

# People

"Relationship, relationship! That's what makes the world go around!" This isn't, but it might be, a line from a popular song. The truth is that almost every popular song is written about relationship—usually a sticky, highly romantic, and pleasantly unreal relationship, but relationships of people nevertheless. It is literally what makes the world go, for out of it comes continuing life. A quality of relationship is characteristic of all higher life, at least, and it reaches its most distinguished expression in man. It is the test of noblest living, for in the quality of relationship is demonstrated man's superior nature, his potential greatness, his witness to and concept of his divine origin. It becomes a test of man's values, and the quality of relationship demonstrates his progress in his evolution toward perfection. Look to a man's relationships, study their quality and standards, and you will get a fair estimate of his worth.

Usually relationship is thought of in terms of *other* people. Love is a matter of relation, and procreation is the product of relationship. Yet in the last analysis, all external relationship is transitory. A person comes out of relationship, remains during life in relationship, and ends by breaking the relationship in its outward form. Only as a man is related to his inner self, his inmost being, does he feel a sense of permanence. All other relationship is transitory, and at best, fleeting. Life is likely to be insecure without this depth relation. It is man's attempt to find himself, and, therefore, life. It is, to be sure, his attempt to find his God within himself.

Dr. Johnson once told Boswell that it was necessary to keep friendship in repair. All relationship, in that sense, needs to be kept in repair. Attachments formed in college will soon dissolve or become unimportant unless they are deliberately kept alive by more than superficial loyalty to a social group or a college class. College friendships are usually not lasting largely because they are not deeply rooted. Furthermore, they are likely to be superficial because interest or even affection may be

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spread too thin. To be related in any depth sense takes time and energy, and much must be given as well as received. Life should be a growing process in which relationships are formed that are both temporary and permanent. Each day should bring some new attachment. Each day, likewise, should do something to cement the choice older relationships.

The fact that so many college relationships are superficial is one of the real tragedies of these days of ours. Even though we are sure that time was never more precious, we shall discover that at no other time in our lives will time give us more opportunity to know people well. Knowing people is a process of working with them, participating in the give-and-take of concerns, of hours spent in talking, in playing together, in making common discovery about the mysteries of life, and indulging in the exchange of ideas and in the sharing of secrets. College life is the time before the settling process or the narrowing down of relationships to the selected few outside of the intimate confines of the family. It is a time for sampling and experimentation that must always have an ultimate desire for permanence to make even the casual acquaintance worth while.

Thomas Wolfe suggests that the permanent atmosphere of life is loneliness, not love. Certainly it is true that for all of us who achieve a life work that is exacting and sacrificial, loneliness does come in. The leader is almost always lonely, not because he wishes to sacrifice relationship, but because he must devote his time and energy to his causes, thus making him give up much of his social life. He narrows his real friends to the precious few who share his concerns and understand his devotion.

College has its own kind of loneliness, too. Belonging will give little comfort unless it is tied down with human bonds. Numbers of people and activities do not guarantee relationship. There can be no greater loneliness than that felt in the midst of a great city or a large university. A belonging or related sense depends upon a human attachment that is deeper than a greeting, and more genuine than a kind of front, a "line," or handshake. College gives the time to know many people, and to know a few well.

Relationship is always a two-way benefit, if it is worth while. It blesses him who relates as well as him who is related. Yet interest in a person, if it arises from a genuinely religious concern, is the motivation for the relationship. Our chief desire must be to help others, to be related because we are needed, because for the time, at least, our interest is imperative. Relationships begun on this basis are likely to continue only as long as there is value, but they also have the possibility of maturing on a plane that will make them a joy forever.

The word religion comes from a root word meaning relation. A man's religion depends on what he is related to. If one is related only superficially to people, to temporary interests or selfish concerns, he is almost certain not to be a religious personality, or to be the devotee of a poor religion. The depth of one's relationships, that is, the quality of the things to which one is related, is always the indication of the religious value of the relationship. If the enjoyment of sex is the only interest or binding force of a relationship between two people, it is likely to be as impermanent as any other purely physical and selfish interest. It can be a delightful and exciting attribute, but it must surely be the accompaniment of more basic understandings and interests if it is to be lasting. For that reason it should *follow* and not *precede* the primary cementing conditions of relation. It is truthfully a consummating and not an introductory relationship.

The integrated personality, the truly happy man and the sensibly religious one, is related to ideals for which he lives. His living is a living toward these. He is never an independent person. He was created; he recognizes his dependence on the creative power of the universe, and he accepts the responsibility of the relationship. All living in that sense is a responsible relationship first of all to the source of creation, then to one's highest and noblest conceptions of life, and finally to one's fellowmen, and uniquely to one's beloved. The greater the character, the greater will be the extent and depth of this love. Jesus was able to love God with his whole heart and his whole mind, and his fellows as well. We will do well if we succeed in loving God imperfectly and our fellowmen as much as we can. The truly religious man strives to make his relationship to God supreme, and in that love to find expression of concern and affection for all God's creatures. That is the consummation of the greatest relationship. To bring it into the daily living process of the campus is to live religiously.



# Having the Strength of Ten

*is one of the "advantages" of a relationship to people which is built upon aspiration, purpose, and commitment.*

HUSTON SMITH

DURING THE WAR a minister was given an audience of a sizeable group of servicemen. He spent fifty-five minutes delivering a tedious lecture on the Immaculate Conception. With five minutes to go he asked for questions. There was a profound silence. Then a hand went up in the back of the room. "What," the G.I. wanted to know, "are the advantages?"

This story appeals to me. For one thing, it provides a keen commentary on our times. A critical spirit is abroad and people want to know what they are going to get out of something—sometimes it's *how* they're going to get out of it—before they plunge. But beyond this I like the way the soldier approached the matter. Whatever his question lacked in reverence it made up in relevance. For unless we are content to live like sheep or slaves or by whim, we must learn to ask "What's in it?" before we tackle important matters. Religion being an especially important venture, the question is nowhere more appropriate than here.

What advantages religion holds depend a great deal upon what kind of religion it is. Some religion is quite bad, and the effect of such religion must inevitably be, as Bishop Ronald Hall once remarked, like that of a blister on a thirty-mile walk. But we shall not concern ourselves with such religion. The world is too full of a great number of good things to justify squandering much time picking over refuse. We need all of our time to pick from the vast best.

The chief advantage of religion at its best is that it suffuses life with profound radiance. Without religion it is possible to be radiant. A baby frequently is. Without religion it is also possible to be profound. Many adults are. But without religion it is doubtful when experience and knowledge attain the dimension of profundity if radiance can be sustained. For as experience widens it ordinarily encounters much to put a damper on radiance. The continual laying on of experience may itself lead to boredom, or apathy, inertia, and fatigue may set in. Similarly as the mind gains in comprehension, it is likely to settle on con-

clusions which lead to frustration, fear, and despair. "You have no idea how horribly I bore myself," says Hedda Gabler. "Much as we hate to admit it, the life of the average man tends to assume the form of a longish doze, interrupted by fits and starts of bewildered semialertness," says Clifton Fadiman. "Most men lead lives of quiet desperation," says Thoreau, and the author of Ecclesiastes concludes that all is vanity. All point to various quicksands into which life may settle if we are not careful.

From one point of view, the advantage of religion is simply its being a way to be careful with life. It is a way of insuring that, as knowledge grows, we will not fall into one of the gloom-provoking mires just mentioned. It is a device for retaining radiance, or rather increasing in radiance, without ceasing to grow.

**B**UT we must say what we mean when we speak of religion. For our purpose, it is enough to say religion is a life adventure which is born in aspiration, matures in purpose, and is fulfilled in commitment.

Aspiration is fundamental. Without it religion doesn't even stir. "Blessed are those who hunger and thirst . . ." is a religious assertion; religion is born out of the pangs of a desire which, at its best, is as compelling as hunger and as desperate as thirst. If there is nothing a person really wants, if no vision of the transcendent splendor his life can attain has quickened within him, he may be wholly respectable and moral, but he is not religious. What it is the religious soul aspires toward is, of course, a very important question, but the present discussion does not hinge upon it. To see the over-all difference high religion makes, it is necessary only to note that full-blooded aspiration is always involved, and then consider what difference it makes in life.

The second element in religion, purpose, is simply the crystallization of aspiration. Of itself aspiration may be no more than the escapist's pipe dream. But when aspiration becomes welded to life, when one not only wishes he

were better in some way but actually takes steps to transform himself into a different person; then aspiration has turned to purpose.

**T**HE full flower of religion is commitment to something beyond the self. This something has been variously conceived. For some it is a cause. Others commit themselves to a person. Still others commit their lives to God as they know him. But whatever the object of commitment, the act itself always involves these things: the focus of attention shifts from self to object; the object is prized more highly than self; the welfare of the object appears more important than the welfare of self.

Now if these three things—*aspiration, purpose, and commitment*—constitute the body of religion, what effect do they have on life? The answer has already been suggested. They sustain and increase radiance as life matures, whereas without them, gloom is likely to gather with the years. Let's see under some circumstances why this is so.

Consuming aspiration infuses life with hope, zest, and freshness. Hope in turn saves life from despair. Zest banishes apathy, and freshness dispels boredom. All three of these positive qualities are rooted in aspiration. One no longer aspires when hope is gone. Also as long as hope rides high the zest and enthusiasm necessary for vigorous, heroic living are assured. Freshness or novelty, too, is connected, though less obviously, with aspiration. For as long as one is on one's way to a different and higher way of life, the scenes along the way are bound to be different. It is only the stay-at-home who gets tired of the scenery. With aspiration aflame one is constantly pressing forward into new dimensions of living, and the thrill and surprise which adhere in all adventure are assured.

**W**HEN aspiration becomes linked with those disciplines which start one down the long road toward the goal, then life takes on real purpose. This is more than most lives do. Most persons in their scatterbrained randomness, their



blind lashings about, their trial-and-error—mostly error—dartings, resemble nothing so much as the proverbial hero of a western romance who jumps on his horse and rides off in all directions. It is not so with those whose aspiration has crystallized into purpose. Jesus, we are told in one place, set his face steadfastly toward Jerusalem. There is a sense in which the religious person always has his face set steadfastly—if not toward a place then at least in a direction. His life has become integrated around a guiding purpose.

And for this reason he no longer flounders. What's more he begins to work with a will, for there is nothing of the dilettante about a man with a purpose. Even more heartening, however, is the way the individual with a compelling life purpose is no longer distracted with petty mishaps which befall him. It has been said that a man is as big as the things which annoy him, and the point is worth pondering. The molehill is a mountain to the little man and some persons go to pieces when their shoestrings snap. To those whose life purposes center in major issues, on the other hand, trivia automatically assume their proper insignificance.

THERE is another thing a basic purpose gives to life—strength. "My strength is as the strength of ten because my heart is pure," we read and awake with surprise to find that with allowance for poetic exaggeration it is true. The psychologists tell us the average man wastes three-fourths of his energy in inner conflict. Conceivably, then, if our lives were to take on that purity of heart, which comes from loving one thing, if, that is to say, we could eliminate internal conflict by completely integrating life about one controlling purpose, we might realize four times the energy we would otherwise possess.

The fulfillment of religion, we have noted, is in commitment. As religion ripens within life that life finds that it is losing itself more and more to something it considers vastly more important than itself. That life which becomes thus committed to something beyond itself, will appear quite unintelligible to the ego-centric or those who subscribe to elementalistic world views. But that it does happen is a demonstrable fact.

And when it does, the individual finds he is possessed of a courage hitherto unknown. This is natural. Fear being a product of self-concern, the more our attention shifts from ourselves the less fearful we become. Thus Jesus can walk undisturbed through a mob which is in the mood to kill him, and the Indian seer can laugh when Alexander the Great threatens to run him through.

Second, the committed life finds its welfare in the welfare of others or in the success of causes which effect the welfare of others. "In as much as ye have done it to the least of these ye have done it unto me." Eugene Debs so identified himself with the oppressed that he could truly say "While there is a lower class, I am of it. While there is a criminal class, I am of it. While there is a soul in chains I am not free."

In supreme instances it is possible to live so fully for something greater than the self that all personal losses, even death itself, appear inconsequential. At the close of Stephen Vincent Benet's wonderful story, *The Devil and Daniel Webster*, the Devil is telling Webster's fortune. One dire prediction is followed by another. He will come within an inch of realizing his desire to be President, but lesser men will be installed, and he will be passed over. Both his sons, in whom he has so much hope, are to die in war and neither will reach greatness. His last great speech will turn his own against him and his fellow New Englanders will call him traitor. All these verdicts Webster accepts calmly, then presses on to the question which really concerns him: will the Union endure? And when the Devil answers that it will, that's all that matters. "Why, then, you long-barreled, slab-sided, lantern-jawed, fortune-telling note shaver," said Daniel Webster, with a great roar of laughter, "be off with you to your own place before I put my mark on you! For, by the thirteen original colonies, I'd go to the pit itself to save the Union!" In full-blown religion, one's own welfare becomes inconsequential compared to the welfare of the object of devotion.

And consequently one realizes a largeness of spirit—large as the object of devotion. This rids one of all the petty emotions which make us little men: self-pity, hatred, and revenge. And finally, one

is saved from the feeling of futility which must inevitably creep over those who have lived only for themselves. For he who lives for himself alone finds that his life purpose becomes decrepit along with his organism. He knows that the significance of his life is not more extensive than his own body, and that, he notes, is failing fast. But one cannot imagine Gandhi in the evening of his life moaning "Vanity, vanity, all is vanity," or Jesus crying, "Life is a tale told by an idiot."

THE answer to the question, "What are the advantages of religion?" then, is as follows: In simplest terms it has the advantage of profound radiance over either superficiality or cynicism. More specifically, it has the advantage of aspiration over complacency, of purposeful over random living, of committed over self-preoccupied life. In the long run it makes the difference between zest and apathy, interest and boredom, hope and despair. It is the difference between having a sense of direction and floundering, between motivation and inertia, between largeness of spirit and pettiness. It is the difference between energy and fatigue, courage and fear, concern and indifference. Ultimately it holds the advantage of feeling that life is significant over fearing that it is meaningless.

Although the advantages of religion do not become fully evident until life begins to ripen in years—for we have noted that it is only as life matures that youthful exuberance must give way to either radiant faith or glum apathy—they are usually quite perceptible in college years. At best the truly religious college student has his sights set well above the average, has a clear purpose, and is committed to larger things. He is more enthusiastic about life, is interested in more things and hence more interesting, and is rarely engulfed by despair. He has a strong motivation which is guided by a sense of direction. His energy and courage are higher. His disposition is more generous, and he is alive to the momentous issues of the modern world which hold the fate of all men. Feeling the significance of all life, he lives each moment as if it were a "nugget of eternity."

If these are momentous things to claim for religion, it is because religion is a momentous thing. At its best religion is. But as such it is not easy to acquire: it requires considerable good sense and perseverance. For this reason most persons will not attain it, and religion will remain for them more a matter of fear than love, more like piety than spontaneity. They will live their religion closer to law than art, and to others it will appear nearer to ulcers than to elation.





# People to Persons

*People: bids to proms, meal tickets, movie passes, transportation agencies*

*Persons: gratitude, responsibility, hand and leg work for a good cause*

## PAUL DEATS

I WONDER IF YOUR QUESTION can't be stated, "How can you tell 'em—these Christians on the campus?" You're looking for distinguishing characteristics, not like the "sign of the fish" of the first century, but in terms of the student's relationships to his roommates, his professors, the best girl, and others with whom he rubs shoulders on the campus.

I'm afraid that the first answer is, "You can't tell 'em." And the main reason is inconsistency on both sides of the fence. Very few pagans, "atheists," non-Christians, or whatever you want to call them, follow out their convictions—or lack of convictions. The typical "professing atheist," or even the student who's just indifferent to organized religion, lives on a level higher than his beliefs would indicate. On the other side of the fence of belief, the Christian student seldom lives up to the fullest measure of his creed. Thus, in a sense, both of the extremes climb on the fence with the mass of run-of-the-mill students to follow a sort of least-common-denominator moral code.

The task of "telling 'em"—and of Christian living—would be simpler if there were hard and fast lines drawn on each side. Actually, it is made more complex by the common attitude of all of us that "College is a time of preparation; don't waste your rare privilege; let someone else cook and clean and earn while you study and grow and learn." The emphasis is selfish and it's hard to escape.

But the second answer is that "there are some differences, significant ones, in students who try to live religiously, but they don't appear on the surface at first glance." One of the differences is the realization of the ease with which one can fall into accepting the self-centeredness of college life. The Christian student protests against this attitude by constantly reminding himself of the labor of countless others—parents and taxpayers, scholars and printers, cooks and janitors—that makes possible his time of study. This sense of gratitude—which needs conscious expression as well as realization—helps redeem the student from selfishness. It also keeps him aware of the responsibilities that are his as a student.

Some of these responsibilities can be exercised in college, such as keeping informed on political events, voting intelligently, learning by practice how to make democratic procedures serve good ends. Part of his gratitude may be expressed in doing work while he studies—not just earning his keep, though that is helpful; but, even more, sharing in the tasks of a co-op house, getting callouses on a work project, doing leg work for a good cause. One sure result of gratitude is the difference in attitude toward campus janitors, dorm maids, and others who do menial tasks. The grateful person cannot take these people for granted or look down on them, but treats them as persons, friends, helpers who make his education possible as much as renowned professors.

This treating people *as persons* is the basic element in the relationships of a Christian student, and it extends into every area of living. "How do you think of your professors?" is a question that would get a variety of answers on any campus. Most of the half-humorous replies would reveal an underlying idea that a professor is one who awards grades, one who must be cultivated, or to use a more common term, "worked." The Christian student would try to think of his professors as persons, try to treat them, not as "tools" in the race for a degree, but as friends who can share not only information but meaning, happy experiences, new insights into life. The attitude would quite logically spill over into relationships with one's fellows in the classroom, viewing them as fellow seekers in the search for truth more than as competitors for grades or impersonal "I.Q.'s" over whom one must rise to achieve honors. (Can you imagine what such an attitude might mean in terms of cheating, to choose a single example?)

The same contrast holds in the area which is all-too-easily described as "men-women relations." There are at least a few girls on campuses who look upon their masculine friends not as persons, but as "tickets" to the best social functions, transportation agents, meal tickets, or goodness knows what else. Perhaps even more dangerous is the extreme to which treating a girl as a "tool" or means of

enjoying oneself rather than as a person can be carried.

The third answer is that these are neither surface traits easily discernible nor easy goals quickly achieved. And the Christian student may well be the one in whom one sees humility rather than a set of habits. He is humble because he measures himself by a severe standard. He is consciously "on the way" toward more adequate expression of his gratitude, toward more concrete implementation of his sense of responsibility, toward the ordering of all his decisions and relationships in terms of his deepest convictions and commitments. Here may be the heart of the matter, for the person who is not consciously trying to "live religiously" is probably unconsciously pretty well satisfied with himself and his ways. He is as oblivious to criticism as he is to the persons who are his fellows, his teachers, and his helpers.

This ought to go without saying, for Christians on campus as well as in "the real world," the Christian student determines his moral code of "do's and don'ts," not on the basis of what everybody's doing, but in terms of a hierarchy of values that grow out of his convictions about life and his commitments to a way of life. This code involves "why" as well as "what" concerning social drinking, cheating, sex mores, working for peace or for war—making life a piece in response to loyalty to the God of Jesus. It ought also to go without saying that the Christian concern does not just reach out to others on the campus, but to persons everywhere, seeking to minister to human needs of food and friendship. Finally, it ought to go without saying that these characteristics of a campus Christian do not follow after just any set of beliefs. Belief is important, because it determines action. But you can refer back to your October, '47, *motive* for the credo behind these characteristics.

The glorious thing is that there are some students who are trying to live as Christians on the campus and trying to reorder their personal lives and their relationships. They are now the salt of the campus and may well become the leaven which will leaven the whole loaf.



# Simply Out of This World

is the only possible word for it. Her white evening gown had accents of white which smartly set off her white hair, white skin, and white eyes.

ROBERT MONTGOMERY

TRULY THEY WERE out of *this world*. I mean the artists' colony I ran into. You see I was droning along in class one afternoon and my students had begun to drop off to sleep. Well, so did I! A Ph.D. makes it possible to talk about some things in one's sleep. And, by the way, I didn't do badly in that lecture. Some of the students dropped by at the end of class and said that that was one of the finest lectures they had ever slept through. But let's get back to the story. I was going to tell you about that artists' colony. What a dream that was! It was supercolossal; even out of the ordinary. And do you know what struck me? *I couldn't help but compare this peculiar artists' colony with the way in which religion is presented on the campus.*

Well anyway, this was a strange place. It had very little to do with the rest of the people. "They're not artists," the colony would say. So it rigidly excluded the outsiders from the art exhibits. Not by force, of course. No, the colony just made the outsider so uncomfortable that he hardly ever came back. There was a song which explained why art had to be kept from the outsiders. It also showed why the artists believed that one shouldn't mix with ordinary people. It was in "Expensive Verse" and ran like this:

Let's keep it pure, boys.  
Let's keep it pure.  
The worl-l-l-d is so nasty.

We will be noble  
And undefiled.  
Sitting with and on our integrity.

Let's keep it pure, boys.  
Let's keep it pure.  
The worl-l-l-d is so nasty.

Then in my dream a resident of the colony jumped up on a soapbox and harangued the crowd. "On what grounds," he said, "do you stuffed shirts high hat the people? Are you scared that your love of art will rub off when put to the test? Everyone who thinks that art is a part of a full life ought to put it on the line. Or is it too easy to be out of *this world*, since the worl-l-l-d is so nasty?"

A lot of good it did this soapbox orator. The colony just ignored him.

My but we were an arty bunch. We all wore costumes. We were very vocal about painting. Discussions, debates, meditations by the score! All on the subject of painting. But we really didn't paint too much. That was odd, wasn't it?

Once a week we had meetings dedicated to art, and during an hour on that day we were very art conscious. There were no prizes given, but everyone understood that this was a good occasion for demonstrating how one "loved art." Then there were special mental commendations given for the most arty postures. Some very beautiful gestures were performed with paint brushes (no paint on the brushes, of course, for it was the movement which counted, not the picture produced).

There were special leaders set apart among us who were supposed to do the painting. In the old days it had been understood that *everyone* was supposed to paint, but that was before civilization (and Two-Ton Baker's record?) had set in. Nobody thought of painting as something which could be done naturally.

