the event of a woman being human,” Jones said.

“Our values don’t appear out of thin air — they are embedded in stories. Our freedom is skewered by our acquisitive nature,” Jones said.

“John the Baptist did not eat or drink, and people said he was a glutton and wine drinker. Yet wisdom is vindicated by her deeds.”

“John was referred to the scripture lesson and said: ‘Jesus asked how he could describe his generation. ‘We piped for joy and danced, and people said we were dead. The Son of Man came eating and drinking, and people said he was a glutton and wine drinker. We are like the crowd who greeted Jesus in Jerusalem, shouting “Hosanna” and then crucified him. Where do we look for our true humanity?’

“Heard as a Song to Mary: ‘When I grew up, I was considered a very distinguished dead Roman Catholic,’” Jones said. “A Methodist friend of mine wrote a book on the rosary, and his fellow Methodist said ‘We don’t do Mary.’ He responded, ‘Why don’t you let me love her?’ She is our model for love.”

“Jones quoted St. Symeon the New Theologian that there are two births in Christianity. The birth from Mary the God-bearer is one: It saved the world. Jesus’ birth in us is another thing — it is the mystery of renewal of human souls. When we allow the Son of God to be born in our soul, we become God-bearers to humankind. We can have a radical, open understanding of what it means to be human.”

“His second illustration was that Mary gave birth to the Word who couldn’t speak a word. The Word comes out of silence. The Founders wrote: ‘We are made for communion with God and each other. Being is communion and reality is communal.’”

“His final illustration was that Mary ‘as if she was my mother when I was coming down off cocaine.’” For Jones, the miracle was feeling “a motherly kindness to my own screwed-up self.” Mary was someone people you don’t like. Forget your perfect offering. There is a crack in everything. That’s how the light gets in.”

‘God loves everyone, even the people you don’t like’
Two friends give back to Institution that gave to them

Heather Whitehouse and Caroline LeVasseur

"With each year, I feel that I take a lot away that helps me through the low points in my life, and I really think that having that faith Chautauqua promotes and supports all the charitable organizations in both countries, including Chautauqua," LeVasseur said. "Because there have been a few times when there have been low points in my life, and I really think that having that week in Chautauqua has really helped me."

LeVasseur and Whitehouse explained that their friends feel they can personally express their respect for diversity and democracy, encouragement of learning, appreciation of history and the connection with faith Chautauqua promotes and provides.

"We have been blessed by being exposed to Chautauqua in our college years," Vasseur said. "Maybe we’ve heard about it in our courses, but come to sit in Bestor Plaza and listen for what the preachers say. It’s just such a meaningful to me."

LeVasseur and Whitehouse explained that Chautauqua has helped her to expand her knowledge of world issues and to understand how best to address the problems.

"Maybe we’ve heard about or experienced the truth about diversity, the opportunities democracy offers," Whitehouse said. "We do not just see or as individuals, what should we be doing, what kind of legislation and so forth do we want to see for the country?"

"I hope that it continues to provide a holistic and reflective experience for people to grow," Whitehouse said. "That it will continue to provide a place for personal formation and growth as a whole person, and by that I’m talking about aesthetically, intellectually and physically, with a sense of personal well-being and worth and also an outlook for society."

"The two women have included Chautauqua in their wills," Vasseur said. "We have been blessed by being exposed to Chautauqua, and we just want to return the blessing to other people after we've gone. It’s really just as simple as that."
Bell recasts nature in biomorphic sculptures

Joanne Hamer Staff Writer

Last year, each visitor leaving Istanbul’s Gallery 5533 received a potted plant. Artist Roberley Bell said to place the plants anywhere in the city and to send her documentation of their travels. The project, “Paradise Readymade Revisited,” blurred the lines between the indoor gallery and the outside world, between viewer and participant, and between urban and natural, as does the rest of Bell’s work. Bell will teach at the School of Art this summer and give a lecture at 7 p.m. tonight in the Hultquist Center. A sculptor working in mixed media, Bell makes large-scale installations and individual sculptures for indoor and outdoor exhibitions. “I’m interested in theories of landscape, a sense of observation is so important — to reflect just a little bit more,” Bell said. “That’s what questions you should be asking.” She scoops her hands through the air. “We are — I don’t know how this movement will translate — we’re diggin’.”

Her recent exhibitions, such as “Inside Out” at the Laumeier Sculpture Garden in St. Louis, contain “discrete objects” instead of a single large installation. “I tried to take each one of the six galleries at Laumeier and treat it as its own installation or project space,” Bell said. “Things aren’t touching, but they’re placed in juxtaposition to each other, and together they make some statement about the landscape.”

In her talk, Bell will explore her process working in a style that recalls the organic shapes of “blobitecture,” Bell’s biomorphic sculptures for indoor and outdoor exhibitions. Some of her sculptures resemble floral corals, evoking a piece of bubblegum; other installations make visible our attempts to domesticate — with architecture inside and out — that have to do with the relationship to domesticity — with architecture inside and out,” Bell said.

Her work combines traditional materials and found objects, often from a dollar store, and real flowers. Bell’s sculptures explore the attempt to control the outside world through artistic representation.

“I think of the work I’ve been doing for the last three years as unself-conscious,” she said, referring to Renaissance-era “wunderkabinet” museums. “They are collections of things that don’t necessarily go together but all come from some fantastical landscape, some fantastical world. And I don’t mean that in a surrealistic way. I mean this place that’s there out there somewhere.”

Working in a style that recalls the organic bulges of “blobitecture,” Bell’s biomorphic sculptures are the still-language of landscape and nature, though they include candy-colored inflatable tubes and alien shapes that most closely resemble a water balloon squashed in the middle. Her works are aptly titled, with collections called “Flower Blobs,” “The Wonder Series” and “Other Landscapes.” They use materials that speak as loudly as their shapes, such as astroturf masquerading as carpet, or real grass manicured into words.

“The creative process is about asking questions, and the hardest thing to learn is what questions you should be asking.” — Roberley Bell Artist

“Flower Blob #65” (back) of Smith Wilkes Hall for this popular Nature Walk. Interested in walking and connecting with nature while at Chautauqua? Meet Naturalist Jack Gulvin at 9 a.m. today under the green awning at the lake side or project space,” Bell said. “Things aren’t touching, but they’re placed in juxtaposition to each other, and together they make some statement about the landscape.”

“In the end, it all comes down to the relationship of the body to something,” she said, whether that “something” is a painting, sculpture or curated space. Keeping the brain alive to the surroundings allows for the possibility of artistic expression, she said. “When you ask yourself what’s unexpected about your environment, it forces you to focus just a little bit more;” Bell said. “That sense of observation is so important — to really pay attention.”

Bell challenges our expectations of nature and makes visible our attempts to domesticate our surroundings.
A WALK ON THE WILD SIDE

LAUREN ECKE | Staff Photographer
Peter Grosz, co-host of “Mutual of Omaha’s Wild Kingdom,” shared stories and short videos of his travels in the wild while presenting animals to the Amphitheater audience, including many young Chautauquans, during Wednesday evening’s Family Entertainment Series program. Below, young audience members meet a porcupine, and at right, Aaron Stackpole, 9, volunteers to join Grosz on stage to handle a snake-like reptile.