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Arthur Freeman was “multi-tasking” at Moravian Theological Seminary long before that idea became a tired cliché. Art’s work as a teacher, scholar, and writer is well known and well documented. But while he was making these expected faculty contributions to the Seminary, he was also engaged in a multitude of other activities. These other tasks played a major role in shaping the Seminary ethos during his thirty-four years as a faculty member (1961–1995).

Like many teachers, Art was interested in providing “hand-outs” to class members as an aid in their appropriation of class material. He entered teaching in the age of the mimeograph with its easy-to-tear stencils and gooey black ink. Next came the “spirit duplicator” that produced copies in a distinctive purple color with a distinctive smell. Finally, the modern age arrived with the installation of a photocopier, “for faculty use,” in cramped quarters in the basement of Comenius Hall. Now Art was really able to hit his stride and was well on the way to his unofficial title of “King of the Copy Machine” (with the facetious suggestion that his family owned “an interest” in a Wisconsin paper mill!). As the years passed, Art used this technology to facilitate the writing of his own textbooks for his courses and to spread his ideas to an ever-growing audience. But his embrace of the copy machine was also indicative of Art’s abiding interest in whatever new technology came along and his eagerness to explore its use as a teaching tool.

Art was one of the first faculty members to use a computer back in the days when they were huge machines that practically covered his always-crowded desk (in his always-crowded office). Soon new handouts were appearing from his in-office printer. But he kept up with the technology. In the first session of the Seminary’s extension program in Antigua, he was willing to don his clerical collar and purple shirt for an interview on local TV but could also be found sweating away in his room at night trying to get copies out of a new portable printer he had brought along with his laptop.

In the pre-digital camera age, Art could be seen at many Seminary events with two cameras strung around his neck (one with film for color slides, the other for black and white prints), a large camera bag over his shoulder (for close-up lenses, filters, etc.) and perhaps a tripod stuck under his arm. Art was the “unofficial” Seminary photographer and the results of this activity have provided a valuable record of Seminary life.

When Bahnsen Center was dedicated in 1976, Dean William Matz began a tradition (which still continues) of hosting a campus-wide Christmas Reception to bring together members of the Moravian College and Seminary communities. For many years Art provided the program for this event. In an uncanny precursor to many later Power Point tricks, Art produced an elaborate show as the program. This involved placing two slide projectors in the Saal balcony, with a dissolve unit between them to smoothly transition from one picture to the next, all arranged to run automatically,

with an appropriate musical sound track. The message of the show was always appropriate to the season and demonstrated the results of his skill as a photographer.

During most of his years at Moravian, Art served faculty colleagues in two specific ways — as Faculty Secretary and as Faculty Marshal. To serve as Faculty Secretary meant one had to balance two roles: participation in discussion as a faculty member while also taking notes in preparation for preparing the formal minutes of the meeting for the official record. He handled these two roles successfully and his participation in faculty decision-making and his willingness to “type up the minutes” were much appreciated.

The role of Faculty Marshal may appear more glamorous as one remembers Art leading the commencement procession down the aisle of Central Moravian Church while firmly clasping the institutional Mace. But behind the public appearance, the Marshal was responsible for the endless details and planning which ensured a successful and smooth graduation ceremony. Art took care of all those details which, year after year, culminated in his getting the students, faculty, administrators, trustees, and alumni organized for that grand parade.

There was a world to be explored beyond Bahnson and Art took students into it with enthusiasm. A personal trip to Moravian churches in Europe convinced him of the educational value such a trip would have for Seminary students. After much planning and negotiating, Art led the European Seminar

in September 1973. Following a week of orientation on campus, a large group of students, alumni, and friends spent three weeks visiting Moravian Church historical sites and active congregations in what was then West Germany, East Germany, and Czechoslovakia. It was a very successful endeavor. On-site lectures and presentations were enriched by many conversations with European Moravians about their church life and American church life. Friendships were formed and many have lasted to the present. The whole experience also left the participants with many stories of experiences which were sometimes humorous, sometimes poignant, and occasionally scary, as those Americans ventured behind the very real Iron Curtain. Three years later, Art served as the principal organizer for a group of European Moravians who visited the United States during their American Seminar.

Moravian Theological Seminary now sponsors a wide variety of ecumenical continuing education events for clergy and laity through its Office of Continuing Education. This “outreach beyond Bahnson” owes its origins to the pioneering work of Art Freeman. In 1970 Art assumed leadership of the emerging Ecumenical Committee for Continuing Education (E.C.C.E.) which he ran almost single-handedly in its formative years. The Lay Academy was established in 1975 to target specifically the interests of regional laity. Finally, in 1990, the Office of Continuing Education was created through combining the programs of E.C.C.E., the Lay Academy, and the Seminary’s endowed lectures program.

Today's successful programming is a tribute to Art's foundational efforts.

I was privileged to have Art as friend and colleague at Moravian Theological Seminary for twenty-seven years. Soon after my arrival in 1968, I audited Art's course in the Theology of Zinzendorf and enjoyed an early exposure to Art, his teaching style, and his enthusiasm for the subject which has been central to his subsequent scholarly work. As time passed I came to appreciate Art's many talents and the gifts he gave to the Seminary community. We shared experiences in Europe, in Antigua, and in many long conversations in Bahnson. He was truly very instrumental in shaping the ethos of the Seminary during all the years of his service as a faculty member. I can attest to that as can the many students who have come to know him over the years.

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David Schattschneider speculated that I may have been the longest lasting student ever at Moravian Theological Seminary, having taken my first course in the spring semester of 1989 and graduating with a second degree in

May of 2001 — at least one course in each of three decades! And in many of those semesters, I made sure to sign up for whatever it was that Art Freeman was teaching.

Never one to do things the easy way, I matriculated in the spring semester, which meant that nearly every course had a fall pre-requisite, except for the New Testament course Professor Art Freeman was teaching. So, I signed up for that one! It filled a requirement and would let me start on my tentative journey, entering graduate school several decades after college.

After the first lecture, I walked gingerly to the podium, and shyly (really!) said, "I think I shouldn't be in this class. I think this is a bit over my head." The Professor gently asked, "What is your church background?" That was an easy one: "I grew up in the Lutheran Church—Missouri Synod." "Well," he replied, "that means you have a good biblical background. Go to the library and get this history book — it's a survey of the times between the Old Testament and the New. You'll be fine." And I was.

Until I got to the first assignment. Our text was a very fat book that had a long German name that I never did learn how to pronounce! Each student was assigned one chapter in the unpronounceable book: read it and make a presentation to the entire class. I read my chapter...and read my chapter...and read my chapter...nothing. Finally, I outlined the entire chapter, said lots of prayers, practically memorized the entire thing, and stood behind the podium to make my first presentation at