That reminds me of another speech this same orator made. He said to these artists: "Listen, what's wrong with all of us taking a crack at painting?" Well, that sort of excited me. I almost grabbed a brush and started to paint. But I asked one of the fellows standing by what he thought of this novel idea. "Why," he says, "everyone knows that guy is just an idle dreamer. I ask you, what would happen if everybody started doing that?"

I was so naive that I almost answered that there would be a lot of paintings around, but that was too easy, so I knew that this fellow had said something deep, and I was just too dumb to catch on. To this day I wonder what *would* happen.

You know, I have to confess that it

took me some time getting used to the paintings. You see we were fairly limited by the fact that we didn't mingle with people, and there wasn't much variety in the colors used. Everything in the colony was done in white, and everything outside the colony was represented in black. It was rather hard to see those pictures of the outside world in black; you couldn't pick out the details.

Of course, the people outside the colony knew how to produce colors other than white, but, as I said, we didn't have anything to do with those people. Confidentially, it was said that some of the members of the colony were mixing some pretty lurid colors on their days off, but we never used those colors on the public paintings. You should have seen what could be done with white paint. Have you ever seen a lily, for example, that has been touched up a bit with white?

Or there was the canvass, *Fully Dressed Girl Descending the Stairs*. This presented a girl revealed—she had the "new look," of course—in a white evening gown. The gown, with accents of white, set off beautifully her white hair, white lips, and white eyes. The lovely texture of one white hand was delicately outlined by shadings of white as the fingers rested on the white banister.

Then there was *Whistler's Father*. A portrait of a stately white man, dressed in white, seated in a white rocker in a white room. It was vibrant with activity. Any minute you expected the man to break into a rock.

As I examined these paintings, the fellow on the soapbox had his last fling. "This isn't life," he said. "Sorrow, passion, mistakes, agony, happiness, appreciation, frustration, insecurity, misery, friendship, hatred, love—these are life. You can't paint them with just one color. And it's the business of great art to bring all of these colors into some meaningful harmony. The trouble with you is that you don't understand life, so you can't help people to understand themselves. Why don't you get down from your pedestal and get involved in the world?"

I woke from this dream when the class bell rang. What a queer world is produced when we try to live out of *this world*.





# Student-Faculty Insulation

is durable, long-lived, and expedient in keeping out all light and warmth.  
Trouble is, it makes education of persons unlikely.

PAUL A. REYNOLDS

LABOR AND CAPITAL, CITIZEN and alien, man and woman, parent and child, husband and wife, friend and enemy, producer and consumer, doctor and patient—long is the list of paired names indicating human relations. Of perennial concern is the relation of teacher and pupil. Although they are in many respects arch enemies, Plato and John Dewey come to mind as having said significant things about this topic—Plato in his *Phaedrus*, and John Dewey throughout his educational writings, but perhaps most explicitly in his *Democracy and Education*.

During the past summer a group of thirty students representing twenty different countries met as a seminar on international affairs for a period of seven weeks. As the discussions developed, it became clear that the old philosophical controversy about names was centrally involved. There are proper names and common names. A child is born; at once he takes the name of his family—a name he shares with others. In recognition of his intrinsic worth and unique personality, he is likewise given a proper name. As time goes on, he accumulates many other common names. In fact, common names come rushing upon him immediately at birth. The first question we ask is, "boy or girl?" He is a "child," a "human being," an "American" perhaps; and maybe a "white" or a "Negro"; a "scion" or a "worker"; a "Jew," a "Catholic," or perhaps a birthright "Methodist" or "Quaker." No one consults him to see whether he concurs; everyone just names him to suit his own convenience, and from that time forward, there is continuous name calling.

Now it is probably impossible to avoid name calling; it would be very difficult to communicate with one another if the job had to be done in nothing but proper names. But it would seem that we should recognize that just as we expect the agreement of the person named, when we use such terms as "teacher," "doctor," "lawyer," so we should consult the preference of the individual before we call him "white," "Negro," "Jew," or "Methodist." We don't go about calling others "husband" or "wife" without first getting his or her consent. It is hard to avoid the conclusion that one is "boy" or "girl," "man" or "woman," "male" or "female"

really; nature seems to make us all birthright males or females. But we should likewise be aware that beyond certain few basic common names, the whole business of name calling is a matter of convenience and convention. For many, one is to be called a "Negro" if he has a drop of "Negro" blood, but by the same logic one might well be called a "white man" if he has a drop of "white" blood. The visas of many travelers say "white" in Latin countries, but "Negro" in the United States.

Many of the students at this international seminar were quite ready to use common names only with the consent of the individual named. The implications of this are quite clear, and far reaching. Among them is the conclusion that barriers of race and class and nation and color are but conventional linguistic insulation among persons. Common names make men violent; proper names make men friendly. When common names are attached without the agreement of the individual named his personality is violated.

As these students were discussing such matters, the question of immigration laws came to the fore. Here are national insulating materials in human relations. At this point, the six-year-old son of one of the counsellors stood up and said: "If some people move into somebody's house, don't you think the only thing to do is to buy some more furniture or something?" "And a little child shall lead them." In the pre-1914 world only three countries required passports; our present worship of the name "nation" is about to undo us all.

Nations battling for sovereignty at the United Nations make their talk of peace only talk. In reality they are striving for the vantage point in a next war.



Our nation which art so heavenly,  
Hallowed be thy name.  
Thy kingdom come. Thy will be done  
On earth, as it is in Asu.  
Give us this day our daily bread.  
And forgive us our trespasses,  
As we trespass against those who forgive us.  
And lead us not into cooperation,  
But deliver us from goodwill:  
For thine is the kingdom, and the power, and the glory, forever.  
Amen.

What has all this to do with student-faculty relations? Just this: they would seem to be improved by minimizing common names, and emphasizing proper names. Plato taught in the *Phaedrus* that the greatest blessing life has to offer is fellowship and philosophy. John Dewey emphasizes, again and again, that the most happy relation between teacher and pupil is that of mutual association in the cultivation of a subject matter.

As one surveys the academic scene, there appears to be all too much discrimination, antagonism, and competition between faculty and students. Schools are full to overflowing. Quotas are a factor in higher education, so that some students are not only up against numbers, but also against names. And girls find that sex is a handicap. And, in spite of G.I. funds, many able persons are economically unable to get into a student-faculty relation at all. Perhaps these are items for administrators, rather than for teachers and taught. But in the "tendance of the soul" the participants can't be unconcerned with the question of how their association with each other is to be initiated. Faculties and students are not just educational commodities—academic exports and imports, subject to protective tariffs. Certainly color, class, race, creed, and nation should not appear on one's collegiate visa.

But, directing our attention to the campus itself, however constituted, we find that relations are seldom personal; there is little possibility that teachers and students be associates in life. The normal give-and-take is smothered out by distrust, by suspicion, applepolishing and a sort of superficial prima donna concern to gain reputation and student popularity.



Teaching loads and pressure of Ph.D. or post-Ph.D. research put distance between faculties and students. At such long range, students must meet the faculty through assistants, through a "public-address system," and through the pages of academic reports and textbooks. Deans and consultative committees seek to close the campus gap. There is, accordingly, likely to be a sort of "cold war." The students employ strategies of cleverness to "put one over" and "get by," but the faculty always has the atomic bomb of the final grade and dismissal from college.

There are two areas of concern in the matter of student-faculty relations: the academic and the extracurricular. We have all had difficulty in securing textbooks. In a sense, this is our good fortune. In a class in philosophy the instructor said: "The argument is the text, anyway." It would seem that in academic affairs the prevailing principle should be that students are adult, and the "argument" is the guide and judge. This emphasizes what Plato apparently had in mind when he questioned the practice of writing down, as contrasted with the live, oral discussion of companions in a quest.

One might suppose that the fact of the grading system would spoil this happy picture. For better or for worse, we apparently shall have to put up with it. But if the cards are all on the table, if the argument is thoroughly pushed, students will probably arrive at the same conclusion concerning their academic merit as does their instructor. There is no sense of the grade's being a gift, or the prize to be won through applepolishing.

The "honor system" is likewise an indispensable factor in any adult-human relationship. A class in logic was once reminded that dishonesty in a class in logic would be like violating the maiden of one's love. Logic, however, is no more properly concerned with integrity than are the other courses of the curriculum.

Students and teachers together might reflect that they are privileged partners in the general society. They are associates in the human business—"the work of man." Students pay little for their education and faculty get little. But the faculty, too, are heavily subsidized by the workaday world. As is true in few other professions, a teacher is paid for doing what he would do anyway—at least if he is the sort of person Socrates described in his speech in praise of the true lover. In few other human relations is it more nearly possible to realize the blessing of human fellowship and the refinement of the argument. And by "refinement of the argument" we should certainly include the activity in all the arts and sciences.

As Farnsworth Crowder points out in the November *Survey Graphic*, there are numerous educational strait jackets in

which "the argument" must be confined. "No occupational group, unless it be the ministry, is more harrassed by the discrepancy between assigned expectations and permitted achievements." The California legislature foiled plans for instruction about matrimony—in spite of the alarming divorce rate in that state. It also bleached the social-science books to get all the "red" out. "To avoid stirring up trouble" is perhaps the first law of survival in public education. The educator's predicament," concludes Crowder, "inherent in the situation, is that, though engaged by the community to prepare its children for living in the world, he is restrained in his best efforts to fulfill the engagement. The more creative, the more restless and impatient he is, the more galling the restraints. It is small wonder that so often he says to hell with it and goes to selling real estate."

The other area of concern is the extracurricular. But from what has been said, in a deeper sense there is no extracurricular. When a particularly inspired person visited our seminar, a meeting adjourned was simply another meeting assembled. With him on our campus life was a parley in perpetuity. When Mark Hopkins is on one end of the log and the student on the other, declining Latin nouns or lecturing on moral philosophy, the association in living is quite as definite as if Mark Hopkins is on one end of the saw and the student on the other. The academic is just as extracurricular as outing-club excursions or student-faculty teas.

The extracurricular area of campus life is indeed a welter of common names. John or Sarah is affiliated here and cast by aspersion there. Only with extreme difficulty can one meet John or Sarah, instead of an Alpha or an Omega, a frosh or a soph, a "grind" or a "party." But as science and art know nothing of nation, sex, color, class, or creed, but are "one world" and know only argument and taste, so teaching and learning, teachers and learners, are properly personal and human. Both the classroom and the faculty home are places of refuge from a barrage of common names. Neither knows anything of nation in wartime or in peace; nothing of sex, of color, of class or of creed, but only of John and Sarah.

People of religious experience will not need this closing paragraph, for they will already have seen the connection. It is the genius of religion, as of education, to absorb insulation and bring us together directly as persons. Religion also cuts through the conventional conveniences of common names. Color, sex, race, nation, class, creed—all of these must be ascribed respectfully, and with the full concurrence of all parties involved. Name calling is the solvent of high religious and educational experience.







*By permission Associated American Artists*

## THE DIVINE COMEDY

Heightened power and tragedy come from the palette of Umberto Romano. Since his first exhibition in 1928, Italian-born Romano has been looked upon as one of our most moving, probing, and exciting contemporary painters. With a masterful brush stroke, a sensual love of pigment, and a facility for drawing, Romano plumbs the depths of a suffering world from which it would be difficult to turn away unaffected. From Christ to clown, the tragedy revealed through many of his canvases is unrelieved. **Ecce Homo**, carried on page 12, for example, adroitly incorporates incise line which scratches back through the pigment to the canvas surface, thus heightening its dramatic message and sensitizing the observer to more penetrating harshness in life. Romano achieves a rare balance between head and heart through the craftsmanship with which he launches his emotional approach. With great emotional impact Romano expresses the intensities of life; in this way his work belongs to the tradition of the great humanists, such as Rembrandt, Goya, Daumier, and Rouault. In the presence of his canvases, one can't help but be moved by the almost savage-like treatment of pigment and the use of somber, haunting color, combined with an underlying and persuasive sensitivity.





*By permission Associated American Artists*

ECCE HOMO



ANZIO

*By permission Associated American Artists*







*By permission Associated American Artists*

I BEAR THE CHILDREN OF TOMORROW



# Poems by Horace E. Hamilton

## DAY REVIEWED

This day saw  
No great work;  
It was not spent  
In duty. It bore  
No impress of my seal  
Executive; no mark  
Of emulation  
Of my brother.

It is against  
The industry of  
Our years: each hour  
Riveted  
    By its minutes  
    Into place.

We say it shall not be numbered  
Among the great—  
The great days  
Signaled by the cannon shot.

What may one tell, then,  
Of this same day,  
This day now dying,  
As we lay our ear  
To its metabolic wear—  
    Hearing  
    The massive rustle  
    Of silkworms munching  
    Time's green fabric,  
    To spin  
        One shining  
        Thread.

## TABLES

To man's small deeds the day through,  
    God, add radiance;  
For mighty things he cannot do,  
    Give him patience.

From toiling, waiting, or sleep,  
    Show him clearly  
From the death of much, he may keep  
    A little, dearly.

For, of the best that earth may hold,  
    None shall ever  
Take more than his share, nor live so old  
    That he live forever.

## THE SPAN

See man: how his plans do tarry  
Him one day; how heart's feeling,  
Unshown, makes heaviness to bury  
Him; how only the secret hour may carry  
Him. . . . As life comes stealing.

See living: that with no warning  
Turns his love slowly strong;  
How he is born on each morning  
To die in that day; knowing no storming  
Of sacred hour. . . . Life being long.

And death: how it comes soon  
To him; finding most things not done  
By him; no gods granting boon  
To him: for finishing, no single moon  
For him. . . . Not one more sun.



## Poems by Lee Richard Hayman

### INVITATION TO DANCE

Speak what tongues you will,  
calling to any partner  
by all strange sounds that fit your schemes;  
blend myriad costumes in a color frenzy,  
dancing holiday steps in patterns  
once set in dimly dreamed of days;  
and wear the common sunlight  
on your wind-excited hair,  
embracing comfort of compassion's  
breath-warm secrecy imprisoned  
in every single heart.

### MANY AND NONE

Pronounce riddles and words  
thick with shallow meanings:  
drone on . . . and on . . . and on,  
but sometime, impossible friend,  
tell me one sincerity.

Beloved, turn to me singly now,  
plunging into the cold blueness  
of known waves and white foam,  
trusting there is life in living.

### FOR BARREN FIELDS AND MOURNERS

O heart, break, my heart,  
Break into thousands of poignant  
Pieces of solace for the thousands  
Of sufferers and mourners and searchers.  
Ordered in this bitter wholeness  
You are no beneficence, no comfort.  
Burst yourself into infinitesimal  
Pointed bits to pierce alien hearts  
With hope and a stab of happiness.

Break, oh my heart, and scatter  
Blood-seeds over the shocked world.  
Let your minuteness fertilize  
The barren fields of trust and calm.  
Free me of your burdened vastness,  
Grant me peace.



# Founded on April 11, 1946

*this Greek-letter fraternity has faced the problem of "exclusiveness" with a faith in democracy and the inherent dignity and fellowship of man.*

## GERALD SOROWITZ AND JAMES BOND

GREEK-LETTER FRATERNITIES are a time-honored tradition on American college and university campuses. That tradition has been responsible for the exclusion of many students from participation in one of the most gratifying experiences of a college career because of racial, religious, and socio-economic backgrounds. In the founding of Sigma Sigma Epsilon fraternity on the campus of Baldwin-Wallace College, Berea, Ohio, that tradition has been shattered.

Sigma Sigma Epsilon was established on the principle that fellowship should be denied no man because of the color of his skin, the god he worships, or the size of his bank account. Because this principle is a departure from the normal fraternity set-up, we ran into considerable opposition and much eyebrow lifting. To be sure, most every B-W collegian was favorably impressed with the idea behind the organization, but few were those who would stick their necks out and openly support it. The principle was too great a change from the normal, existing pattern, and was and still is considered "radical." It is a rather fitting commentary on American democracy that the very idea on which it was founded should be considered radical.

From its conception, our group met with passive opposition from the conservative administration in its attempt to establish itself as a recognized fraternity on the campus, because a fraternity such as ours was something new and different. As a matter of fact, we were discouraged from the very outset by the authorities, and it was suggested that we become "a thoroughly American club or fraternal group" instead of a Greek-letter fraternity. Fortunately, for we faced many obstacles including pessimism among the group itself, we were given public support and encouragement by off-campus institutions such as the *Cleveland Press*, the Urban League, CORE, and other civic-minded groups.

In our early endeavors to secure members, we encountered much apathy and reluctance. This was caused mainly by the brands of "radical" and "communist" that had been stamped on the organization. After much soul- and mind-searching, we formed a group of seven charter members. This small group of

men, brought together by the common bond of desire for fellowship and brotherhood regardless of race, color, or creed, fought together, and among themselves, to get a toe hold on the campus. The opposition we encountered not only served to bind us more closely together in our effort to gain recognition, but it also caused a conflict within the group as to the procedure to be followed in overcoming the opposition and obstacles we were faced with. At times the task appeared hopeless and the barriers seemed insurmountable. Half of each of our early meetings was devoted to maintaining the morale and spirit of the infantile organization. Eventually our diverse plans crystallized into one, and we set out to conquer all that stood in our way with new zeal. Founded on April 11, 1946, Sigma Sigma Epsilon won administration approval on June 18, 1946, at a special meeting with the president of the college. However, it wasn't until February 14, 1947, that the B-W faculty granted us complete and final approval as a full-fledged fraternity.

**I**N what ways is Sigma Sigma Epsilon liberal and interracial? Any male college student, regardless of race, color, religion, or economic status, who can get along with people, is eligible for membership. A two-thirds vote of approval is required for membership—no one man can "blackball" a candidate. SSE offers an opportunity for fellowship that no other fraternity can offer: for living, playing, and working for a better world, shoulder to shoulder with all men. Few other organizations enable one to put these ideals into everyday practice. SSE has its own background to inspire and develop true understanding and brotherhood. In place of hazing, pledges perform constructive projects for the fraternity. Hell week consists of constructive services.

There are probably only few comparable groups where there is such a diversity of background among their members. The two original founders of SSE are a good example: one is a Christian Scientist from a rural district and the other is a New Yorker of the Jewish faith. Negroes, Japanese, whites, Bolivians, Roman Catholics, Jews, Protestants, and agnostics

comprise the membership list. Too, we have our share of fame since one of our original founders is Harrison Dillard, one of the foremost track stars and the world's present hurdles champion. Three of our number are listed in *Who's Who in American Colleges and Universities*.

Sigma Sigma Epsilon presents a varied program of social and athletic activities. Due to the low cost of our fraternity (initiation fees and dues are extremely moderate) most of our social activities are limited to small, private affairs. We have sponsored an all-college Thanksgiving Dance, importing for that occasion a seventeen-piece Negro orchestra from Cleveland. That marked the first time that B-W had such a large band for a prom and the first time a colored group had played on its campus. The fraternity enters teams in all phases of the college intramural sports program. Although we have absorbed innumerable defeats, we are never outclassed as far as spirit and fight is concerned. We are supremely confident that in the near future we shall be winning a fair share of the trophies.

**D**O not think that SSE, because of its own perpetuation concerns, ignores vital issues and news of our times. Through our social problems committee, we have monthly forums with discussions centering about important questions and problems that concern us all.

The quality of exclusiveness is undemocratic and is steeped in ignorance which causes bitter disappointment to the unaccepted. We, of Sigma Sigma Epsilon, have accepted the challenge this problem of exclusiveness offers to modern young college students, and in establishing our fraternity, we are attempting to realize our conception of what a fraternity should be. "This fraternity is founded in comradeship, understanding, a common purpose, and with sincere good faith in the inherent dignity and fellowship of man. We believe in the equality of all men in relation to one another, and in democracy in its fullest, finest sense."<sup>1</sup> Sigma Sigma Epsilon is the fraternity with a social conscience.

<sup>1</sup> Preamble to the Constitution of Sigma Sigma Epsilon.



# Political Emphasis Week

*at Bates was the first of its kind in the history of the nation.*

*The governor of Maine was on hand, and the state legislature is still on the spot.*

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## WILLIAM STRINGFELLOW

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THE BATES COLLEGE CHRISTIAN Association sponsored the first Political Emphasis Week ever held on any college campus. The idea for a Political Emphasis Week came from two sources. Dr. Alfred Painter, formerly of the University of Chicago, had told some Bates students of a religious embassy program held in Chicago which included discussion groups and activities emphasizing Christian responsibility for social and political action. And Bates College has successfully conducted *Religious Emphasis Weeks* for several years, so why not devote a week exclusively to political emphasis—political emphasis from the viewpoint of the Christian?

Thus, Political Emphasis Week was a new kind of experiment at Bates, and new to the nation's colleges in general. It was new in the manner in which it brought together the experiences of other colleges in political activity. Its purpose was not only to arouse student interest in contemporary political problems and issues, but also to try to discover the role of the American Christian student in political life. Political Emphasis Week represents the attempt of Bates students to find a significant motivation for thinking more seriously and acting more decisively on some of the great issues with which the present generation is faced.

The program began in Monday's regular college assembly when Professor Joseph LeMaster, member of the political science department, outlined the reasons for students' taking an active interest in politics; then a student spoke briefly on avenues of student political action already open. The program for the week was announced and printed materials dealing with political issues to be considered were made available to students.

The next evening hundreds of students and faculty members crowded into the men's union to hear Governor Horace Hildreth speak on "Do Christians Belong in Politics?" The governor spoke informally and then was put "on the carpet" by questioning students. The next morning Miss R. Elizabeth Johns, executive of the New England Student Christian Movement, addressed the students in a chapel program on the issues which students-in-politics face.

On the opening day of the Political Emphasis Week the campus mayor issued a proclamation declaring the observance official and calling upon campus citizens to respond with their wholehearted support. Every channel of contact with students was used to arouse interest in the week. The college newspaper devoted an issue to it, and radio classes presented two radio programs during the week. The week had been preceded by a month of intensive publicity, and key people were appointed in each dormitory to encourage student participation in the program.

All of these efforts were rewarded by the character of discussion groups that were held at mid-week in each of the dormitories. This was the core of the whole program and the decisive factor in the success of the week. Faculty members who had had a course in leading discussions conducted the meetings; the groups in most cases met with enthusiastic response. Though scheduled to last an hour and a half, most of these discussions went hours overtime. And one group found their discussion so stimulating that they asked to have a meeting of their group made a weekly event on the college calendar.

During the week, cooperating organizations sponsored activities like the meeting held by the Bates Student Federalists on world government. The climax of the week was reached Friday morning when college assembly was devoted to evaluating the week's events. Later that same day students recorded their views on contemporary issues in a student opinion poll; the results were sent to Maine congressmen and to national agencies which had requested them.

THAT is something of the mechanics of the program of Political Emphasis Week. We are able now to evaluate this program from a long-range viewpoint. The purpose of arousing student interest in political issues was achieved—as indicated by the response to the dormitory discussion groups and other events. But it was also our objective to develop a sustaining motivation for student political action. It will never be enough to simply arouse interest; there must be an immediate and effective means provided for the

release of activity designed to apply in a practical way to the positions arrived at through discussion and thought. At Bates, following Political Emphasis Week, and as a partial result of it, visits to sessions of the Maine state legislature were arranged. Campus organizations participated actively in the campaign for an antidiscrimination bill in Maine. Students lobbied for a state resolution favoring world government. Political interest and activity survived the summer and students are more aroused than ever this fall at Bates. Some Bates students are actively joining in the Maine senatorial campaign, the Politics Club has had unprecedented numbers at its meetings, and there are requests for more dormitory discussion groups. So the repercussions of the week are still felt on the campus. The most significant recent happening has been the organization of a student coordinating committee to carry out a total campus political emphasis program. This permanent committee will carry forward the aims of Political Emphasis Week by integrating the activities of the Christian Association, the Politics Club, the Student Federalists, the Debating Council, the college newspaper, and by continually re-evaluating the relation of the student to political affairs in view of great social ideals and the principles of ethical religion.

Above all, it is vital that a particular outlook be maintained when a Christian Association—or an individual Christian student—participates in political activity. For Christians, political activity must be an expression of and an integral part of their spiritual lives. In politics—as a profession, as a citizen, as a student—Christians have a unique responsibility, not only to be ethical and honest, not only to be fully responsible and informed, but also to evaluate the political implications of their faith in relation to specific problems and issues.

Christian political action rests upon the implications of the dual commandment: "Thou shalt love the Lord thy God . . . and thy neighbor as thyself." This should be the guide for any political activity of Christian students. On this religious basis, hence, is the justification, and, at the same time, the compelling necessity of a Political Emphasis Week.



# Campusaninities



On the back of this picture it says, "This was the real thing, ask Cholly"—would that we could, would that we could. The only defense or excuse we know is that the Wesley Foundation at Alabama Polytechnic Institute had more than a spring retreat.

We've got three generations here—count 'em: Mr. and Mrs. O. W. and Mr. and Mrs. O. R. Butler, and the latter's two children. Reunion locale: Vet trailer village, Emory University, Georgia. Occasion: Parents' day.



In her application blank for a national Methodist scholarship, Gladys Mizuno submitted a picture in which she wears a lei, and since you can't see it, we'll tell you that we think it is extremely attractive and would trade it for a typewriter just any day. This is the third year of the scholarships and Gladys has managed to carry off a scholarship each of the two years she has applied! She is now a sophomore at Southwestern College, Winfield, Kansas. Gladys' home is on "Avocado Street," think of it, Wahiawa, Honolulu. Gladys has time for the **Mound-builder** (the yearbook), Sigma Pi Phi, and the Student Christian Association. She says, "It gives me a great pleasure to be able to bring the people of the islands closer to the people of the United States, thereby contributing my little share toward Christian brotherhood."





More than one way to skin a professor, we've always said. Jeanne Driver, Ohio Wesleyan co-ed, is auctioning off Dr. Chad Dunham, humanities and German prof, for the World Student Service Fund. Last bid before that final "gone" is said to be too unspeakable to mention. The World Student Service Fund provides direct relief for students and professors who have been victims of the war. It is the American student's part in the world enterprise of student-to-student help. It provides aid where it is needed most, on an international, interracial, non-sectarian, non-political basis. Its address is 8 West 40th Street, New York 18, N. Y.



Think of it, lunch for 35¢ and that's not all! At the end of the semester you get a dividend of \$3.00! This is what comes of a lunch cooperative at U.S.C. where everybody cooks, washes and wipes dishes, and messes around in general. This deal—don't know what they have to eat except hot dogs—goes on at University Methodist Church.





You'll show your provincialism if you think this is a strange one. Why shouldn't these two Indian students be studying movies in this country? The University of Southern California is one of the few universities in the nation that offers such courses in study, and the United States is the only country that tops India's production of films. Eight Indian students have been sent to this country by their government to study the film industry and fine arts.

The woman in the dark suit standing at the desk is Alma Letbetter Hirning, instructor in French at Northwestern. She and her class are sending parcels of scarce items to students in France with whom they have been corresponding (in French, they say!).



Our man Stanley, Robert Unruhe, of the Wesley Club, U.S.C., says the Bow Tie Brawl wasn't as gruesome as it might sound. They all wore bows, that's all. Ten CARE packages have been purchased, a \$100 scholarship for an Indian student has been provided, and \$350 more for relief has been collected through such shenanigans.



# Opinion Poll on Marriage

Do you believe that the higher the educational level achieved by a couple, the lower the divorce rate is? Yes 60%, No 40%.

Do you believe that divorce laws should be controlled by federal rather than state governments? Yes 72%, No 28%.

Do you feel that romance, not of the Hollywood but the more substantial type, is a necessary part of a happy marriage? Yes 94%, No 6%.

Do you feel that because there are more women than men it is wrong to bring up girls to feel that their fulfilled life is one which includes marriage and a home? Yes 19%, No 72%, No opinion 9%; Men answering Yes 11%, Men answering No 42%; Women answering Yes 16%, Women answering No 31%.

Do you feel that a lack of spiritual relationship between a man and a woman is more responsible for putting marriage on the rocks than are economic difficulties? Yes 65%, No 27%, No opinion 8%.

Do you feel that the maturity (physical, mental, and emotional) of a couple is the most important factor in building a successful marriage? Yes 78%, No 18%, No opinion 4%.

Do you feel that marriage by the clergy rather than by justices of the peace makes any real difference in the durability of a marriage? Yes 48%, No 52%.

Do you believe that the idea about there being one man for one woman and vice versa is a lot of hooey? Yes 74%, No 17%, No opinion 9%; Married answering Yes 9%, Married answering No 1%, Single answering Yes 75%, Single answering No 15%.

Do you believe that when you really fall in love, you know it, that love is what matters, and that you should get married? Yes 33%, No 67%.

Do you feel that it is risky business to marry a person whom you have known for less than a year? Yes 50%, No 50%.

Do you think that premarital sex relations mar a satisfactory relationship after marriage? Yes 58%, No 30%, No opinion 12%; Men answering Yes 30%, Men answering No 23%, Women answering Yes 38%, Women answering No 9%; Married answering Yes 6%, Married answering No 4%, Single answering Yes 61%, Single answering No 29%.

Do you believe it is better to get married if you have found the right person and finances can be worked out satisfactorily while you are still in college? Yes 74%, No 26%.

Do you feel that it is better for some people who are doing work that makes great demands of them, which is creative or dangerous, to remain unmarried? Yes 24%, No 64%, No opinion 12%.

Do you feel that the maturity of a couple is more important than their both being Protestants, Jews, or Roman Catholics? Yes 72%, No 28%.

Should thorough courses on marriage and the family be required of every college student? Yes 75%, No 19%, No opinion 6%.

Do you feel that marriage laws throughout our nation are strict enough? Yes 23%, No 65%, No opinion 12%.

Do you feel that society should have the authority to forbid the bearing of children by mentally defectives? Yes 78%, No 12%, No opinion 10%.

Do you feel marriage and family education should be put into all of our high schools over the nation? Yes 83%, No 12%, No opinion 5%.

Should a couple get married if circumstances are going to force them to live with one or the other's parents for a year or two? Yes 24%, No 58%, No opinion 18%.

Do you believe that a couple's concern over their truly living religiously is a bulwark against marriage failure? Yes 61%, No 36%, No opinion 3%.

Do you feel that the days of "man's work" and "woman's work" are gone and that individual circumstances should determine the dividing up of the responsibilities of running a household? Yes 79%, No 16%, No opinion 5%; Men answering Yes 42%, Men answering No 13%, Women answering Yes 37%, Women answering No 8%; Married answering Yes 3%, Married answering No 5%, Single answering Yes 74%, Single answering No 12%.

*This poll was taken by the motive student editorial board.*



# Marriage Is a Good Idea, If

*the prospective couple is adequately educated and emotionally mature—  
many students are mature enough to marry successfully  
while some of their professors are not.*

PAUL POPENOE

WHETHER ONE MARRIES at all, and whether one marries successfully, may be determined largely by the patterns and attitudes formed during high school and college years.

One-fourth to one-third of women college graduates do not marry. Among those who do marry the divorce rate is four times as high as that of male college graduates—these are the patterns and the facts uncovered by Walter D. Greenleaf's survey conducted for the Office of Education. Apparently the patterns existing on the campus today are not too satisfactory, particularly for women. Perhaps the failure of these women is due to the men with whom they associate, or whom they marry, as much as to their own lack of preparation for marriage and family life, but in any case it points to the failure of college life to prepare either men or women adequately for future living. The three following patterns in particular are crucial in determining future success in these directions.

1. Companionship with the other sex—not exploitation of it. There is too much exploitation in the social life of young people in almost every area. One of the extreme forms is sexual exploitation. Occasionally one meets a college man who is demanding sexual intercourse as a price for "going steady," or a woman who is buying a dependable partner for dances and athletic events, and apparent social popularity. It is hardly necessary to point out that a satisfactory permanent marriage cannot be maintained on the basis of sexual exploitation; nor is it likely that a satisfactory life partner can be chosen on this basis.

Educated women are certain to suffer under this system, because they above all others want recognition from the other sex as individuals, as personalities, not merely as females. Most of them list companionship with the husband as one of the most important and necessary factors in marriage. But if they have neglected to create such a pattern before marriage, and have depended instead on attracting attention by glamour and competitive femaleness, they have cut out from under themselves the foundations on which they expected to depend

for happiness for the rest of their lives.

Men need, of course, a very different type of education in this matter, from that which they are now getting. But they get their education mainly from women, whether as teachers or social companions.

2. Young people must also build up, during these premarital years, a pattern of self-mastery, instead of a split or disintegrated personality in which the sexual impulse is separated from the rest of the individual's make-up. Self-mastery is just as necessary *in* marriage as out of it, and young men and women who fail to get the right start are headed for subsequent failure in marriage.

At this point a great deal of pseudo-science has complicated the problem for some people. Much has been said of the dangers of "repression," and attempts have been made, sometimes by persons intelligent enough to have known better, to show that sexual intercourse before marriage is "natural" and necessary to mental hygiene. The argument of "naturalness" is particularly fallacious, since civilization itself is not "natural." If one wants to be natural, surely one should go the whole way. Self-preservation is natural and exposure to danger is not. Certainly the man who deserts from the firing line, in time of war, is to be praised if "naturalness" is his criterion. His instinct of self-preservation should not be frustrated! The fact is, of course, that social organization of any sort is based on the control of mere animal in-

stincts and their direction in channels that make for development of the individual and preservation of the race.

Sexual intercourse is a wholesome and desirable thing—under certain conditions. Those conditions involve the maintenance of a permanent partnership and the establishment of a family—not a mere search for a transient thrill.

3. The third pattern necessary is namely one of family life as a process, of which sexual intercourse is an important part, but only a part. Since high schools and colleges have generally refused to give young people any education on this subject, they have derived their patterns from the movies, radio crooners, billboards, newspaper headlines, and the advertisements in the slick magazines. All these agencies build up a picture of "love" as a mysterious and uncontrollable impulse. "It comes into your life without previous warning, and when it comes, the rest of your life will be an effortless ecstasy. If any effort should turn out to be involved, it merely proves that you were mistaken in the first place—she wasn't the girl meant for you, after all, and there is nothing you can do except to throw her out and try again to find one who will 'make you happy!'"

IT is hard to believe that any adult could accept this infantile philosophy, yet in actual practice a large part of the population, even that of college level, acts upon it, doubtless without realizing it, so deeply is it imbedded in our culture. An attractive young woman of twenty-seven, a college graduate, sat before me a few days ago and began to tell me the story of her troubles. After a while I interrupted her by saying, "It doesn't look to me as if you have tried very hard to make your marriage a success."

She looked genuinely surprised. "Why, who'd want a marriage if you had to *try* to make it a success?", she inquired. "Goodness, if you have to *work* to make a marriage go, it isn't worth anything to anybody!"

It is safe to say that she wouldn't have gone far in any other profession or occupation, with that pattern. Few avow





it so bluntly, yet a large part of the population expects, not to *attain*, but to *find*, happiness in marriage.

What sort of preparation should young people have, to make family life more successful? Apparently they could profit by almost anything except what they are actually getting at the present time! Without trying to fix the order of importance, let me list a few areas in which better information is needed.

1. Understanding of your own personality. Most of us merely give ourselves the benefit of the doubt. Get someone to give you a battery of modern personality and temperament tests. You'll play a better game of life if you know what cards you hold in your hand.

2. Understanding of the other sex. Women are perhaps the main sufferers here because they have so often been deliberately misled by women teachers who carry over the old feminist bias, now largely extinct in other parts of the population. They are assured that they needn't worry about differences between the sexes: "We're all human beings, and we'll get along perfectly well with each other if we understand that we're all human beings." The poor girl is graduated with this education, and she goes out and marries a "human being," as she supposes. Soon she finds that her husband doesn't behave like a human being—not if she knows what a human being is like! Then she is in trouble. She lies awake nights trying to figure out what's the matter with him. He must be mad at her; he must be in love with someone else; he must be trying to punish her for something that she doesn't know she has done—anything except the fact that he's a mere male, and that's the way they're all born and raised!

Women particularly need to understand the peculiar egotism of the male—his ready arousal sexually, his sex solidarity, his "gang sociality," or as Abraham Myerson called it, his aggressiveness. Men on the other hand need to understand the many mental and emotional peculiarities associated with a woman's specialization for childbearing, her fundamental feeling of inferiority

in our present culture, her constant need of reassurance and security, her subjective tendencies, and her desire for a genuine companionship with her husband.

3. Understanding of the basis for choice of a partner. There are a number of good books on this subject already widely popular on the campus but deserving universal attention. Among these are Clifford R. Adams' *How to Pick a Mate*, Henry Bowman's *Marriage for Moderns*, and *When You Marry*, by Evelyn Duvall and Reuben Hill. Two of my own books have also been much used for this purpose: *Modern Marriage*, a Handbook for Men, and *Marriage Before and After*. Excellent pamphlets and syllabi are also available from many sources.

4. Knowledge of the basis of successful marriage and family life. This is included to some extent in all the foregoing books, while others deal with it more fully; additional sources are, Robert G. Foster's *Marriage and Family Relationships* and the sound and comprehensive texts turned out by such authorities as Paul H. Landis, Meyer F. Nimkoff, Ernest R. Groves, Joseph K. Folsom, and others.

How much preparation does one need before undertaking the responsibilities of marriage and parenthood? All you can get, but emotional maturity is perhaps the most important factor, and this is, unfortunately, somewhat independent of age and formal education. Many college students are mature enough to marry successfully; some faculty members are not! Biologists would generally agree, I think, that the early twenties represent the normal and desirable age for marriage. Some, especially women, may be mature enough to marry a few years earlier; a few years later will not be fatal, but any considerable delay in entering marriage after the early twenties is undesirable for many reasons, and in the case of women, since the husbands worth having are "picked off" so rapidly, is likely to lead to failure to marry at all.

**M**OST students will be well advised to finish their undergraduate work before marriage. On the other hand, it seems probable that marriage of graduate

students will increase, and that colleges must make provisions for it. Even before the war, marriage was becoming common on the campus, compared with the conditions that had existed in an earlier generation. I made a survey of some hundreds of undergraduate marriages ten years ago—before the days of the G.I.—and found that 75 per cent of them turned out well. This was a high proportion in view of the fact that of the total number included some started out with a handicap—undisciplined and irresponsible girls marrying merely to escape parental control, or for example, forced marriages resulting from an unexpected pregnancy. The time for marriage should be determined not by whether a man is still occupied with getting a formal education but by whether he is emotionally, and economically ready to assume responsibility.

Too few colleges and universities offer help for this purpose. They have their roots in the middle ages when the function of higher education was to impart the traditions of the past to a celibate male priesthood, and many have never been able to get far beyond this. When women were admitted to higher education they were, and mostly still are, given a schooling primarily intended for men, and neither sex is given to understand that one of its main functions in life will be to establish a family.

There has certainly been an increase in frankness of discussion of sexual questions, and this has on the whole been desirable. Connected with this has been a good deal of tendency toward misrepresentation. One investigator reports that fraternity men, as a group, have had less sex experience, and do more bragging and lying about it, than any other group in the United States. Better education in the high schools will improve present conditions in many ways. Better education in the colleges will bring about a higher percentage of marriage and successful families in the most highly educated part of the population. Meanwhile, young people should demand better preparation in these respects and should continue their efforts to prepare, themselves.

Sex is difficult; yes. But difficult things are laid upon us. Almost everything is difficult, and everything is serious. If you only recognize this and manage, out of yourself, out of **your** attitudes and ways, out of **your** experience and childhood and strength, to achieve a relation to sex wholly your own—not influenced by convention and custom—then you need no longer be afraid of losing yourself and becoming unworthy of your best possession.

—Rainer Maria Rilke



# Two-Way Chastity

*An old festering sore has finally come to light and is healing slowly.*

*After all, only two thousand years have gone by since the idea of equal human rights . . .*

HILDRETH CALDWELL

"I MUST HAVE SINNED terribly in a previous life to have my knee hurt so badly," says the woman who believes in reincarnation of the soul. It is a belief that produces complacency in her heart. She obviously doesn't like to be responsible for her own awkwardness in tripping over a rug and falling violently to the floor. Her injury is not likely to teach her to watch more carefully where she is going.

"I must have been born under an unlucky star—fate is against me," says the unsuccessful business man. He doesn't like to be responsible for his own poor judgment, or his laziness, or his failure to predict trends in the market correctly.

"No one will ever care to marry me," says the discouraged girl, who believes that external appearances outweigh skills in working creatively with men. She therefore makes no effort to make friends with boys and blames her loneliness on the lack of beautiful legs.

The human propensity to evade responsibility for the consequences of our actions, obviously applies in the field of sex as well as other areas of behavior.

"I can't dance with a girl without having passionate desires possess me," says the young man who believes that sex desire is an uncontrollable force that pushes him around. There are many people who share his belief and would actually encourage him to have casual sex relationships, whenever he wants to.

MANY may seem to believe that a man is not a man until he has had sex relations. In acting on this idea there is little danger of losing social status. If unpleasant consequences occur to these men, such as venereal disease or attack by a revengeful woman, they do not believe themselves responsible. The unpleasant consequences to the woman such as an illegitimate child or a broken heart—these also are not their responsibility.

Those men who do not have the courage to go against religious or social training, gratify their sex desires by masturbation, homosexual relations, or other means. These are very unsatisfying

and are often attended by guilt feelings, because they are not understood as evidences of sexual curiosity or symptoms of discouragement in making a natural relationship.

In these days of social chaos, many girls rebel against the tradition of chastity, even though sexual experience may lessen chances for marriage later or, if known openly, cause social ostracism. They strongly believe they have the right to the same liberties as men, without realizing they are really striving to be biologically and socially their equal.

I believe that the present relaxation of strict moral demands in our society is a wholesome trend. An old festering sore has come to light and is slowly healing. After all, only two thousand years have gone by since the idea of equal human rights was first given to mankind. In persuading men to acknowledge that their own contentment depends on learning to live democratically with women, the church has been handicapped through the years. Political, economic, and social interests have kept privileged and underprivileged groups at war. Men are reluctant to give up the dominant role with its attending liberties. On the other hand, more and more women are refusing to play an inferior role. In these days it should be possible to establish a society in which chastity, if deemed desirable for men, would also be for women. And if women are to be homemakers, educators of children as well as contributors to the community, men should be trained to participate and be sharers in all these major responsibilities. Their activity in

the home is too often limited to financial and disciplinary measures.

More liberal concepts relating to love, marriage, courtship, and divorce should be viewed as an expression of the emancipation of woman and not as either anti-social or antireligious. Instead of either partner's trying to dominate the other by temper, tears, pouts or sit-down strikes, each must learn to solve his problems in the direction of common sense.

If marriage, then, is really a task for two, and is to be managed as a partnership, education for it must start early, perhaps at birth. All human beings to be successful in life must work, get along socially with others, and make a satisfying contact with the opposite sex. All this demands a well-developed social feeling, lots of courage, and a readiness for co-operation. A good husband or wife usually makes a good worker and friend. On the other hand, he who runs away from love and marriage is a coward and probably retreats also in other spheres of social life.

As we come to look upon members of the opposite sex more as human companions and fellow workers, the sexual difference becomes less important. We can come to look upon sex as a tool to be used constructively as an expression of harmony and mutual regard or for the purpose of starting a family, rather than for personal gratification—never as a force that pushes us against our will.

With these concepts we can learn not to be so apprehensive of sex. To young children sex causes no embarrassment. It will not be associated in their minds with shame and sin, if honestly and wisely presented.

Families may experience a new dignity, and mankind as a whole may benefit from the concept that men and women are equal. This has never been truly realized although intimated in the Christian ideal.

[This paper is based on concepts of individual psychology that were formulated by Alfred Adler. For further study consult the text *Challenge of Marriage* by Rudolf Dreikurs, M.D., former student of Dr. Adler. H. C.]





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—Katharine Whiteside Taylor

### GET PAMPHLETS AND OTHER MATERIALS FROM THESE ORGANIZATIONS

- American Institute of Family Relations, 607 South Hill St., Los Angeles 14, Calif.
- American Social Hygiene Association, 1790 Broadway, New York, N. Y.
- Association Press, 347 Madison Avenue, New York 17, N. Y.
- Commission on Marriage and the Home, Federal Council of Churches of Christ in America, 297 Fourth Ave., New York 10, N. Y.
- Family Life Bureau, National Catholic Welfare Conference, 1312 Massachusetts Ave., N. W., Washington 5, D. C.
- National Council on Family Relations, 1126 East 59th Street, Chicago 37, Ill.
- The Woman's Press, National Board YWCA, 600 Lexington Ave., New York 22, N. Y.

GETTING MARRIED IS NOT DIFFICULT. Millions believe that their marriages will be happy. They apparently love just isn't enough to guide them in divorce. What happens to all these bright new disastrously? Getting married is really little more. It is a required first step, but it does not build. A tract automatically builds a bridge. The real building application of a great deal of skill and energy. S enough to stand the strain of modern living required through the years.

## Building Your

Evelyn M.

See Public Affairs Pamphlet, No. 113, by Dr. Du



THERE ARE many romantic beliefs about love and marriage which cause confusion. But fictions are not a sound foundation upon which to build a marriage. Sometime, somehow, each of us must learn about love as it really is. The first step in understanding your love life is to recognize these fictions. Love is not all that matters. Other factors are very important for the success of a marriage. Rushing into marriage with nothing but love to go on is risky both socially and personally. You live happily by building happiness.

MUCH of the mystery of marriage revolves around sex. In the bedroom door and newlyweds again until fast starry-eyed and rarely discussed and young people still graduate with sound knowledge of marriage. Even those who are "wise" know surprisingly little about how to build a permanently



PARENTS WHO have been wise in bringing up their children to make their own decisions do not have to rely upon their grown children for their own satisfactions. They know enough to keep out of their children's marriage adjustments, and they are the kind of people whose children are mature enough to avoid over dependency even when living near by. The more grown-up the husband and wife are, the less danger they run into from the intrusion of their in-laws, because they have the competence to live their own lives.

A MARRIAGE IS not just two people—today's successful marriages are based on common habits. Most habits in common during the first year gradually discover each other. Each shares with the other what has found enjoyable and develop new pleasures known before. Music, many hobbies can be shared and enrich marriage





of couples marry every year. Most of them be-  
n love. They want their marriages to work. But  
r as the years pass, more marriages are ending  
arriages which start so hopefully and end so  
n the signing of a contract to build a marriage.  
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# ur Marriage

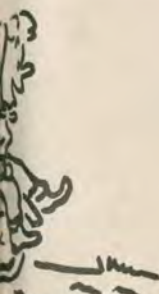
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of marriage used to  
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ngly little about how  
atisfying relationship.

PORGY MAY sing "I got plenty o' nuttin',  
nuttin' is plenty for me" in the best Gershwin  
style, but even he loses his woman in the  
next act. Money does matter in marriage! A  
secure financial foundation is a boon to any  
marriage, but a steady income does not solve  
all the money problems in marriage. A plan  
that is usually effective is built around a joint  
account to which both husband and wife have  
access and for which both are responsible.  
Such joint control depends for its success upon  
a plan for family expenditures.



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Studies show that  
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begin to build  
their courtship. They  
mutual enjoyment.  
activities that he  
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oyed by couples

MOST FIGHTS start from some trivial thing.  
It doesn't take much when one or the other  
person is all on edge. Often fatigue contributes  
to being "on edge." A short period of privacy,  
a walk, or a sleep will often give time to  
assimilate feelings and gain perspective for  
working things out together. Conflicts are best  
worked out where and when they arise. Drag-  
ging in a parent or close friend to side with  
you or to prove you right only lengthens the  
struggle and complicates the issue. Face  
conflicts when you can face them construc-  
tively.

## WHERE TO GO FOR HELP

Most of the time you won't need help. You are grown up. You are married. You can take things as they come and work them out all right. But occasionally things stack up too thickly and your own resources aren't quite enough. Then is the time to know where to go for help.

The most reliable method of selecting a doctor is to get a list of qualified physicians from the nearest hospital, medical association, or Society for Mental Hygiene. (The National Committee on Mental Hygiene, 50 West 50th St., New York 20, N. Y., will send upon request a list of accredited psychiatrists in any given community.) Once you have contact with a doctor in whom you have confidence, you can get from him recommendations for specialists. It is a fact that couples having church connections have more stable marriages than those with none. Finding a church home is an important help.

Competent counseling services now exist in many communities. The YMCA and the YWCA have developed competent counseling resources in many communities. Colleges, church federations, councils of social agencies, mental hygiene societies, and boards of health often provide personal counseling. If there is no qualified counseling service in your community, you may find the one nearest you by writing to one of the following national organizations: American Association of Marriage Counselors, 563 Park Ave., New York 21, N. Y.; Family Welfare Association of America, 122 East 22nd St., New York 10, N. Y.; National Committee for Mental Hygiene, 1790 Broadway, New York 19, N. Y.; National Conference on Family Relations, 1126 East 59th St., Chicago 37, Ill.

The three major religious faiths each have special organizations for the strengthening of marriage and family life:

Protestant—Rev. L. Foster Wood, Federal Council of Churches of Christ in America, 297 Fourth Ave., New York 10, N. Y.; Roman Catholic—Rev. Edgar Schmiedeler, National Catholic Welfare Conference, 1312 Massachusetts Ave., N. W., Washington 5, D. C.; Jewish—Rabbi Sidney E. Goldstein, Jewish Institute on Marriage and the Family, 40 West 68th St., New York 23, N. Y.

## REASONS FOR THE UPSWING IN DIVORCE

Between 1900 and 1940 divorces increased by 374 per cent. Marriages increased by 128 per cent. Our population increased by 73 per cent. From 1936 to 1940 there were 1,430,118 marriages and 248,000 divorces; during 1945 there were 1,618,331 marriages and 502,000 divorces; during the year 1946 there were 2,300,000 marriages and 620,000 divorces. Last year the divorce rate in the United States reached the startling proportion of 3.6 per 1,000 of total population, the highest in the history of this country. There was in 1945 one divorce for every three marriages.

Among the long-time factors that cause the divorce rate to double every twenty-four years are five which may be set down as contributing heavily to this ominous trend:

1. Urbanization, or the trend from the rural to the urban life.
2. Individualism, manifested in the decrease of the control exercised by the family over its members.
3. Emancipation of women, who are more and more disposed to seek release from unsatisfactory marriage.
4. The secularization of life, accompanied by a decline in the religious sanctions of marriage.
5. The growing conception of marriage as a companionship—a conception that has undermined marriage institutional controls. Unquestionably the sharp upturn in the divorce rate in 1945, as compared with 1944, was due to the war, which counted for 98,000 of the 502,000 divorces in that year. And worse is yet to come. Not until next year will we see the full effects of the dislocations, spatial and emotional, experienced during five years of war. But putting war-year records aside, the permanently increasing trend in divorce throughout the past eighty years demands the most careful consideration as the basis for a constructive program of action. The fundamental solution is not to be found in any changes in the divorce laws, although they can be improved. The strategy must be one of determined attack upon the chief cause of divorce: the union of persons unprepared for the privileges and responsibilities of marriage. Our public schools and our churches should immediately take the steps that are needed to give young people adequate preparation for marriage and family living.

—Ernest W. Burgess



# Shouts

William Gause—the name alone is a giveaway—head of the National Institute of Diaper Service, states that the “art of diapering can play a part in creating world-wide peace.” Commenting on this the Washington *Evening Star* says: “His argument is that the improper diapering of babies can cause emotional disturbances that may carry over to adult life. . . . If we grant the premise that poorly diapered babies may grow up to be pugnacious grouches, we must grant also that the diapering may be at the bottom of their troubles and that this, in turn, may be considered one of the remote causes of war.” Well, at least this can be taken up at the UN without too much worry about Oriental objection—if you know what we mean. The seat of this problem is occidental!

Our conscience has been having a little overtime hurting lately. We remember with sadness the scrap iron and the munitions we sold to the Japanese to fight the Chinese. Now we have reports that American-made guns are in the hands of the Dutch in Indonesia. What's more, and let's be honest about it, isn't it ironic that we will give \$400,000,000 to Greece and Turkey to strengthen reactionary regimes? And when we were in China, we heard a great deal about the backing by American dollars of the Kuomintang. We wonder, yes, we wonder, just where this will leave the Americans in China when the Kuomintang falls?

In October we tried to lay on the conscience of the American student the necessity for understanding the students outside the United States who will be coming in increasing numbers to our campuses. Now along comes educational editor of the *Times*, Benjamin Fine, to tell us that the trend of foreign students to this country has “bogged down” and is at a “virtual standstill.” At the same time, the Soviet Union is spending great sums of money to attract foreign students, especially from eastern Europe. In one of the Soviet universities a special building has been set aside for foreign students. More than one thousand students from Yugoslavia are estimated to be in Russia, compared with only four from that country in the United States. The number of students coming here has dropped 40 per cent compared to last year's enrollment, says Mr. Fine. What better way could we educate for democracy and the world than through the contacts and relationships we might establish

on our campuses, *provided* our campuses were truly democratic and the government as well as the universities really wanted to do the job that will establish peace and spread democracy by the soundest educational method. This is a problem for the Christian groups on the campus. Let's not shirk it!

Lately we have been sitting with students in dormitory and college dining halls. Last year we sat on the floor with Indian students. We have had the sickening experience of seeing American students mince at food, then leave most of it on their plates to be thrown out. We cannot remember an Indian student leaving food on his plate! What hurt us still more was that we had cokes, ice cream, and popcorn with students less than an hour before dinner, and then we saw them take food, including rolls and bread, and just nibble. At one table we actually saw four students leave an entire plateful of food. And we remembered so much we had seen last year in India and China. America with its 50 per cent waste of food cannot go on blithely ignoring the needs of the world—the judgment of God will sooner or later catch up with us.

## and Murmurs

We have read few remarks that seem to us more pathetically stupid than those made by President Isaiah Bowman of Johns Hopkins University. In his address to university students at Hopkins he said, “When we are strong enough [military strength] not to fear the USSR or any other power, we should be able to think and act coolly and resolutely.” Certainly Dr. Bowman knows that no power ever reached that point without other opposing powers acting to maintain the same supremacy. Just what this thing would lead to is difficult for the sane mind to imagine.

We are still playing around with the idea of what could be done with the \$1,750,000,000 to \$2,000,000,000, the minimum that will be spent annually for compulsory military training. We have been amazed that a ten-room school could be built in every county of the United States, that a \$50,000 library and a \$150,000 hospital could be constructed in every county, to say nothing of the psychiatric and behavior clinics that could be established. We would like to see just a fraction of this amount put into real peace education for adults through radio, drama, movies, and art. This might be an intelligent way, a way worthy of the enlightened man in the twentieth century to work. But instead we choose

to spend these billions in barbaric and pagan methods, in a futile attempt to keep our “Christian” democracy dominant. And the annual expenditure of the United States for the UN is to be \$10,000,000! Which seems to our poor mathematical mind to show where we *place our trust!*

Ten years ago an unassuming man in Chicago established a school to integrate art, science, and technology. Lazzolo Maholy-Nagy, the founder, will not be known to many American students, but to the young student of the period after the First World War who happened to be traveling in Germany his name would immediately be identified with the famous New Bauhaus at Weimar. The four-year course of the school carries out the Bauhaus principle that “mass production of goods and modern architecture needs not only engineers but also artists with fresh ideas and exact information about old and new materials. The student must use his imagination and wit, he must debate and contemplate, he must make independent findings. Since he is not allowed to imitate past solutions, he soon finds the power to face new situations fearlessly, to develop new habits of imagination.” This is an art school to be watched!

The New York *Times* carried the story of what happens to food here in America. While President Truman is asking the country to conserve food for hungry Europeans, the Department of Agriculture released figures showing that nearly 595,000 bushels of potatoes have been dumped during the last eight months. Last year, the officials said, about 22,000,000 bushels were left on the ground to rot or were otherwise destroyed. “Despite the apparent waste,” says the *Times*, “potato prices have been inching gradually upward, until housewives now are paying an average of five cents per pound.” Still more confounding is the statement that the Agriculture Department's export figures show that about 11,500,000 bushels of the 1946 crop were shipped to Europe. To date, less than 1,965,000 hundred-pound sacks of the 1947 crop have been exported, and that almost entirely to four South American countries. Officials insist that they cannot ship more potatoes abroad due to the prohibitive cost of handling. This is so “uncommercial,” according to one official, that it is wiser for the government to dump potatoes than to double the cost to taxpayers by shipping the potatoes abroad.

by the Editor  
motive



**ISSUES  
TO BE FACED  
THIS YEAR OF 1948**



## STARVATION AND FEAR

EUROPE IN 1947 can be characterized by two words: hunger and fear. Hunger finds a variety of expressions, ranging from the austere conditions in Britain to slow starvation in Germany. The British are getting along on a diet of some 2,400 calories compared with the 3,000 to 3,300 that the average American eats. Their diet is dull not only to the cultivated taste of Americans but even to the British people themselves, who have never known the great variety of vegetables and fruits common in the United States. The food in terms of quantity is probably adequate, but it is still uncertain as to what long-term effects may be caused by an unbalance of vitamins and minerals. The food problem in Great Britain is only part of the total economic problem which that country faces in the postwar world, and it will be solved only when the more basic problem is solved.

Such countries as Italy and France have somehow managed to stagger along from week to week and month to month on a very uncertain basis. As one American young person said, the Italians seem to get enough to eat to keep going, but it's hard to see how they do. This comment could probably characterize the food situation in other countries.

In Germany, the situation is the most critical. I shall never forget the scene with which I was greeted when I crossed the German frontier from Denmark. The frontier station near Flensburg was surrounded by a high wire fence which kept a crowd of children and men from coming too close to the trains carrying international passengers. Outstretched hands begged for anything that these relatively prosperous travelers could offer. Cigarettes, sometimes individually and sometimes in packs, chocolate bars, and various kinds of food were immediately thrown from the train windows over the fence to the begging crowd. Two German policemen were stationed along the fence to keep the people away. They had little relish for their job, and though they soon herded the men back from the fence, they did not hurry to make the children leave until it appeared that the supply of gift articles from the passengers had been exhausted.

WHAT are the facts concerning the food situation in Germany today? In July, the Germans living in the French zone received an average ration of 883 calories per day. In the British and Ameri-

can zones, according to General Clay, the average was 1,100 calories, despite the fact that coupons call for 1,550. Military government officials estimate that active persons can supplement the ration by perhaps 300 to 400 calories daily through gardening, black-market purchases, and food parcels from abroad. The average German, obviously, is receiving not more than one-half of the food eaten by an average American, and what he is receiving is lacking in variety.

The Germans receive a total of four pounds of butter or cooking fat per year per person, provided the entire ration is available. They can obtain less than one-quarter of a pound of meat per week, very little coffee, flour, or sugar, and no chocolate or cocoa at all. A friend of mine, a German medical student, eats the following food in the course of an average day: at about seven o'clock in the morning, he has two large slices of dark bread and a cup of coffee. He then goes to school from which he returns about seven o'clock at night. Throughout the day he has nothing to eat. His evening meal usually consists of a rather thin potato soup, two more slices of dark bread with some spread, if he is fortunate, and some cake and tea.

WHAT does all this mean? First, let me make clear that people don't fall dead in the streets. But most people do look thin and pale and rather listless. One rarely sees a fat person in Germany today. Many with whom I have talked have lost some twenty-five to thirty pounds in the last two years. The office of the United States Surgeon General recently stated that tuberculosis is now six times as prevalent in German cities as it is in American cities, and that there is serious danger of infection for American personnel stationed in Germany.

But perhaps you are asking: Why should there be starvation in Germany? There are several answers to that question. In the first place, Germany has always imported food even in the best of times. Then, its richest agricultural section was given to Poland at the close of the war, and another rich section lies in the Russian zone, the economic life of which is organized apart from that of the other zones. Millions of evacuees have crowded into a reduced territory especially in the American, British, and French zones. These evacuees have come from that part of Germany taken by Poland, from the

Russian zone, from the Sudetenland of Czechoslovakia, from Hungary, and even from as far away as the Russian Caucasus. Their numbers run into several millions. Since the end of the war, fertilizer factories have been closed because the nitrates they use might be converted to the production of munitions, and this has been a serious blow to agricultural production which in Germany is much more intensive than in our own country. To add to the difficulties, the drought of this last summer has caused crop damage running between 20 and 40 per cent.

Misery caused by hunger is augmented by the lack of clothing and shelter. There is no regular clothing ration in Germany today. The very rare special rations which are granted amount to about one thousandth of the need. Someone has estimated that there would be a new shirt for each man every one hundred years. This means that the black market, private relief supplies, and overseas packages are the only source of clothing for most people.

Housing conditions are extremely serious. Almost all German cities were from 40 to 80 per cent destroyed by bombing. In Freiburg in the French zone, there is an average of two and one-half persons per room, a condition which is considered very favorable; but in Kassel, there are six people for every room.

The United States *can* meet this need; it *must* meet this need. The reason is apparent. Our moral standing, our world influence, our international leadership are at stake. Even more important, the souls of the American people are at stake. Nearly everywhere we went in Europe this summer, our attention was called to the fact that Americans were burning their surplus potatoes. The question was constantly asked: "Don't you Americans care if people are starving in Europe?" What would *you* have said to these people?

Let us recognize the fact that food rationing should not have been terminated at the close of the war and that price control over food, at least, should have been retained. Part of our inability to supply sufficient food to the starving peoples of the world lies in the extravagant and wasteful way in which we use food in America. We must meet much more adequately than we are now the great need of the world for food. This may mean a voluntary reduction of food consumption or it may mean rationing, but whatever is required must be done.

Now will it be enough if we supply food to others in order to save our own prestige or to extend American power and influence? We must arrive at the point where we are willing to sacrifice in order that human suffering may be kept to a minimum. The Christian con-

motive



cept of man and of personality demands nothing less than this.

This task is one for the churches. No other nation-wide agency or group of people should be as ready to create the understanding and the sacrificial spirit which the present emergency demands. May God grant that the churches will have the vision and the strength to meet the need of this hour.

THE facts that I have given make clear beyond any doubt that hunger is real in Europe today. Fear is equally real and equally important. Fear paralyzes individual energy and national policies and prevents many of the nations of Europe from developing the spiritual resources necessary to recover from the catastrophe of war. A vast pessimism is abroad which threatens to doom Western civilization, for when a civilization loses faith in itself and its own possibilities, it is already dying. This is all the more true when the religion of that civilization embraces a crisis theology which much of the Continent has adopted so that it feels dependent on divine intervention alone to save man from his helplessness and his sin. Divine intervention is needed, but if Jesus teaches us anything it is that genuine repentance and the will to lead a new way of life are prerequisites for divine aid.

The fear which paralyzes Europe today has many manifestations among which are fear of war, fear of Russian expansion, and fear of the collapse of American capitalism. How significant it was that at the Oslo Conference, one discussion group which included representatives from more than a dozen countries including the United States and some of the countries within the so-called Iron Curtain, agreed that the three main obstacles to permanent peace were Russian communism, British imperialism, and American capitalism.

It is this kind of a world which needs a positive, constructive, and progressive American program, but our record to date is far from encouraging. In Turkey, we are giving aid to a dictatorial government. In Greece, we are trying to broaden and liberalize the reactionary government to which we are sending help. In Italy, we are supporting the right-wing Roman Catholic elements in opposition to the communists on the extreme left, and as a result are squeezing out of existence the genuinely democratic groups in between. We have insisted that Britain not socialize the Ruhr in Germany. We have refused to take any significant action toward changing the Franco regime which was established by fascist intervention against the former Spanish Republic. Our record of military government in Korea is one which shows little respect for civil liberties—especially in a land which we are

seeking to liberate. Recently we have been seeking the friendship of Peron of Argentina even while he is suppressing the opposition newspapers and further curbing human freedom. Finally, our proposal to arm the Latin American countries has been a blow against the democratic forces which have consistently fought against fanatic nationalism and extreme militarism.

Too often our government has feared or opposed even democratic socialism and has preferred to support feudal landholders, die-hard monarchists, and near-fascists. Between our support of conservative and reactionary elements and Russia's support of communism, progressive Republican and moderate Socialist groups have dwindled in strength, and the possibility of finding an alternative to widespread civil war has diminished.

Americans need to realize that capitalism as they know it is *dead* in Europe today. Delegates to the World Conference of Christian Youth at Oslo leaned strongly toward socialism. Christians, including Methodists, from Great Britain, Czechoslovakia, Poland, Italy, and the Scandinavian countries favored the development of democratic planning throughout the economic structure. This has become the practical alternative to communism—a fact that is extremely important for the American people and government to recognize.

## CIVIL LIBERTIES

WHAT I CONSIDER an event in American editing is the publication of the lead article in *Harper's Magazine* for September of Henry Steel Commager's "Who Is Loyal to America?" After the high tide of congressional balderdash, hysterical snarling, and shouting through the august halls of the Capitol; after all the feverish ranting and quarter-baked pronouncements of the gutter press; the pusillanimity of educators, and the temporary triumph of mumbo-jumbo, at last a real American has been heard from, speaking for sanity and ordinary intelligence, and reminding us of what this country really represents.

I have long thought that it would be a good thing to make obligatory a special course for those entering Congress, to teach them at least the fundamentals of American history, of world history, of sociology, of economics, of philosophy, and of elementary religion. Meanwhile Mr. Commager, one of our most enlightened historians, speaks for the principles I had always thought and believed animated the United States.

American policy, if it is to meet the challenge of the hour, must have at its foundation the supplying of generous food relief and economic aid to countries in need and the consistent support of genuinely democratic movements regardless of their economic views. The best way to save the world for democracy is to create conditions favorable to the growth of democracy. To do this we must end conditions that breed totalitarianism of either the right or the left. One way we can make democracy grow is to put an end to all of our platitudinous talk and show democracy at work in every possible situation.

Harold Stassen, Republican candidate for the presidency, uttered a significant truth when he said: "The greatest basic competition of all history (Russia versus the United States) cannot really be decided by war." It will have to be resolved "in the minds and hearts of men, with the grace of God." Communism is an idea, a philosophy, which cannot be overcome by war, but which can be overcome by a better philosophy and a finer way of life.

This again is a task for the churches. In the midst of the current hysteria about Russia and communism, the churches should be a bulwark against irrational action as well as a force for objective judgment. In the year 3 of the Atomic Age nothing less will suffice.

—Herman Will, Jr.

You can purchase a copy of Mr. Commager's article, a superb one, by sending fifteen cents to *Harper's Magazine*, Department G, 49 East 33 Street, New York 16, N. Y., and I sincerely hope that every reader will buy a bunch of them and distribute them where they will do the most good.

I have been reading a good deal about Russia as a slave state, but the beginnings of slave-statism are now obvious in this country, and I hate the signs. Freedom of speech and freedom of religion are becoming merely theoretical. The right to be agnostic or atheist if one pleased, the right to hold any political doctrine one earnestly felt was the most rational, the right to develop one's intellect according to one's own taste, to be a mature and reasoning individual, to be independent—not one of a cowed and frightened herd—these used to be *sine qua nons* for any American. But if we are now going to become a regimented, militaristic, police state; if we are now going to adopt the totalitarian features of the countries we have just conquered in the great names of



liberty and democracy, then let us know about it at once and realize what we are in for! If an American may not ponder Karl Marx, Nietzsche, Schopenhauer, Bertrand Russell, H. G. Wells, Thoreau, Tom Paine, Robert Ingersoll, Henry George, or Mark Twain's "The Mysterious Stranger," without being hauled up before the Committee on Un-American Activities and clapped into jail, let us know that now. Let Congress compile an Index Expurgatorius of what we shall read or not read. Let them devise a catechism for loyal Americans which shall include kneeling toward the United States chamber of commerce and the National Association of Manufacturers every morning; let all our actions and affiliations be supervised by the FBI.

I used to think that America was a land where one could breathe deeply, indulge in plenty of criticism, stretch one's arms and one's mind with plenty of elbow room, go one's way without warnings from narrow-minded bigots, or thug-minded politicians. Well, it seems to me that we can keep it that way, if we still forcibly object to being forced to subscribe to some petty legislator's moronic creed. All the star-spangled flapdoodle in the world isn't worth one sage, enlightened sentence in the writings of Justice Holmes, in the speeches of the late Frank-

lin Delano Roosevelt, or Senator Norris. If we wish to make this country great, it lies in our own spirits, in our own consciences so to do. It won't be done through big newspaper spreads paid for by our enormous corporations blatting of a free enterprise of which they know nothing and which they do everything in their power to suppress. It won't be done by the biggest Washington lobbying in our history on the part of the vested interests. It won't be done through the blatant power of money, the greed of industrialists, or the venality of public servants. It *will* be done by speaking "out in meeting," speaking the faith that is in us, speaking even harsh criticism of the sins and blunders of those who rule our country, a country where—as my brother thought—every one's dream has a right to grow, every crazy notion has a right to be heard, every man can stand up on his hind legs and speak his piece. May our country always be like that. May it always rise triumphant over its shabby politics, its corrupt misleaders, its moral cowards, and its mental degenerates! May honest Americans always be able to walk abroad like free men!

—William Rose Benét

(This material is reprinted from "The Phoenix Nest," Saturday Review of Literature.)

## CONSCRIPTION

PEACETIME universal military training stands or falls on its military utility.

Its fair-minded opponents concede that despite its repugnance to the American tradition, universal military training must be supported if it is proved essential to United States security. But the burden of proof, they rightly add, rests upon the military.

The War Department holds—and its official view is probably supported by a majority of army officers—that universal military training is a vital part, in fact a cornerstone, of our national defense program.

Some few officers and outside critics are, however, emphatic in their opposition; they charge the War Department with "deception" in insisting that universal military training is essential to national security and flatly deny this assertion.

Consideration of all the factors makes it plain that universal military training is a very dubious form of security, if, indeed, it offers any security at all, in this technological and industrial age. Here are some of the factors that tend to minimize its military value:

1. Attack can come to the United States, and we can attack any enemy, only

through the air or by sea. In the initial phases of any war of any nature using any weapons what is of primary and fundamental importance is, therefore, control of the air and the sea. Emphasis, therefore, should be on insular strategy as opposed to continental strategy, on air-sea strategy as opposed to mass army strategy.

2. The problem of United States defense breaks down into time periods, the short-term and the long-term. In the immediate future when the only component of "push-button" war that we have is the push-button—perhaps for ten years, perhaps longer—the weapons and techniques that won the last war will still have validity. It is in this period, before transoceanic-guided missiles with atomic warheads have been developed, that large ground armies, to follow up and complete offensives launched by sea and sky, will continue to have a very considerable degree of usefulness.

But during this period the United States has a reserve of trained manpower (declining in skill and usefulness as the end of the period is reached) already trained far more thoroughly, by one, two, four, or more years in the wartime serv-

ice, than any six months' trainee could be.

In the long-term future, when transoceanic-missile war may become possible, initial victory or defeat would not in any case depend upon a mass of semi-trained reserves for the ground army. If the war ended quickly, it would be won or lost by our superiority or inferiority in missiles, air power, the atomic bomb, and other new weapons of destruction, and a large ground army could not greatly influence the course of the brief conflict.

If the war continued without decision, virtually complete control of the air and the sea would be necessary in any case before we could transport large armies overseas by sea or air and time would be required to equip those armies. There would thus be time for training; in fact, training for the ground battlefield is one of the lesser problems of any future war. This is not to say that ground troops will not be necessary; in any future war clearly they will—certainly for occupation after conquest, very probably to help win the victory.

3. Today, and even more tomorrow, the offense has such an edge on the defense that the greatest hope of victory, or of avoiding atomic attack, is the threat of tremendous and overwhelming retaliation.

In other words, we cannot build any Maginot Line that will protect the United States against all forms of attack, but we can create a mobile, instantly ready striking force, planes, guided missiles, aircraft carriers or fast surface missile launchers, submarines, and small but highly trained forces of airborne troops, which can strike at once against any enemy that attacks us.

This force will need manpower, but it must be full-time, highly trained manpower, not half-baked, half-trained reserves. This force will need large numbers of men to launch missiles (it takes several hundred to prepare a single German V-2 rocket for launching), but UMT will not provide the type of training needed.

4. There is need in any future missile war for large forces to provide military or semimilitary disaster control and civilian defense duties on the home front. This should be the mission of the National Guard or some similar force, and it should be specifically trained to that end, but the universal military training program is not pointed toward any such end.

5. A good military cause might have been made for extension of the wartime draft act until our occupation duties overseas had ended, but universal military training—limited to training in this country—will not provide a single man for overseas service, and, in fact, will add to the army's manpower problem by requiring an added 130,000 to 150,000 men for training overhead and cadre.

6. Universal military training will pro-



vide a flow of manpower for the National Guard and the Organized Reserves, but these civilian components or part-time soldiers cannot possibly be ready for instant action in an emergency, and yet instantly ready forces are the type required in the atomic age.

7. The cost of universal military training—direct and indirect—is likely to be so large as to starve—particularly in this essential era of economy in government—more important aspects of national defense—the diplomatic services; the regular services which must be instantly ready; intelligence, research, and development; the services' school system; industrial mobilization, etc.

8. Universal military training by its very

size and cost may build up the shadow of security without its substance; there is grave danger we may create in our military psychology a Maginot Line concept. Air power, missiles, new weapons, sea power must have priority.

In this atomic age the military emphasis—if there is to be any degree of security—must be on regular forces, highly trained, instantly ready, not on some mass army that may be ready many months after M-Day. As Maj. Gen. John S. Wood, wartime commander of the famous Fourth Armored Division, has put it, universal military training "will not produce a single unit ready to fight or a single fighting man for immediate use."

—Hanson W. Baldwin

## SOVIET-AMERICAN RELATIONS

WAR WITH RUSSIA can be avoided and it must be avoided without compromise of basic convictions. Tensions exist which constitute a serious threat to world peace. That fact must be faced realistically and at the same time with courage and vision. It demands a new way of international accommodation which will reckon with fundamental differences in outlook and practice. If the nations find that way in our time, they may set the pattern of a peaceful future. Despite our differences with Russia, peace is possible. A dynamic and fruitful peace can prevail in a world society where conflicts of faith are unavoidable. This will be possible if three requirements are met:

1. *The existence of conflicting beliefs must be considered as normal.* There is widespread feeling that if different beliefs and institutions come internationally into competitive contact, armed conflict is inevitable. That is why some identify world peace with world conformity. Others seek peace in terms of zones of influence which would insulate one faith from another. There is no excuse for the American people's falling into this death trap. They should know, from their own experience, that it is possible for irreconcilable dynamic beliefs to subsist side by side in peace. That, however, is possible because our American society measurably accepts the principles of the following requirement.

2. *All men must renounce the effort to spread abroad their way of life by methods of intolerance.* The method of tolerance begins with recognition of the sacredness of the individual human personality. It follows that men should not be subjected to compulsion in matters of faith and reason. Individuals must be free to believe as their reason and conscience dictate. They must be permitted

to propagate their faith by reason or emotional appeal and by the persuasion of good example. It is that formula of tolerance which makes it possible to combine peace and diversity.

3. *The United States must accept primary responsibility to secure international acceptance of the method of tolerance.* The American nation knows the method of tolerance. Our people have used that method—even though imperfectly—for 160 years. They know that it can work for both peace and progress. Exposition and persuasion are important. But if our initiative is to prevail, it must carry world-wide conviction on two basic facts:

1. It must be made clear that our nation utterly renounces for itself the use internationally of the method of intolerance. Our people generally consider the faith and institutions of Soviet communism to contain grave evils. But they must recognize the right of others to believe what their reason and conscience may dictate, to reflect their beliefs in human institutions, and by fair means to propagate them.

2. It must equally be made clear that persistence internationally by the Soviet government of the Soviet communist party in methods of intolerance, such as purge, coercion, deceitful infiltration, and false propaganda shielded by secrecy, will not in fact make their faith prevail, and it will jeopardize the peace.

This dual position should be presented to Soviet leaders with friendly yet firm persistence. Thereby, within a large area, principle would replace expediency and emotionalism which vary between being "tough" and being "soft" with Russia. It would be found that in many situations policy could be determined by the principles we enunciate.

DIFFERENCES of belief which are inevitable are often aggravated by differences or clashes of interest which are unnecessary. There are many unnecessary differences between the Soviet Union and the Western democracies and they provide an important field for remedial action. The search should not be for ways to placate Soviet leaders irrespective of moral judgment or righteous conviction. Rather, the effort should be to eradicate from our own national position features which cannot be morally or intellectually justified. We must remember:

1. *Change is not of itself evil.* Soviet leadership is dynamic. It emerged through violent revolution and has, with fluctuating intensity, worked for a world-wide revolution of the proletariat. The United States is, and for about fifty years has been predominantly a status quo power. It reached a mature and balanced territorial development. This led it to identify peace with perpetuation of the existing territorial and political order. The American people need to get over the idea that peace is a static condition. Change is the law of life. That does not mean that all change is good. It does mean that to oppose all change is a sure way to violence.

2. *Security is no longer geographic.* Soviet and American military strategists seem still to be seeking security in terms of geography. In an effort to catch up with the increasing range and speed of missiles, they would extend farther and farther the areas over which their nation has military control. The sharply increased offensive capabilities of modern warfare are such that it is not possible to reconcile a friendly and neighborly policy with such strategic defense as from a military standpoint might seem most effective. Therefore, no nation should allow its action in these matters to be determined by military factors alone. The United States should set an example by renouncing the acquisition of new military bases so far distant from the continental United States and so close to the Soviet Union that the offensive threat is both disproportionate to the defensive value to the United States and also incompatible with a policy designed to dissipate distrust and to increase good will. This principle applies to all nations.

3. *The armament race must be ended.* The United States for the first time in its history plans to maintain a large standing army. Our government seems committed to having a navy and air force which will surpass those of any other nation. It is continuing to manufacture atomic weapons and to develop new scientific methods of mass destruction. The present armament race between the United States and the Soviet Union will, if continued, probably lead to the destruction of both. We believe that



every effort should be made to apply the provisions of the United Nations Charter for the regulation and multilateral reduction of national armaments.

4. *Neither state socialism nor free enterprise provides a perfect economic system; each can learn from the experience of the other.* The Soviet Union practices a form of state socialism which is prescribed by the Soviet communist party. Soviet leadership seeks, by physical power where that is convenient and by propaganda and penetration elsewhere, to bring communists into positions of influence in the other communities of the world. The United States practices a form of free enterprise. By credits, trade agreements, and like measures it seeks to keep as much of the world as possible on a free enterprise basis. Each system, fearing economic encirclement, tends to encircle.

We cannot expect the proponents of either state socialism or free enterprise to abandon their beliefs. But they need not, on account of their beliefs, hate or despise each other. Only blind fanaticism looks upon either system as perfect. The free enterprise system has yet to prove that it can assure steady production and employment. It has yet to prove that it can continuously provide industrial workers with that sense of individual creativeness which gives greater satisfaction than mere material possession. The Soviet experiment has yet to prove that it can develop high productive efficiency or that it is compatible with human freedom. No economic system that now exists can properly be treated as wholly the expression or wholly the negation of Christian principles.

TO a degree, tension with the Soviet Union results from a spirit of rival nationalism. We have seen how that kind of tension may, to an extent, be alleviated by change in our national attitude. Two other ways exist whereby tension having this origin can be still further relieved.

1. *There can be a more intimate association between the American and Russian peoples.* There is a long history of uninterrupted friendship between the Russian and American peoples. Neither knows the other well, but each senses that there are fine qualities in the other. That feeling has persisted despite the fact that the Russian people have usually had governments the autocratic character of which the American people distrusted. That relationship between our peoples is something precious to be preserved and developed.

2. *There can be a greater use of the United Nations.* The governments of both the Soviet Union and the United States profess high goals of human welfare. But if they seek to realize those

goals competitively, the result may be that human misery and distress will be exploited by each for ulterior purposes. Increased ill will may result. That will not happen if the United Nations is used, as it was intended to be used: "To achieve international cooperation in solving international problems of an economic, social, cultural, or humanitarian character." The United Nations can be a medium for courteous and frank discussion of international issues and for harmonizing divergent points of view. It can become a center where nations organize together projects designed to meet commonly recognized needs and to gain commonly endorsed ends. By working together, they can develop sympathetic understanding, a sense of comradeship, increased trust, and tolerance. In such ways the United Nations can become an effective agent for striking at the basic political, economic, and social causes from which international tensions arise.

3. The occasion for tension will largely be removed if the democratic peoples will make their political institutions so vigorous and life-giving that men everywhere will want them. That is the surest way to relieve the competitive strain. The American people must make their democracy work. Racial tolerance, discrimination, and oppression are a standing negation of democracy and Christian morality. Only as we establish a good society at home can we expect that our society will have a spiritual appeal to the masses of mankind.

It is not unreasonable to believe that if Soviet leaders were confronted with a definite, consistent, and strongly backed American program of this order, they would respond to it, since it would permit their own people peacefully to develop

under their own institutions and would permit them by fair methods to propagate their faith in the world. The resulting atmosphere would make it possible to deal in a friendly and fair way with the perplexing postwar problems, including those involved in the peace settlements.

In the years, when our nation was in its formative stage, Protestant Christians played a leading part in developing our political system. They were men of strong and uncompromising faith. To a considerable extent they held different and irreconcilable beliefs. They knew from bitter experience in other lands what would be the consequences if each sought by violent and unscrupulous means to make his belief prevail. So they banned the use of such intolerant methods. Thereby they found the way to permit differences of belief to subsist, on the one hand consistently with peace and on the other hand without sacrifice of moral or intellectual integrity or of a sense of mission.

Today we face, at the international level, the same problem they faced at the national level. Many do not see that, for it is a long time since the international scene has been dominated by strongly conflicting faiths. Protestant Christians because of their background ought to be the first to diagnose the true nature of the present problem and to see how it can be solved. We need to put to use the precious heritage which has been left us.

Let us then, inspired by our tradition and our faith, go forward with courage and with confidence that under Divine guidance we may today serve mankind as our forbears served our nation.

—*The Federal Council of the Churches of Christ in America*

## ATOMIC WARFARE

ALL ABOUT US we see the wreckage of great hopes which mankind held for the building of peace. The gulf between East and West which men of good will have worked to close is widening daily. Some people believe that no reconciliation is possible and that another war must decide the issue; we scientists reply that it is no longer possible to decide any issue by such means—an atomic war will bring no real decision but only unprecedented death and devastation on both sides. We scientists believe upon ample evidence that the time of decision is upon us—that what we do or fail to do within the next few years will determine the fate of our civilization.

Great ideas may often be expressed in

very simple words. In the shadow of the atomic bomb it has become apparent that all men are brothers. If we recognize this as truth and act upon this recognition, mankind may go forward to a higher plane of human development. If the angry passions of a nationalistic world engulf us further, we are doomed.

Events during the past year have emphasized the tragic pertinence of the six-point statement made by the Emergency Committee of Atomic Scientists:

1. Atomic bombs can now be made cheaply and in large number. They will become more destructive.

2. There is no military defense against atomic bombs and none is to be expected.

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# Music

**M**USIC consists, for the greatest part, of the incomparable legacy left to us by the great masters. When we study their lives and their works, people like Palestrina, Bach, Beethoven, and Wagner appear to us not only as marvelous musicians, but also as tremendous personalities. Their message, comparable to that of Homer and Shakespeare in literature, surpasses infinitely what we commonly conceive as music—the world of sounds. The meaning behind, the spirit of the message, transports us into another world, and makes us think, feel, and live differently. It is not because they were great masters of the notes only, but because they were great men first. They expressed their vision through music.

When art is conceived this way and becomes an expression of a philosophy of life, it is no longer a luxury, a fad, or a cult of big names of virtuosi. Questions of the personalities of interpreters, which seem to play such an important part in the artistic discussions of our day, disappear. It is a storm which carries one away, unites all men in a unit of solidarity, shakes them to the bottom of their souls, waking them to the greatest problems of their common destiny.

Bach, Beethoven, and Wagner never had any intention of amusing or diverting. They had a message to deliver to humanity through words and sounds. That is all that preoccupied them. When the public is wearied of the childish harmonic, instrumental, and rhythmic games with which our generation seems mostly concerned, the message of these great masters will still shine in all its glory.

Spiritual values can never die. The universal idea must prevail. This crucial idea has permeated all my life and most of my works. My ultimate faith and belief is in the unity of man, in spite of real racial values and dissimilarities. My faith is in justice—even delayed—on earth, and in the right of each man to live his life decently and usefully and giving to the community what he can give according to his gifts, his forces. This is the great idea of our great prophets, and also, in many ways, the ideal of prophets of other races, like Confucius, Buddha, Christ.

—Ernest Bloch





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THE CONDUCTOR

MERVIN JULES

## *What's wrong with church music?*

RICHARD W. ELLSASSER

CHRISTOPHER MORLEY once told a rather shocked admirer that when he went to church it was only to hear the music. As radical a statement as that may seem, it nevertheless indicates the high position which real ecclesiastical music holds in the minds of many church-goers. Many are the places where attendance at the Sunday worship services has been doubled because of the interpolation of added musical features or the advent of a good new organist, choir director, or soloist.

Since making the statement during the First World War, Mr. Morley may have been forced to revise it. One finds beautiful structures replacing many of the older and less attractive ones. One finds the addition of many modern features and devices aiding the seeking of

"the glory of God" through worship. Theological schools have entered upon a new and wonderful phase of training so that the small list of great preachers of yesterday is rapidly being expanded into a new and more imposing list of younger men whose "smooth and silver tongues of goodness" help men find God.

Yet, if we are to believe two recent articles, church music has not kept pace. In a recent article in *Time*, quoted from the *Christian Century*, Richard Gore attacked the music used in the churches today as "either outdated or extremely voluptuous." Most of it is contrary to what we consider best musical form and content, or the music is so modernly dissonant that a worshipful attitude is impossible, or else it is "Gounod and similar music" which is, in reality, music

of the theater with religious words. In a recent newspaper interview concerning this very same subject, I was asked why no outstanding church music was being written today to replace that which Gore and his colleagues were condemning. My answer was: "the conviction and sweep of reality is not within the consciousness of musicians today." The reasoning behind this statement is three-fold.

First, environment creates great church composers. One of the reasons Bach is probably the greatest of these musicians is that he lived so close to the great advent of Luther and was closely associated with it. Palestrina's life, too, was the churches', as much as Gounod's was the secular, the operatic, and the theatrical. To Bach and Palestrina the church was "the all" of living; to Gounod and men like him the church was little more than a device for Sunday rest. Money was to be made by writing church music; the result is that more drinking and theatrical songs with their cheap and vulgar harmonies are heard in today's worship services throughout the world than churchmen would like to admit. Is it any wonder, then, that the "worshipful attitude" is absent from the majority of services today?

Second, one must consider that the personal consciousness and life of the composer of ecclesiastical music must be fundamentally religious, and God-centered. Again I find it necessary to refer to Bach and Palestrina, for both these men governed their own personal habits and temperaments to those of the church. Environment alone did not create these religious geniuses, for there were hundreds of other men who had been brought up similarly in church tradition and influence. The differences occurred in their personal lives and habits. Music-history books are overflowing with the names and dates of men who were "almost great" church composers at the same time of Palestrina or Bach. Something was lacking—some steadiness, some governing of life—that destined their music to oblivion.

Why is no great church music being written today? I would contend that our times are to blame. In this world of confusion, unrest, and unhappiness, the composers cannot direct their minds, hearts, and imaginations Godward enough to permeate through the din of earthly guns. The musicians, like all people, are finding it difficult to believe in a Creator when societies and peoples are being destroyed. For this same reason, the composers cannot govern their own lives with any semblance of regularity. Artists are at war with themselves. Museums are filled with objects representative of the twentieth century which look as though cans



of paint were spilled on canvases and which need elaborate explanation to prevent the observer from being completely nauseated. A famous musician recently told me he had ceased to attend symphony concerts because conductors were in an age of delighting in seeing "who could find the most dissonant music." That is not an exaggeration; it is an ugly truth. Koussevitsky and his famous Bostonians have performed thirteen works at this writing in their 1947-48 season. Nine of these have been modern works of the most dissonant, complicated, and devastating nature. The record of almost every other symphonic organization in the country this season makes the Boston group look conservative. When a composer cannot write consonance, how is he expected to write of the harmonies of God? When he is searching for something shockingly new, so that his work can be entitled to a hearing, is it any wonder that he cannot repeat the great old stories of creation and preservation? If melody in its classic beauty has been abolished in modernism, how can one praise God through any idiom, especially music?

THE one institution which produced great church musicians of earlier centuries and could once again make a contribution to our society has failed the musician tremendously: the church. Ecclesiastical composition requires more intensified work than a bachelor of music degree provides. This study can be received only through a church-sustained institution. Yet, with the exception of the School of Sacred Music, Union Theological Seminary, and the Westminster Choir College, there are none. In the two church-supported institutions which I attended in this country, I was amazed at the lack of musical preparation which even the ministers receive, the total unappreciativeness of the aesthetic by the clergy. True, courses were given in hymnology, but these were so meager and inadequate that for the majority of those attending they were a waste of time, a "story-telling hour," as one minister put it. No effort is being made to have new and great church music written; no institutions are being provided to train composers in the art of such composition; no effort is even forthcoming to raise the aesthetic standards of the clergy so that it could appreciate the value and beauty of the new music once the churches do provide the necessary equipment.

By the very definition of religious music we are not going to have any influx of greatness until some peace is found in the world, in the church, and in man's soul. Perhaps the time will soon

be here; perhaps it is yet afar. In any case it would be wise for the churches and their affiliated institutions to begin establishing choir colleges and religious composition schools so that the voluptuous and inane can give way to great, well-trained choirs singing rich and wonderful music of new praises to the Lord eternal. With these, church attendance and interest will mount rapidly and steadily; without them, great preach-

ing programs will come to naught, and those thousands in the country who even now, like Morley, go to hear the music, will turn their backs on the church. The fault is mainly the churches'; there lies the responsibility. With emphasis on a great music program, along with such programs as child-training, recreation, and religious instruction, the church can experience a rich Renaissance—rich for itself, and rich for the world.

## *Is there time left for music?*

BETHUEL GROSS

AGAIN HUMANITY is staggering from the physical, mental, and emotional devastation of a second catastrophic war which has disemboweled the earth. Hate, fear, and suspicion are our companions. The three horsemen ride again: hunger, pestilence, and death. Anyone residing in mental tempers, other than a mental vacuum, wretchedly realizes that World War III is in the making. The men of state, radio commentators, and newspaper columnists are barraging us with speculative theories as to our course of action. The men of science stand trembling in front of their own Frankenstein—divided in thought as to the administrative methodologies to prevent human extinction. The question is: Shall organists, directors of church music, and church people continue to take the time and bother to play and sing our hymns and melodies of peace and good will?

Peace can begin only with the individual. It began with an individual in a hayloft some 1,900 years ago. Jesus of Nazareth established the only entity that can produce peace: a state of mind that manifests itself in two words—good will. Good will is not a passive collective agency. It is an individual disposition to speak not only of good will but *to do* something about it. The carpenter of Nazareth spent his entire life traveling up and down the dusty roads of Judea establishing good will by action. Words were not enough. His state of mind was so saturated with good will that, by his activities, he created the human blueprints for peace.

Is there any activity in which man can better provoke this mental disposition than by the art of music? Can any participant or listener remain engulfed in the toxins of hate and greed when he is sufficiently subjected to the type of music adequately performed that will throttle his entire mental and emotional mechanism? This "type of music" requires action, not merely lip service! It demands time, thought and energy, meticulous attention to detail, a consistent refusal to

compromise with the trite and banal forms of musical expression, and a granite determination to avoid all slovenly musical habits. Granted: an artistic musical climate that serves as a mental and emotional therapeutic agent will not in itself produce a complete mental disposition of good will; those interested in perpetuating a comprehensive administration of the Christian ethic must also serve the physical and social needs of humanity as well as the mental and emotional.

Nevertheless, every note of music that is set in vibration for the human ear becomes an important component in establishing the mental tempers of good will, which, again I say, is the only psychological climate that can produce the sociological millennium that we term as peace. This also means that our standards should not be elevated spasmodically at only Christmas and Easter. It behooves every church musician to accept the responsibility of musically producing his best on each and every fifty-two Sundays of the year. The commercial musician—those who merchandise the kind of music that is primarily sensuous—is oftentimes much more diligent in his attention to detail than many church musicians. There are very few musical casualties of our popular radio and theatrical tunesmiths as contrasted with what is often heard in the church sanctuary. Can we expect to inoculate the average layman with the tenets of "beauty, truth, and goodness," or become imbued with the philosophies of good will, when our musical vehicle or mediums of expression is often far below those who are musically primarily interested in bartering the sensuous? Is it not a paradox that we architecturally and oratorically expect the best in our ecclesiastical institutions and usually hear sacred music that would not compare favorably with an average high school choir? The most characteristic trait of the founder of Christendom is that he never compromised in anything he ever said or did. Do we musically or artistically compromise



in this business of endeavoring to establish the Christian ethic?

Palestrina has been termed the "saviour of church music." His idioms of musical perfection were as near perfect as the human brain can possibly conceive. Martin Luther helped win the Protestant Reformation with his hymn *A Mighty Fortress Is Our God* which is rhythmically, melodically, and harmonically an example of artistic integrity. Any comment concerning the construction of the sacred music created by Bach is superfluous. Do the musical ecclesiastics

of America compare with the above?

In conclusion, then, every church musician who accepts his routines on a professional status should renew his determination to play and sing hymns and melodies with a vigorous conviction that his musical wares are an important expression of the Christian philosophy. He and the people whom he leads should remember that good will is the only soil that can nurture peace, and that good will can be created only by uncompromisingly tendering the best of one's talents and skills for one's fellowmen.)

## How about a definition?

LOUIS M. DIERCKS

WHEN ONE SPEAKS of religious or sacred music he is at once confronted with the challenge, "define it." There seem to be many answers. Some say there is no such thing. Archibald Davison, in his book *Protestant Church Music in America*, says there is no religious music except plain chant and some of the music of J. S. Bach. Perhaps, technically, that is true. More recently Richard Gore, in his critical essay on church music in *The Christian Century*, made similar statements. These views would impose a serious restriction in the selection of church music, and I'm sure would perhaps cause many church-goers to feel resentment if not open rebellion. Yet their criticisms leveled at vagaries in good taste and appropriateness are not without foundation.

Just what church music should be is difficult to say, but some such approach as this might lead to a workable conclusion:

1. Church music should have dignity. A sense of historical depth is needed; yet it should have a timely as well as a timeless quality.
2. Church music should be in good taste. It should not suggest the secular. An opera air with a special religious text would be in poorer taste used in a service whose communicants were familiar with opera than in that community which is innocent of such an interest (assuming that the music itself passed the test of appropriateness). Church music should not be too personal. It should be objective. Worship requires an object.
3. Church music should be healthy. Too much music used in churches is sentimental rubbish, too much is self-conscious romanticism, and too much is just sad—the "knit brow and the bleeding heart." And please, no saccharine offertories—no "Clair de lune's"! Rhythms can be vital if the associations

are right. Generally speaking, overuse of chromatics—sudden and dramatic shifts of dynamics—should be avoided except for a very real purpose—a defensible purpose, not just for the gymnastic pleasure the effect will create. The "end-in-itself" will be discussed later.

4. Church music should not fall strangely upon the ears of the congregation. The congregation must be ready for the music it hears. The law of learning called "readiness," suggesting proper mind-set or attitude and proper preparation, must be obeyed. Use of the too familiar is not advocated here because it is a definite retarder of growth, but careful manipulation of the vast amount of literature available can be used to bring about growth and yet not press too fast.

5. Church music must be chosen with a consideration for associations. Besides the type of association discussed under item number two, it should be pointed out that pleasant associations might cause one to accept inferior music. Associations formed by hearing an inferior gospel song while sitting in the family pew in childhood might take the curse off its inferiority. It might have been rejected had the associations been otherwise. This is not bad in itself, but why insist on the next generation accepting this music *sans* the associations?

Thus it is recommended that music be carefully selected and an effort be made to allow young people in a church to form associations which will stand up under their latent critical gaze.

6. Good church music adds to the validity and meaning of the text. Psalm 137 is a moving piece of literature: "By the waters of Babylon, there we sat down. Yea, we wept, when we remembered Zion." How much more powerful is its impact when well sung in one of its fine choral arrangements. Such art heightens

our religious experience. But many anthems are far more meaningful when they are well read rather than when they are sung. These are the anthems to discard—or never acquire.

I should like to digress a bit at this point. I have done work of a pioneer nature in the field of unaccompanied choral background for the modern ballet. Adding dance to the text and to the choral experience heightens the aesthetic reality. Dance is an ideal medium of expression in the church provided there is not a lack of readiness or an unfortunate association. Actually few people have seen dancing as a pure art form. (No pun intended.) The dance had, of course, often been used as a vehicle of entertainment when beauty was only a disguise for another purpose. Because of this abuse much beauty has been under suspicion over the years and our aesthetic tastes have suffered accordingly. Perhaps we can say any music will be church music which has reality and meaning for the communicant, is appropriate, fosters good taste (over the long view), and is not chosen simply because it is familiar or has pleasant associations. Leaders in music must be alert to improve the taste of those led. Ministers should be trained in seminaries to know good music. Choir directors need to learn to be more than musicians. They must be churchmen. The music committee of a church must be chosen for its breadth of vision—not because they once sang in the quartet. They must defend the choir master, not heckle him. Good taste is not snobbishness. It is not considered snobbish to teach worth-while literature in a high school. Indeed there are people today who would discharge an English teacher for teaching Nick Carter novels who might also discharge a church musician for not using music of *that quality*. Only by hearing the best in music can people grow to prefer the best. We are not born with good taste. We acquire it. It is cultivated. Nor are we born "saved"!

MUCH music which is not intended for use in the church evokes moods, exalts, edifies, and renovates the soul. We have all felt this when music has spoken to us deeply. Pure art is an end in itself. It has no ax to grind. As we hear great music we are lifted; we see beauty and truth as an end. Music can be as uplifting as worship. In fact great music does what worship aims to do. It aids men to sense and touch Infinity. The mystic experience and the aesthetic experience are one. We can call this music as worship.

Whatever is an end in itself tends to be of a higher order than what is used. We do not use great paintings and great friendships or perhaps much that we



treasure most. (The miser tends not to use money.) If we do make a painting useful, by using it to sell insurance or beer, it will invariably cease to have the impact which "the end it itself" insures.

But what of music used in the church service? Music in worship? My statements might lead to the conclusion that music used in the service falls into a lower category. This is not necessarily true; for often music *is* the service.

Religion is one of man's ways of expressing himself; thus he calls on music and the arts as an aid to worship. We have briefly discussed music as worship outside the service itself. It is also found as worship in the offertory, prelude, postlude, and sometimes the praise anthem. Selections of music in these services may be enjoyed as an end in themselves and yet be so keyed to the general tone of the service that they contribute substantially to the over-all purpose and rhythm of the service.

Worship is the end desired in the church service. Take, for instance, the offertory (no pun); raising money should not be the end, but should be a means of worshipping. Other music in worship should not be thought of as apart from the service. When used it is the service. Thus the service develops integrity. Merely pretty music would destroy this integration. The end is worship and music is one of the elements in the artistic whole.

**H**OW then shall music be presented for the church, and what part does the congregation play in a desirable end? There are as many answers to this question as there are different situations caused by differences in background—ethnic, cultural, and even economical. However, certain general suggestions can be made: 1. The music for the church must be scaled to meet the congregation where they are in taste; however, to leave them there is to do them a great disservice. If a fine spirit prevails between minister, musician, and congregation, there is almost no problem of "resistance" to growth. If the musician loves his people, he will try to find what they can feel to be real and meaningful and will lead them on to better taste. And if they, in turn, love him, they will not resent it if, now and again, they do not understand. This matter of good will needs emphasis. It is a part of readiness—willingness to learn. We never learn passively. We have to want to learn. Do not be misled into thinking that good taste is a surface thing. Is politeness, true politeness, a surface thing? No, it is a mirror of a generous and thoughtful soul. Just so is good taste the mirror of a refined and balanced sensitivity to beauty.

2. Performance must not be an end in it-

self. The "watch me" type of performance and the "aren't they wonderful" type of listening is what needs correcting. Any work done with performance as its end is artistically weak. This is no plea for poor technique nor for lack of appreciation of the efforts of a choir. But there lurks a danger in this sort of thing. Technique at its best is a means to an end—a sermon can be spoiled by a too-clever performing orator quite as readily as by one whose talents are limited. The tendency on the part of congregations to listen to all music in terms of performance is encouraged by poor listening habits in those media dedicated to people's "likes"—radio and the movies. Could we do some educating in listening in the church?

The choir does not sing to the congregation. It sings for, or instead of, the people. It sings praise to God for the congregation. The choir heightens the congregation's senses and expresses this heightening for them. Therefore, if their worship is to be effective they must know this. This is what the minister constantly does when he senses his congregation's needs; he prays for them—vicariously expressing what they may not have even realized.

Learning to listen is an art which communicants should be aided in acquiring. If the congregation knows that the offering is a symbol of their stewardship and that the organist's offertory is a symbol of his stewardship in terms of his best efforts, they will learn a great les-

son in giving in terms of their best—talents as well as earthly things. If the congregation will quietly allow the music of the organ offertory to speak to them, with this in mind, they will find it will evoke a response which will give them a true reward.

Perhaps more adequate preludes and postludes would be played by some organists if they had the stimulating knowledge that they were being listened to. The prelude can contribute so much to those moments of preparation which all worshippers need. The problem of noise in most churches is attested to by the high incidence of some silencing device on bulletins and entrance walls. The ensuing noise attests to the futility of those devices. How hushed an audience is just before a radio show! It is hoped this is no commentary on that which we feel to be awe inspiring. It has been noted how the architecture of a church affects this problem. The aesthetic effect of a great Gothic edifice on a group of people compared to that of the more vulgar Roman arches of other types of churches is noticeable. This is not the only factor to be considered. We cannot all rebuild our churches. Education seems the better solution. Music is of great value to life in putting into our hearts meaning which words seem inadequate to express—those great cosmic pulls which lift a man and make him feel the presence of God. This is the stuff of which music is made, and music can serve as worship and in worship.

## *What makes a hymn a good one?*

BETHUEL GROSS

IN A RECENT SESSION of a conducting class in a Midwestern university, I was asked by several of the students how one should evaluate and subsequently choose what is considered to be a good hymn. The adjective "good" in relation to preferences for hymns is decidedly variable. A good hymn might mean a good memory for hymns with which a layman might have been associated as a child; it might also imply some pleasant affiliation such as "hearing mother sing." On the other hand, "good" might mean one that the congregation knows or, what is more common, one that the minister knows—to say nothing of the rhythmic, melodic, and harmonic seductiveness that many hymns contain. On rare occasions "good" might mean the lyric or what is sometimes referred to as the text.

Regarding the basis of the evaluation, however, it is a sad commentary to add

that the average congregation seldom sings what many musicians might consider the "better" hymns. Here again, "better" must be defined. Better than what? Better in relationship to what the minister usually picks out, what the congregation likes to sing, or, better, what the music director has musically experienced?

A hymn has four components: the rhythm, the melody, the harmonies, and the text. The first of these, the rhythm, should be given careful scrutiny by any church music director who is attempting to establish anything that may be called a professional status in sacred music administration. If religious devotion is an earnest entity, then certainly the bouncing rhythms of the theater or dancehall should be avoided. The primary purpose of a hymn is to assist in a collective supplication to or recognition of the deity. This is not possible if a hymn is chosen



in which the rhythm is of such a nature to induce secular pleasure. A straightforward dignified rhythm is most akin to everything that we consider as worship. Bodily movement might have been a prerequisite for worship among primitive tribes, but it has no place in the worship of the twentieth-century concept of God.

The second consideration is that of melodic content. A good melody has four characteristics: (1) a tendency to be diatonic with a minimum amount of large interval skips; (2) made up of sequential patterns; (3) a point of climax or repose; and (4) a melody that lies within the range of the average voice.

A legitimate harmonic construction of a hymn should be one in which there is a progression of harmonies which assures an interesting voice leading for each of the four voices. If either one of the alto, tenor, or bass is forced because of a monotonous chain of repeated chord progressions to bounce along on two or three notes, there can be little, if any, musical satisfaction derived. The idiom usually employed in the theater is that of over-exaggeration chromaticism. If the members of the majority of the chords are consistently altered, the participant or listener is induced to recall the seductiveness of the tawdry secular harmonies

rather than the dignity and serenity of ecclesiastical idioms.

The last consideration, that of the text, is of course bordering on doctrinal issues. These doctrines admittedly vary with each denomination. Suffice it to say that if these religious convictions are couched in the phrases of the man on the street, there can be little sobriety attached to the rendition of the hymn. Religious devotion connotes an intellectual tidiness as well as emotional reaction. Consequently, a poem or lyric that does not do justice to all the attributes of what we call God is one which shall in time destroy the religious integrity of the worshipper.

Martin Luther won the Protestant Reformation on his hymn: *A Mighty Fortress Is Our God* which, incidentally, is rhythmically profound, melodically straightforward, harmonically valid, and poetically inspiring. Peter Christian Lutkin, one of the foremost church-music authorities of the previous generation, once said that an individual's idea or concept of God is contingent upon the kind of hymn that is sung in the sanctuary. This behooves every church-music administrator to select with great care and concern every hymn that is sung at each and every one of the fifty-two Sunday services of the year.

## Why sing what?

GEORGE PULLEN JACKSON

"BULLFROG IN THE POOL" marked the high point on the typical college glee club program of a generation ago. Now, on the bill of the a cappella choir which has hatched out of that old musical shell, Palestrina's *Magnificat in the Fourth Mode* is likely to function similarly. The clear implication? American-student-vocal groups have advanced from dilettantism to decidedly better music.

Most people who think along music lines will applaud this forward step. For they will, consciously or otherwise, approve the accepted definition of art as *a bridge leading from the logical realism of everyday life to the realm of man's striving, the above man, the unseen realities*. In view of man's obviously great need of such bridge, people will also concede art's vital value to the race. And when they consider music, its unique availability, and its great organic development, its value will be seen as greater perhaps than any one of its sister arts.

The high mission of music has long

been recognized. The early universities saw it. The early church stamped it with her approval and became its chief conservator for centuries. The sixteenth-century leaders of the Reformation tried to renounce tonal tradition as a "popish" thing. It was considered "bad" especially by the sporadic sects known under the general name, "Anabaptists." But their attempted break with music was a failure. For they, the Lutherans, and the Calvinists saw at once that song was vital to their cause. So, although they uprooted as much of the specifically "popish" music as they could, they replaced it promptly with native German and French folk tunes wedded to hymns and metrical psalms in their own tongues.

Interestingly enough, even this was not so complete a renunciation of Roman tradition as the dissenters had weened. For in going to the folk for their tunes and tongues they did precisely what the early church fathers had done more than a millennium before in establishing *their* body of hymns.

Looking back, therefore, over the whole scene from our twentieth-century point of view, it is apparent that the "hymns of the ages" and their more recent imitations—those religious songs which form the bulk of the best church hymnals today—exemplify a hoary "true style" in group singing that is very close to a folk-tonal art.

IN recent centuries, while this tranquil stream of vocal religious melody and its secular counterpart flowed on, an important and quite different musical development has gained momentum. Increasingly in nonchurch hands the art of music has evolved and become ever more attractive to human ears and souls (at least to the ears and souls of those who fully grasp its intricacies); it has become more instrumental and less vocal and more harmonic and less melodic. This elaborated discipline in art has thus gone off at a tangent, away from the common man with-the-will-to-sing. (Think, for example, of such art pinnacles as Wagner's *Parsifal* and then try to recall ever having heard a note of it sung casually.)

The recent centuries of tonal elaboration on the part of some and persistence in tonal tradition on the part of others have thus given us one people, two musics. Both musics, at their best, lead upward. The one music leads through the medium of the ears of the cultivated but passive listener. The other through actual participation—through the outpouring of the soul in song.

The two musics don't get along very well together. Where they meet, they tend to jangle. The common man doesn't like to have one of his chief and most beautiful means of expression taken away or even low rated. And the bearers of the art tend to take precisely that condescending attitude toward his music.

Tonal separatism is more noticeable in crowded places where a very small but influential group follows the art, and the rest, having long since given up their birthright of folk song, meekly follow the pied pipers who pipe the "popular." Of late, the elaboration-tradition jangle has entered the churches. Singing tradition lines up its forces in the pews. Elaboration takes its position behind the choir fence. Any progressive choirmaster will tell you how hard it is "to win the congregation over" to his better music standard. The condition in the churches is not much better than an armed truce, if that.

In schools and colleges the two musics meet with less friction; these institutions have no deep-seated institutional singing custom, like the church hymn tradition, to uproot.

The remote and unspoiled countryside is the area where the struggle seems not to exist—though it really does. For in



these parts tradition tends to live on—as carol, folk hymn, revival-spiritual song, secular folk song, and ballad—and its singers seldom seem to realize that they are depriving themselves of higher musical goods. And the minions of the art, on the other hand, far away in the cities, ignore the intransigent “barbarians” utterly. Is this dualism to go on forever, or will the two musics merge in the course of time? Page the prophets!

The two musics *could* merge if our artistic leaders and our people generally could acquire a little deeper insight into the axioms of beauty in art. Two of these axioms were discovered about two hundred years ago. Johann Winckelmann, after examining the principles of classic Greek art, made clear to the esthetic world that art must (1) possess noble simplicity and (2) grow out of its own soil in every nation.

As for the simplicity idea: some of our musical mentors are now giving it thought after generations of the Barnum-inspired “bigger and better” principle, but they still tend to restrict its application to children (see the grade-school song manuals). The other rule, too, the one as to native roots, is getting some tardy recognition after centuries of general art importation (which has often been *good* importation, to be sure, as was suggested in the case of Palestrina). And the specific native things recognized are our folk songs in which our musical leaders are beginning to discover both of these basic principles of beauty as they have been long ago discovered in the folk songs of many other peoples.

There is light ahead. And many of our intelligent leaders are directing the nation toward it. The collectors of our racial heritage have laid literally thousands of songs as unassorted raw materials before the arrangers and composers for their choosing and processing to various ends. Editors and publishers have already made much of this processed music widely available. Teachers and choirmasters and their singers have begun to breathe new life into the songs.

But as yet only a beginning has been made. Still awaiting the millions of child voices are *The Ten Blessings of Mary* and scores of other songs of its kind. *Barbara Allen* and a hundred other such sung stories of human weal and woe are gems waiting for those just beyond childhood. *How Firm a Foundation*, with its older simple folk chorale tune along with many other songs of its exalting type, is ready to confirm the faithful in every religious gathering. And *I Am a Poor Wayfaring Stranger* and songs like it are at hand as a boon to the burdened everywhere along life's path.

Not all of this great body of song is,

as has been seen, “religious.” Religious is as religious does. If it is good music, as we have viewed good music, it is true art.

And as such it becomes a girder in the bridge leading to the area of man's higher hopes.

## Does it have to be pop or classic?

WARREN STEINKRAUS

RECENTLY I received an editorial from a college newspaper which urged an unusual position on the difference between serious and popular music. It proposed that music is an expression of human culture: “A composer's music, to be understood properly, should be looked upon as an expression of a cultural epoch. The only valid reason for detesting jazz music is to have a dislike of the spirit and philosophy of our time. To deprecate it merely because it sounds one way or another is no reason whatsoever. . . . If the music of Europe between 1600 and 1900 is the product of a mature civilization, highly cultivated and advanced, refined and discriminating, then it is better than contemporary jazz which is a product of a civilization which many of its members admit to be on the decline.”

This is provocative and suggestive thinking. But the main proposition, that music is an expression of culture and is to be valued in the light of particular cultures, creates more difficulties than it solves.

To begin with, the article sets up an artificial concept of “cultural epoch,” and in so doing, fails to account for the numerous incongruities in the expressions of the same culture. Musical compositions of any type are not merely expressions of certain cultural epochs. But the writer maintains that this is “especially true . . . of the more ‘romantic’ composers such as Berlioz, Tchaikowsky, Borodin, Wagner, Mozart [Since when is Mozart (1756-1791) a late nineteenth-century “romantic” like the others here mentioned?], and others. They put into music the spirit and beliefs of their day.” The use of the word “especially” here is a partial contradiction of the central idea of the column. If music is “an expression of a cultural epoch,” how can some music be more of an expression of a cultural epoch than other music? Look at Brahms (1833-1897) and Wagner (1813-1883) for a moment. They came from the same national background and lived in the same cultural epoch. Their music then, according to our anonymous editorialist, is an expression of this epoch. Yet, can any two composers of the same period and background be further apart in style of composition and temperament! The dramatic, erratic Wagner despised the music of Brahms. And the more serene and refined Brahms once said of Wagner's *Tristan und Isolde*. “If I look at

it in the morning, then I'm cross for the rest of the day.” Culture must have been in a chaotic state or the times must have been out of joint in 1882 when these two very dissimilar works were produced. Neither of these compositions is chaotic!

Or how about two famous French composers, Camille Saint-Saens (1835-1921) and Claude Debussy (1862-1918)? Is it possible to conceive two such radically different works as Debussy's *La Mer* and Saint-Saens' *Carnival of Animals* as the expressions of the same culture? Or how about the works of such contemporary Americans as Howard Hanson, Roy Harris, Leo Sowerby, William Grant Still, or Duke Ellington? Whose music expresses the beliefs of the current epoch? Certainly not any single one!

ART, and especially music, is the expression of the individual. Composers are not the tools which the “cultural epoch” uses to express the spirit and philosophy of the time. In their own unique way, they express their feelings and thoughts. They *determine* what the culture will be. The culture doesn't determine *them*. Composers as well as thinkers can transcend their times. They are not ultimately limited or determined by philosophical or environmental influence of their time.

But let us not lose sight of the part-truth contained in this editorial. It *is* true that men composing in a different period and in various places have certain limitations. They are conditioned by the means of expression at their disposal and also by the available knowledge. But these obvious hindrances do not disallow freedom of expression within the environs of the resources available. Bach didn't have our well-developed instruments, but he practically exhausted means available to him. Purcell had to use a sackbut, not having our modern trumpet.

IT is unfortunate that the title of this editorial, “New Side in Music Battle,” implies the presence of a battle going on between the fans of jazz and serious music. The dividing line between these two types of music is not a sharp one. The only condition for a “battle” is when blind devotees are unwilling to discuss or listen to music of the other variety. It is wise to



guard against such "absolute" positions. You may detest symphonies, or hate boogie woogie, but how many of each have you really listened to? Musical appreciation can be governed as much by will and ideals as can our moral life.

The honest music lover is not so much concerned with battling for a particular type. He would rather try to find the values in all music, all the way from Spike Jones to Palestrina. He may see values in radically divergent types, in Szostacowicz, Ellington, Beethoven, or Berlin. His judgmental position is one of degree. He likes and knows some music to be better than other kinds. His interest centers in that which he knows to be the

better. Just as no cartoonist would wish to displace Shakespeare with his comic strips, no "swing" proponent would honestly try to unseat Beethoven. All of us would maintain that there was some value in each kind of work. I like "Celery Stalks at Midnight," but I like more and for different reasons. Your scale of likes and dislikes may differ entirely, but if it is not a scale, perhaps you'd better broaden your experience in music appreciation. At any rate, the products of individual composers are worthy of our individual consideration. No wholesale rejection of a group of musical selections, merely because they were written during a certain "cultural epoch," is acceptable.

bass string of the guitar timing the horse's hoofs; "Weggis Song" (Swiss) of sturdy walking gait (don't run through the music—walk). Some folk and fellowship songs are quietly meditative, almost prayerful, and should be sung thoughtfully and softly in harmonies: "Peace I Ask of Thee, O River"; "Evening Star" (Danish); "The Silver Moon" (Italian). Some are rollickingly full of good humor and may be sung with a chuckle in the heart and a zip in the rhythm: "Patsy O'Ree Ay," "Waltzing Matilda" (Austrian). Some are so wistful that they should be sung only with quiet smooth continuity. Sing "Hola Drijo Re" (Austrian Tyrol) and "Goodnight Beloved" (Bohemian) with the group listening to itself sing as if it were a mighty organ.

Thus you can open doorways into the inner world of meaning and beauty of the folk songs of the countries and of the centuries. And you can give to others who learn and enjoy them with you, a magic key to new experiences of appreciation and sympathetic identification with the peoples of all lands and times—an over-arching fellowship of experiences as well as of peoples—through song: the work songs of the highlands, the songs of Negroes, of European peasants; the holiday songs of peoples who knew how to dramatize the humdrum of everyday into festive art; the marching songs of people with a purpose; the songs of aspiration which lift above the present horizon and bid us catch glimpses of a new world of human brotherhood.

AND then there is music for worship. Music, when used in worship, has one purpose: to help persons worship God. To announce, "Now, let's all turn to Number so-and-so and sing while the crowd comes" or to use a hymn to cover up noise is just a plain sacrilege. The so-called "leader" asks sweetly (to cover up lack of preparation) "What would you like to sing tonight?" The inevitable "Number 17" is suggested. And *Day Is Dying* is effectively killed for those group members, inch-by-inch through meaningless overuse. But the converse can be true. A moment when new beauty and meaning stole into someone's heart in the singing of the lovely hymn can become a part of that person's heritage for life, and it will continue to come back "on wings of song" to enrich his worship experiences every time that hymn is used. *Watch, then, the hymns you use and the way you use them.*

1. Select all music for use in worship with utmost care, and with the worship purpose constantly uppermost in your mind. Cheap, tawdry, sentimental "songs" or "choruses" should be ruled out. Setting pious words to popular tunes is a travesty both to music and the worship experience.

## What's the tone of your group singing?

CLARICE BOWMAN

We've finally decided why it is musicians wear their hair long: to get greater emotional release when tearing their hair at the atrocious things folks do to music when they get together in groups. Asterisk note: "folks" includes young people, even students, if you please. Individually, these same fair-haired bipeds might de-hamburgerize their lunches to save pennies for precious albums of the classics, rendered impeccably by the musical luminaries of our day. But get them together at a banquet, or a celebration, or a conference, or an institute, or a religious service small or large, and the song is of quite another tune.

Two major types of musical materials are used in gatherings: music for fun and fellowship and music for worship. Both can be raised to higher levels—that is, if someone in a position of leadership in the group cares enough.

First we'll talk about music for fun and fellowship. The past few years have witnessed a wide dissemination of the folk music of the peoples of the world. Much of the credit for making words and music available inexpensively to youth groups of church and character-building agencies, goes to Lynn Rohrbough, Co-operative Recreation Service, Delaware, Ohio. From the moronic sameness of "We Are Table Number One" and the over-stimulating crescendo of "Little Tom Tinker," there has been a growth in the repertoire of songs for banquets, parties, summer camps, conferences, and gatherings of all sorts. With the growing acquaintance of the excellent in folk songs and fellowship music has come better taste and skill in singing for beauty rather than raucousness.

Are you a member of a youth group—

organized or unorganized—that likes to get together to sing? Or likes to sing when it gets together? Or doesn't, because—well because? If it's music for fun and fellowship you want, get some copies of *Sing It Again*\* or find out if your annual conference youth organization has a special conference edition of folk songs. Block out some time, in your year's schedule, for unhurried "sings." Get someone who can play by heart—that is, with feeling and understanding, and not with fingers only. Or, if you have no such person, get somebody who can pitch a tune, and have it caught by the right note.

But there's more to folk songs than carrying that tune. You don't know a folk song until you get on the inside of it—until it gets on the inside of you. Then you'll sing it because—well, it just sings through you. That's the test, incidentally, of the timelessness, the "geographylessness," and the enduring.

How? Learn only one new one at a time, and don't hurry. And before you begin, dust off your imagination. Let it open windows for you. Folk songs have different personalities, each one different from each other one. Play and sing them differently. Grant them the courtesy of using them as they should be used, and they will repay you a thousandfold.

Some folk songs tell a story like the ballads of the Southern mountains for instance; keep a steady legato, then, as if telling the story, let it unfold; see it as you sing; feel the heartbeat of the people to whom the story happened; let it happen to you. Some folk songs imitate action: "Came a-Ridin'" (Czech) with the

\* Service Department, Board of Education, The Methodist Church, 810 Broadway, Nashville 2, Tenn. 15¢ each or 10¢ each in quantities of five hundred or more.



Be honest. When you want to sing for fun, do so; but don't mix foot music with pious words and expect the result to be worthy of the worship of the most high God. Seek, rather, that which will lift you above the level of the commonplace, and lead you into an awareness of the holiness and love of him whom you would worship and serve.

2. Select and use hymns, not only according to theme, but according to experiential qualities. Hymns give expression to varied emotions; for example:

a. Prayer hymns to be sung only when "the soul is on its knees."

b. Great marching hymns of the Christian faith—hymns of the martyrs and the brave; hymns for youth taking up their torches today. These should be sung only when youth is ready to join in the spirit; only when the group is standing, looking upward, singing fervently, fully: "Forward through the ages," "O God, our help in ages past," "Lead on, O King Eternal," "The church's one foundation," "That cause can never be lost or stayed."

c. Hymns of praise to God, and nature hymns of awareness of the Creator, should be sung with joyful uplifted voices "with all the stops out": "The doxology," "For the beauty of the earth," "Joyful, joyful we adore thee," "The spacious firmament on high," "All creatures."

d. Hymns of reverent worship—as if about to enter the awful experience of contact with the most high God: "Holy, holy, holy"; "'Mid all the traffic"; "Dear Lord and Father of mankind"; the Isaiah refrain in "Day is dying in the West." Sing quietly, sometimes with group humming and one voice carrying the solo.

e. Hymns that tell a story or paint a picture: "Tell me the story of Jesus," "We would see Jesus," "When the golden evening gathered." Sing in steady, soft, narrative style, sometimes with pictures.

f. Hymns of conviction of sin: hymns that bid us search our hearts, root out the causes of evil, and seek God's forgiveness. "Were you there when they crucified my Lord?" (What young persons will write more hymns of this type, that take into account the great social evils of our day and do not deal introspectively with mere feelings of sin?) Our hymnals, except for spirituals, are weak at this point.

g. Hymns of mighty purpose, of building brotherhood: hymns of the pulse beat of youth at its decision hour. Some of the newer hymn writers are giving us stirring hymns of challenge and answer to challenge.

A word should be said about spirituals. So deep is the Negro's insight into humanity, so warm and sincere is his spiritual fervor, that the range of Negro folk

music covers the gamut of human life—from exuberant pure-fun music ("Jubilee") to rhythmical pathos of work songs, to prayer hymns and hymns of challenge and affirmation. ("Hymns" is the word; let these beautiful vehicles of the Christian faith not be jim crowed into sections marked "spirituals" in our hymnals, but placed alongside the inspired and inspiring music of all time, according to theme and need.)

Finally, two words of warning:

First, dedicate musical skill to worship, and use only the best. Never jeopardize the worship experience of a whole group merely to let some overzealous but under skilled person "participate" on the piano. If the instrument interferes, sing without it.

Second, never use music for exhibitionism. You would not, in a worship service, call attention to the "special music" as an item on a program, "rendered by so-and-so." Rather, let music—as all other aids in worship—be a means, not an end in itself. Better let no announcement be made; or, perhaps, just a simple suggestion that the group may meditate in reverence through the music. In worship, the attention should be God-centered, and not centered on the performer or even on the music (and definitely not on the performer's tonsils).

## ATOMIC WARFARE [Continued from page 34]

3. Other nations can rediscover our secret processes by themselves.

4. Preparedness against atomic war is futile, and if attempted will ruin the structure of our social order.

5. If war breaks out, atomic bombs will be used and they will surely destroy our civilization.

6. There is no solution to this problem except international control of atomic energy and, ultimately, the elimination of war.

Why have the year-long discussions in the United Nations Atomic Energy Commission not succeeded? The representatives of great states, while striving to safeguard the peace, have fulfilled their traditional duty to place their own nations in the most advantageous position to win the next war. It is useless to proceed further along this path; *one cannot prepare for war and expect peace.*

This is not to say that war is inevitable. It is to say, however, that the discussions now under way may not make a war less likely, and in fact are based upon the premise of an anticipated war. What is necessary at this critical time is to determine whether there remains an alternative approach more likely to achieve peaceful

solutions.

We believe that there is such an alternative approach. We believe that the problem of atomic energy can no longer be treated as an isolated issue. We believe that the imperative problem of international control of atomic energy must be solved and can only be solved within the context of a general agreement which guarantees a reasonable degree of security to all nations and provides for far-reaching economic and cultural cooperation among nations. Such a settlement is not possible if the respective peoples are concerned exclusively with the security and welfare of their own countries.

Because of the importance of the United States in the world today it is imperative that the American people take an active part in achieving such a world settlement.

But the American people should understand that there is no easy path to the accomplishment of these great objectives; that, in the long run, the creation of a supranational government, with powers adequate to the responsibility of maintaining the peace, is necessary.

Is this realistic? We believe that nothing less is realistic. We know that the

developments of science and technology have determined that the peoples of the world are no longer able to live under competing national sovereignties with war as the ultimate arbitrator. Men must understand that the times demand a higher realism which recognizes that "no man is an island," that our fate is joined with that of our fellow men throughout the world. We must contrive to live together in peace even if at the cost of great material sacrifice; the alternative is the death of our society. As we approach what may be the last hour before midnight, the challenge is plain before us. What will be our response?

To our generation has come the possibility of making the most fateful decision in the recorded history of the human race. By an act of the collective will, we can insure that this great and painful achievement of man's intellect, instead of turning upon humanity, may be secured for the benefit of future generations. I believe that mankind, capable of reason, restraint, and courage, will choose this path of peace. No one can predict the events of the coming year, but each of us has it in his power today to act for peace.

—Albert Einstein



# Encore!

"If you were limited to owning ten albums of recorded music which ones would you select?" Here are the answers to this question from a conductor, professor of music, musicologist, opera singer, minister of music, student, and a composer of symphonies.

What a difficult question to ask! If I were limited to a choice of ten friends, which ones would I select? The friendship of music is a magic circle of varying tastes conditioned by many factors. Ask fifty musicians, amateur or professional, the initial question and their choices will vary to an extraordinary degree. And that is to the everlasting glory of music. It is a rare privilege of, for once, being a part of a universal democracy.

It is quite possible the inference will be—since I do not indicate by my choices any music of the pre-Bach era, or later than Sibelius—that there has been no music of consequence for my listening written either before 1700 or after 1902. Nothing could be less true than such an inference. I pay my humble homage to the many composers and their works of the pre-Bach era, and certainly the composers and their works of the twentieth century. I find great delight in all masterwork.

I can only say this, that on this morning—this one morning, this particular morning that I am answering this question—my ten choices seem to me to be of enduring value. Tomorrow I might change one, or two, or more of these choices, for that is one of the joys in the quest of beauty, with music as your "good companion." It allows a wide latitude for individual tastes and moods. And please—this is not one of the many ideas, plans, or whatever terms are used by those who have our world future and destiny so earnestly upon their hearts and minds—but it does behoove us, that in a confused welter of world emotions, it is well for this nation to fortify the inner life of the nation with an approach to reasonableness through beauty as well and justly it should protect its own through thoughtful strength.

Bach	Brandenburg Concerto, No. 3, G Major
Handel	The Messiah
Mozart	Symphony No. 39 in E-flat Major
Haydn	Symphony No. 104 in D Major ("London")
Beethoven	Symphony No. 3 in E-flat Major ("Eroica")
Schubert	Symphony No. 8 in B Minor ("Unfinished")
Wagner	Overture, Die Meistersinger von Nurnberg
Tschaikowsky	Symphony No. 5 in E Minor, Op. 64
Brahms	Symphony No. 1 in C Minor
Sibelius	Symphony No. 2 in D Major, Op. 43

—Russell Ames Cook

Your inquiry certainly poses a difficult question. If one is limited to ten albums, one surely wants a representative collection. By the way, I assume you mean ten albums of sacred music. After giving a little thought to the subject I should list the following:

Bach	B Minor Mass (con. R. Shaw)
Bach	Cantata No. 4 (con. R. Shaw)
Bach	Magnificat (con. R. Shaw)
Byrd	Great Service (sung by Fleet Street Choir)
Walton	Belshazzar's Feast (con. Walton)
Palestrina	Excerpts sung by choir of Dijon
Buxtehude	Missa Brevis (con. Boepple)
Gabrieli	Processional and Ceremonial Music. (con. Woodworth)
Gregorian chants sung by Monks Choir of St. Pierre de Solesmes	

—Richard T. Gore

We have decided to answer your question together, as we are pretty much of the same mind and taste in music. It is very difficult to distinguish the difference between sacred and secular music, especially music without words. In the case of music with words we depend on the words as well as the mood of the music to determine its religious meaning. Any music that inspires one to higher thinking could be classed as religious music.

On this basis we will try to choose, from our many favorites, the ten volumes that we feel would mean the most to us, if we were limited in number.

Handel	The Messiah
Bach	Passion According to St. Matthew
Mendelssohn	Symphony No. 5 in D ("Reformation Symphony")
Beethoven	Symphony No. 9 in D Minor ("Choral")
Wagner	Parsifal
Franck	Symphony in D Minor
Brahms	Symphony No. 2 in D Major
Debussy	Afternoon of a Faun
Debussy	Clouds

A miscellaneous album of famous art songs including the composers Schubert, Schumann, Brahms, Hugo Wolf, Richard Strauss, Grieg, Debussy, etc. (Of course we would spend many hours deciding on the songs and artist here.) However, if we were to add another specific album instead of this, we would make it Tschaikowsky's *Symphony No. 4 in F Minor*. But if we were limited to ten albums we would most assuredly include an album of songs.

—Dale and Emily Kalter

For John Knem Christensen, minister of music at the First Methodist Church in Evanston, Illinois, religious music can be identified primarily by the message expressed in its text, secondarily by the combination of text and composition effected by its composer. For music that is nonvocal the test of its religious quality would reside in the religious vision conjured in the listener's imagination.

There are certain types of moods in music which obviously wouldn't be conducive to religious experience. So to narrow the definition further, there are many types of composition that one would not use in arranging a religious service. Mr. Christensen listed as his criteria here such things as mood and the integration of the spirit; for vocal music, the words, with the theme of the service of worship. For Methodists the theme for the service would be found in the sermon or its equivalent in non-sermonic worship services. For those in the liturgical tradition, the liturgy determines the mood. Mr. Christensen also felt that the religious quality, or lack of it, in the composer's life definitely affected the "usability" of his music.

In closing my interview with Mr. Christensen I asked if music of a religious quality is being written today. His reply was that little religious music was being composed at the present time, and that what was being produced was led by such men as Vaughn-Williams and Martin Shaw of the British School.

For hints on record collections, Mr. Christensen said he

motive



started his with Schubert's *Unfinished Symphony* and Dukas' *Sorcerer's Apprentice*. However, he felt that one's collection should reflect one's interests as his own collection reflected his interests in organ music and oratorios.

—Interviewed by Keith Irwin

In choosing the ten albums that might form the core of a record collection there are a number of criteria that the collector could have in mind. First, he should consider the factor of schools of composition. Selections should represent the perfection of form of the classicist, the symbolism of impressionism, and the emotional quality of the romanticist. Then, one might consider the desirability of having different types of composition, ranging from choral work through solo instrument, the concerto form, to the full symphony. The problem of standards of judgment still is not solved, because basic to the enjoyment of good recordings is an appreciation of instrumental tone achieved in the balance of all the instruments or voices in the musical group, plus an appreciation of individual instrumental timbre. Another problem is one of interest in pure as opposed to program music. And none of these criteria has even touched on the interests of the individual collector and his preferences for one particular composer, or music of one period, or vocal rather than orchestral music.

Trying to satisfy to some small extent these various factors, here is my list of ten albums which are my "essentials" for a record collection, with a few reasons why.

Mozart, along with "Papa" Haydn, the leading composer in the area of the eighteenth-century classicism, wrote many fine symphonies, among them the *Symphony No. 40 in G Minor*, *Symphony No. 39 in E-flat Major*, and *Symphony No. 41 in C Major* ("Jupiter"). My vote goes to the *Symphony No. 40 in G Minor*. I like that minor key.

Bach is sole master of what has been called the Baroque school, and is also a master of choral work, so I nominate the *B Minor Mass* or the *Magnificat*. If you like organ music, try the *Toccatina and Fugue in D Minor* or the *Passacaglia and Fugue in C Minor*.

Beethoven is at the beginning, chronologically, of the romantic movement, as well as a pioneer in developing the modern symphonic form out of the mold made for it by the classicists. Flip a coin between *Symphony No. 3 in E-flat Major* ("Eroica") and the *Symphony No. 5 in C Minor*. Both are unequalled.

Wagner was at the tail end of the romantic movement and a master of the modern opera. There is a great variety of albums representing Wagner's operatic work. Give them all a good listening and take your pick. I like all of them beginning with *The Ring of the Nibelungs*.

The concerto form has many masters and ably displays the virtuosity of several different solo instruments. Brahms cannot be ignored from any list of top compositions; therefore, I would put my favorite of all recordings down here: The Toscanini-Horowitz recording of Brahms' *Concerto No. 2 in B-flat Major*.

Program music ought to be given a strong place in any one's collection, and here there is a great room for choice. Arbitrarily I put down Richard Strauss' *Till Eulenspiegel's Lustige Streiche*.

The type of music written for ballet should also be represented, and I list an exponent of the modern school to give an example of what is being written today: Either Stravinski's *Firebird Suite* or *The Rite of Spring*.

At the opposite end of what is being done in modern music, Grofe's *Grand Canyon Suite*, Gershwin's *Rhapsody in Blue*, or *Porgy and Bess* are more than representative.

A sample of nineteenth-century impressionism can be given by many good numbers from the music workshops of Debussy, Ravel, or De Falla.

Last, and most important, is Franck's *Symphony in D Minor*. If a nation-wide survey of music lovers' favorites were taken, this would probably top the list.

—Keith Irwin

You ask: What is religious music? My own answer would be that any music which can adequately serve the cause of religion is religious. Specifically, it is music written primarily for church use but that would narrow the field tremendously. Since religion itself is an all-encompassing thing, so music which serves it cannot be defined in form or content. Whatever is the real basis for an emotional experience—whether in religion or in any other form of soul-searching expression—music is certainly to be categorized in a like manner. Personally, religion to me is a definite and extremely personal experience—my own beliefs are concrete and permanent—my methods of religious expression in worship and in prayer are personal; I have found many like expressions in music. Certainly music cannot be a substitute for religion, but it can enhance and beautify it, lead to a deeper understanding, and bring the soul closer to affinity with the eternal. As for my composition, I sometimes pray that my works shall glorify God, and I truly believe that my purpose here is to write things which will make this world a more beautiful place. My dependence upon exterior forces, my complete belief in Christianity (both personally and as a social force) are positive. You ask another question: Is religious music being written now? Yes, in the accepted church-type writing and in the over-all picture of music as a part of religion. One identifies religious music with a religious experience, whether it be a hymn or a symphony; if one is moved to look toward God, it is religious music.

I once had an experience which might be interesting to relate here. During my days at Texas Christian, I frequently helped my brother hold religious services in the smaller communities in Texas. Frequently the people of these inland communities would want to bring their musical instruments to church, and many times we had several guitars, a "pickin'" bass or so, and even once in a while, an accordion. Rhythm seemed to be the basic factor in their concept of the hymns and gospel songs used. To my ears at times it was as "solid" as a swing session of a dance band. To them it was a natural expression of religion in music glorifying the Lord. At another time I was approached by the pastor of a church in which I had organized a small church orchestra. He was concerned because several of the musicians also played in dance orchestras. How was it possible for them to serve the Lord well in church and play for dances on Saturday nights? My own answer was that the act in creating beautiful music for the service was in itself his answer—what was done previously should not be questioned. Again my thoughts bring me to the lives of men whose outpourings through music are unquestionably religious in scope; their private lives may be questioned by all sorts of codes and rules in religious living, but their results are perfection itself.

Your final question regarding the ten albums of music I would like to have—that poses a real problem. It comes down to the simple fact that these ten are among those albums which I regard highly and which help me spiritually and musically.

Tschaikowsky	Symphony No. 6 in B Minor, Op. 74 ("Pathetique")
Debussy	Quartet in G Minor, Op. 10
Moussorgsky	Pictures At An Exhibition
R. Strauss	A Hero's Life
Sibelius	Symphony No. 3 in C Major, Op. 52
Franck	Symphony in D Minor
Grieg	Concerto in A Minor
Tschaikowsky	Violin Concerto in D Major, Op. 35
Verdi	La Traviata
Bach	B Minor Mass

—Don Gillis



The forty-eight I've seen in the past seven weeks—for the purpose of review, thank you, not for pleasure alone—have made me think more seriously about that note in my last month's column about the book, *From Caligari to Hitler*, in which Siegfried Kracauer eyes German movies since 1924 as a sign of his nation's spiritual degeneration. For of those forty-eight movies exactly one half dealt more or less meticulously with murder or killings. And even a few of those in which no actual killing occurred had some of the most agonizing pictures of brutality to appear on the screen in a long time—for instance, *Wild Harvest*, in which two men slug each other until both are exhausted, and *Forever Amber*, in which a ghoulish old woman attacks a dying man for the purpose of robbery. And even, *Fun and Fancy Free*—which, being a Disney film, will attract many children—has some terrifying sequences, with a huge bear chasing the little-bear hero, and a horrible giant looming up to fill the entire screen.

Now when murder is introduced to further the plot, as in detective films, it may or may not have a demoralizing effect on the audience which views it. But when gory details are shown—in fact, when it seems that the main reason for including them is to dwell in sadistic pleasure over the dreadful aspects of the scene—then one certainly is justified in wondering whether the movies are responsible for the callousness to human life evident in newspaper headlines, or simply a reflection of that despicable quality. If the latter, then the movies' makers had better look to their purposes. If the former, there is undoubtedly a question for the bar of public opinion to handle.

Which reminds us: The congressional un-American activities committee's probe of supposed "subversive" persons in the Hollywood studios—hitting as it did an all-time low in preoccupation with hearsay and personal vituperation, all unproved—undoubtedly will gain the movie people sympathy from many who fear that their civil rights were being interfered with. So far as "communist" propaganda in the average film is concerned, one would have to search with a

fine-tooth comb to find it. If anything, the emphasis is on the side of the goals inherent in a capitalistic society—wealth, fame, glamour. The films specifically pointed to, it should be remembered—*Mission to Moscow*, *The Song of Russia*, and so on—were made during the war period when we were all being urged to appreciate our noble ally, Russia.

A far better use for the money expended on those hearings, it would seem, would be to finance a study of the effect of the movies on American life in various areas: crime, juvenile delinquency, home and family problems, and so on, and to see that recommendations for improvements are made. The superiority of recent British film importations—produced with far less money and fanfare than films from Hollywood—suggests that the American motion picture industry is not getting the most for its production costs.

Premier Duplessis of Quebec has announced that henceforth all 16 mm. films shown in the province, whether commercially or noncommercially, must be subject to censorship by the provincial board of film censors. His reasons are: to protect the citizens of the province from the "immoral and amoral dangers of many films" and to prevent any attempt by "communists and Bolsheviks" to reach the minds of the people through motion pictures. This means that all the productions of the excellent Canadian National Film Board must pass through the hands of the local censors. It is reported that the reason for the premier's decision was his recent viewing of *Deadline for Action*, a film made in the United States by the C.I.O. He declared that it was "communist-inspired," although a group of Montreal newspapermen who saw the film agreed unanimously that there was absolutely nothing "communitistic" about it—that it was only pro-labor.

It is also rumored that Premier Duplessis has been "gunning" for the film board, which is under parliamentary control, a long time. Being extremely provincial in outlook, the premier is suspicious of national efforts, particularly anything involving education. Canada has some 160 film libraries across the country, and the government has set aside around \$500,000 to show the National Film Board documentaries—which incidentally have won much acclaim abroad for

their excellence—in around three thousand communities each month. It is being predicted that citizens of Quebec will protest their premier's ruling on 16 mm. films.

In at least one country, the clergy do not have to worry about their people seeing films not good for them. The Spanish government has announced revised-movie-censorship regulations providing that all sessions of the national censorship board shall be secret, and that representatives of the Roman Catholic hierarchy will have complete veto power. No film not approved by the board may be shown publicly or privately in Spain.

#### NOTES ON RECENT FILMS:

*Christmas Eve*: Three wastrel adopted sons return to protect their foster mother from shysters. Nice (?) people, all of them! . . .

*Dark Passage*: Wonderful San Francisco backgrounds, so used as to provide definite, documentary-like atmosphere, in a sordid story about an escaped convict—he was unjustly imprisoned, of course—avoiding the police as he tries to establish the identity of those who really committed the crime. Some very brutal, gory scenes apparently included for their own sake. . . .  
*Forever Amber*: The notorious novel, which says enough about the plot, though the number of lovers and children is considerably reduced, is splendidly costumed and lavishly set, and the people are as lifelike as Dresden dolls, and as completely unmoving. . . .

*The Foxes of Harrow*: Somewhat the same emphasis, but with the philanderer a husband instead of a wife. Presenting New Orleans in the 1830's, elaborately set, and, like *Amber*, somehow very unreal and weakly motivated. . . .

*The Long Night*: Spent by the hero barricaded from the police, after killing his tormentor. From the French film, *Daybreak*, but less moving. Impressive, though, in performance. . . .

*Magic Town*: The first portions are delightful in conception and execution, the later ones get a bit maudlin and too precious for conviction. It's a grand, unique idea in the first place: James Stewart, as an opinion poll taker, stumbles on the "perfect average" town; he comes to exploit it for his own surveys; then, because the town is ruined by the realization of its own uniqueness, he tries to make amends. I think your money won't



be wasted on this new production. *Monsieur Verdoux*: The *Nation's* reviewer thinks you're a fascist if you criticize this one, and uses three issues of the magazine to explain why, so I guess I'm a fascist. There are a few sequences in which Charles Chaplin reverts to his old pantomime technique that are delightful, but most of it is just an unpalatable attempt to combine murder and comedy, which don't combine, and to excuse it all as the logical result of a man trying to combat the unfriendly economic system in which he finds himself. The point that even a dozen murders are slight crime compared to the thousands killed in war is well taken, but that still doesn't excuse one man's sitting in judgment on those whose removal might suit his own selfish purpose.

*The Unconquered*: This is being advertised as DeMille's most spectacular. It may be, certainly it struggles to be, and it is also the most unconsciously funny as it pits the story-book, cruel Indians against the brave Americans.

*Gentleman's Agreement*, like the novel of the same name, pictures the experiences of a writer who "becomes" a Jew for six months to discover the nature and ramifications of anti-Semitism that are polite and unconscious, not violent and productive of persecution. Better than perhaps any other film which has attempted a "message," it makes its point in a telling fashion. It's a movie that will produce much soul-searching and argument and one that every Christian (note the thesis that prejudice is based on religion, and the designation of all non-Jews as "Christian") should see.

*Mother Wore Tights*: A backstage story with Dan Dailey, Mona Freeman, Betty Grable, Connie Marshall and a lot of music and dancing. This backstage story, for once, is different. Instead of a stereotyped triangular romance or a struggle to win success, there is simply the relationship between two girls and their parents—a vaudeville song-and-dance team. It is lavishly set in Technicolor and results in a delightful domestic comedy.

## theater

Your columnist to command has just been to the theaters. There was so much that she wanted to see—

and so did a million other people. Most of them got there first. So she cannot tell you about *Medea* except to say that what an indictment of civilization it is that the terrific plot is duplicated almost daily in the newspapers. Usually preceded by the statement "he/she had been drinking heavily."

Your columnist cannot tell you firsthand of *Command Decision*, but she can quote what Gill Robb Wilson says about the play. He is an aviator from World War I, a former Presbyterian minister, and the writer of the column "The Air World" in the *New York Herald Tribune*. "Unless the moral fiber which Haines gave his air-divisional commander is soon matched at business, political, and religious levels, this spinning era of human history will eventually whirl the whole social structure right off the mud ball."

She can take you, your concerned columnist, to see how playwright, Donald Ogden Stewart, states it in his *How I Wonder*, starring Raymond Massey. At the curtain's rise we start wondering with Professor Lemuel Stevenson and Lem's Mind which pops out of the chimney on the roof top setting to have some lively backchat with the bewildered astronomist. What engages the pair is (a) how can a man of integrity hold a teaching job in a college and think and act independently on social issues; (b) how can this man accept the presidency of a university when he knows he must then "play ball" with a financier who owns the university, "the ball, bat, and ball park"? Professor Lemuel and Lem's Mind go to bat on that and come out with a rather inconclusive score. Lisa, an interplanetary lady, appears and contributes her share as oracle of the ideal. A well-wishing friend contributes his anxieties and advice for clinching security. A psychiatrist contributes almost nothing.

There is the family angle. The professor's wife and daughter are nice, obtuse people who never come within a ball's throw of what goes on in the professor's mind. Still, the professor's wife has much to bear. Her love, or pride as a good picker, would have been completely vindicated by her husband's appointment as president of the university in her home town. So what does the dratted man do but eat all the expensive canapes prepared for the appointer of presidents, and talk back to him in the bargain? And

toss the presidency off the roof top?

Then there is the Negro handy man whose brother is in jail. The professor would like to do something about this man who has been framed, but he can't seem to get around to it. The professor's personal planet is born, and his well-wishers rejoice because the public acclaim will gloss over his deflection from the academic line and save his job. Lisa mourns because the new star, the "Stephenson star," is a world that has burst into flame as she had warned its inhabitants it might. Countless people have perished and left no trace. That may happen to any world, she says gravely, and goes. It all ends rather fuzzily. The brother of the handy man is still in jail.

It's a mixture, this play, and how I wonder if fact and fancy should be stirred up together in the same container. A simple play without so many whimsical embellishments might have been taken more seriously by the audience. I suppose the playwright wanted his play taken seriously since he took so sober a theme. We laughed because Lem and his mind were very witty clowning together. We felt for the professor in his searching, serious moments. We admired his arrestingly beautiful mystic visitor—but we never really believed in them. If we had, we would have rushed from the theater in penitence calling on the rocks and mountains to cover us. We are obliged to Mr. Stewart for not making his handy man a stock character. He wasn't even, as the professor's wife complains, "the happy kind" of a Negro. In a more direct play his problem might have been more effectively stated. As it stands, the professor makes a tentative bow in the direction of racial tolerance and leaves the issue high and dry on the roof top along with the rest of the fantastic goings on.

Let's clap the players well, for they deserve it. Raymond Massey was a superb professor and his mind, Everett Sloane, University of Pennsylvania graduate and former Hedgerow Theater player, was delightfully antic. There was another competent actor in the cast, John Marriott. He has been a reporter, insurance salesman, stevedore, Pullman porter, bell hop and job printer. He holds a B.S. degree and has studied at Wilberforce and Ohio State University. He was the handy man.

Now let's be off to see *The Druid Circle* by John van Druten. The



themes are youth and age, academic freedom, higher education that does not educate, and the tragic pettiness, jealousy, and backbiting that seems to generate in faculty life. It is a dreary picture that you have found in many novels but not so often, as I recollect, on the stage. We meet one of the most repellent professors of all time. We almost withdraw our eyes from the stage in pitying embarrassment for a pair of young lovers whom the old tyrant pillories over a love letter. We follow a scene between the professor and his mother who is given to plain speech. We wonder how two human beings, regardless of the tie of mother and son, can live together as house companions for many years and have so little kindness between them. I have known a cat and dog to do better. We have a painful evening. I have heard that *The Druid Circle* will be taken to England where its problem and period may be more appreciated. American colleges may have similar predicaments among the faculty but American students were not like that even back in the 1920's. As a university professor once confided to me about the young people on the campus, "You can't scare 'em! You can't shock 'em!"

Suppose we go now to the old Empire theater and see Terence Rattigan's *The Winslow Boy*. This shabby, aging playhouse was built for Charles Frohman, opened in 1893 with a play by David Belasco, and Maude Adams, John Drew, the Barrymores, Julia Marlowe, Ellen Terry, all played here. Sara Bernhard too. You can see her slippers in Dazian's windows a few blocks up the street and around the corner.

*The Winslow Boy* is an English play and is founded upon an actual case which I remember reading about. I prided myself that here in America we didn't let either the army or the navy ride such a high horse. It may be realistic to abate my pride. This is a play about a family and a father who resolutely refuse to let naval brass ride rough shod over the thirteen-year-old son and make him out a thief without permitting him a fair trial. A legal battle wages for two years. The family suffers socially and financially, an older son's college years are cut short, a daughter's engagement is broken, the father becomes an invalid. Nevertheless, although there is a moment of faltering, the fight for principle goes on to final victory. At the time of the verdict the innocent cause of all this expensive

litigation is "at the pictures." The play is full of touches like that. The counsel for defense quotes an ancient legal document in which a subject appeals against his king. "Let right be done!" This is the battle of *The Winslow Boy*. It is a deeply moving play. The players are perfect.

A bit of news and your conversational columnist will play the clam. The University of Minnesota has produced Robert Penn Warren's Pulitzer novel, *All the King's Men*, as a play. According to Eric Bentley, writing in *Theatre Arts*, the novel was first a play titled *Proud Flesh*. "As a first play it is astonishing," says Mr. Bentley, "I know of no single fact that gives me more hope for American theater." This is Eric Bentley, author of *The Dramatist As Thinker*. If you remember his book you will realize that he is not given to throwing random roses. The subject matter of *All the King's Men* is described as being political but concerned with moral values. Mr. Bentley concludes significantly, "The writer examines for motives."

—Marion Wefer

## books

The HCI index is rising steadily, and this rise is especially noticeable in the field of books. (HCI is the High Cost of Intelligence. Although the people supposed to know about such things tell us that intelligence is a basic quality of the individual and that reading and studying serve only to increase information and not intelligence, we're going along with a common superstition that a guy gets smarter if he knows what's going on in the world.)

Ben Franklin's little sheet, *The Saturday Evening Post*, has jumped its price to fifteen cents; a couple of the women's mags are up, and some of the pocket-size paper-bound books which were such a boon to low-income groups like students are being tested at above a quarter. The pages of the book-trade journals are filled with the arguments of the publishers about the cost of putting out a book. They are claiming that theirs is an altruistic profession unless three and four and five bucks is the list price on all things between hard covers.

This whole trend makes book buying a vital subject for careful thinking. Be sure to buy a book you need and want every month and use

your libraries more. And don't overlook that cooperative buying deal we spoke of some time ago. Get a couple of other people to buy books you all want to read and swap around.

Here's the list of the month, with plus or minus comments. *Their Search for God: Ways of Worship in the Orient* by Florence Mary Fitch. Lothrop, \$3. Our Oberlin prof in Bible has done it again; this book is as valuable as the much-read *One God: The Ways We Worship Him*. (Same publisher, \$2.50.) With text and excellent photographs the author has presented vividly the basic elements of Hinduism, Confucianism, Taoism, Shintoism, and Buddhism. One hundred pictures.

*In Such a Night as This* by Oswald W. S. McCall. Harper, \$2. No comment can do justice to this book of poetic devotions by the man who wrote *The Hand of God*. It will be read by enlightened lovers of beautiful words that sing of faith. The portrait of Jesus in the latter half of the book is fresh.

*It So Happened* by Muriel Lester. Harper, \$2. This world famous (and motive-known) exponent of Christianity and pacifism records her thoughts and experiences during the war.

*They Saw Gandhi* by John S. Hoyland. Fellowship, \$1.75. Muriel Lester (above) is a great admirer of Gandhi; so too is this author who presents the many-sided character of India's spiritual and political leader in the words of the people who follow him.

*How the Church Grows* by Roy A. Burkhardt. Harper, \$2. *Time-Life*-man, Henry R. Luce (rimes with moose) has written a hard-hitting foreword to this exposition of "The True Church." Dr. Burkhardt is minister of ultra-busy First Community Church in Columbus, Ohio. This is a penetrating study of what the church can and ought to do to fulfill its purpose: "to help each individual to become alive with God in his soul. Its place in the plan of the divine is to help persons fulfill the purpose of creation. Only as individuals are right within, will human relations be right. Two insights are common to all religions: we are spiritual, and the purpose of life is to develop our spiritual natures." Both lovers of the church and severest critics should read this book.

*Dark Glory* by Harry V. Richardson. Friendship Press, \$2. It was our privilege to hear this author

motive



recently at a town and country church convocation in Rochester where his brains and personality combined to make a deep impression upon hundreds of Christians from all over the nation. A specialist in rural life and chaplain at Tuskegee Institute, Dr. Richardson is one of those rare persons who can be a "foremost authority" and still be fun. This book deals with the church and Negroes in the South, and is a definitive study.

Not often in one column can we claim to have met three of the authors mentioned. But this is the time. *The Willow and the Bridge* (poems and meditations) by Toyohiko Kagawa and Franklin Cole. Association Press, \$1.50. Two representatives from so-called enemy nations have worked together on the thoughts which are common to all in the Christian faith, and have produced a testament of common allegiance. Kagawa we know only by reputation, but Franklin Cole was minister of the Church in the Gardens, Forest Hills, when we were slaving in the borough of Queens, N. Y. C., and one night after we'd spoken to his youth group he dropped in at our apartment to see our orange-crate furniture. (Just acquired after marriage.) Mr. Cole was a chaplain, U.S.N.R., during the war and the first American chaplain to visit Kagawa after Halsey's third fleet entered Tokyo Bay. You'll like to read and think on these meditations which are universal in spirit.

## records

This month's releases feature some top-flight classics, but only minor noise from the jazz studios. So, it behooves us to commence our column with our reactions to the new wax works of a more sober, staid and serious nature! From the point of view of chronology, as to date of composition, if we started with the present and worked backward, the first selection of note would be Leonard Bernstein's choreographic essay, *Facsimile*, which is a study in abnormal psychology for the ballet (Victor M/DM 1142). There is always some question in my mind about the feasibility of recording ballet numbers for the simple reason that often the music without the action doesn't have the strength to adequately portray what was intended. Of course, compositions intended to stand on

their own feet, to which ballet parts have been added, for instance Rimsky-Korsakov's *Scheherazade*, having a ballet designed to go with it that resembles Rimsky-Korsakov's program notes only in that they both have their point of departure in *The Arabian Nights*, do make adequate recordings. However, some music which has been designed as ballet music, and then recorded as program music, is incapable of representing the program *sans* the action.

Pardon the digression, but the point to be made is that Bernstein's *Facsimile* does make good record music because the ballet, rather than primarily conveying a story, portrays an emotional conflict. Emotional conflict can be interpreted through music just as easily as it can through the rather intense ballet action. Hence, frustration and loneliness as portrayed by the flute and oboe in the opening and closing passages of this four-part essay can produce an emphatic reaction as capably as the ballet itself. Nervousness, as characterized by an oddly syncopated dissonance, also has a strong emphatic character. Don't sell the ballet short as just being so much music, but also don't sell this selection short as good program music in its effort to reproduce the moods of a desolate woman trying to escape from herself through an inadequate expression of libido.

Next stop in our chronological regression is at Ravel's doorstep for some music growing out of his "Ballet Year," 1911-1912. Victor's M/DM 1143 contains on eight sides his *Valses Nobles et Sentimentalis*, plus Suite No. 1 of *Daphne et Chloé*. The waltzes were first written for piano using Schubert's collection of waltzes of the same title as a point of departure. They were prepared for a ballet scenario, and then orchestrated again for the concert stage. A point of interest is that Pierre Monteux, who gave them their first concert performance in 1914, does this recording with his San Francisco Symphony. In some ways the waltzes, to this listener, were more pleasing than the *Daphne and Chloé* music, perhaps due to the feelings expressed above about ballet music when separated from the scenario it was designed to go with.

If you want Ravel, though, the *Pavanne for a Dead Princess*, Victor 11-9729, a single record, is without peer, including even the famed

*Bolero*. This is also a new release, and has been very popular as far as sales go.

Back we go again, until we come to Humperdinck, who is, of course, famous for his "Prayer" from *Hansel and Gretel*. The Metropolitan Opera Association has done music lovers a real service by putting out through Columbia (Album mop 26) the entire opera with Risë Stevens and Nadine Connor doing Hansel and Gretel. If your only interest in this opera is in the "Prayer" you'd best get it on a single record, but if you enjoy that melody as it recurs throughout the whole selection plus the many other good features of this high quality recording, both technically and musically, it's a good buy, albeit an expensive one.

The last stop deserving of special mention is in the composing room of that fatherly adviser to many budding musicians, Franz Liszt. Your reporter cut his musical eyeteeth on Liszt's *Concerto for Piano, No. 1 in E-flat*, and has always reacted with enthusiasm to the martial opening phrase in the orchestra with its accompanying furious piano response. We have listened to the criticism filed against all romanticists of placing the emotions and feelings in too obvious a light, and have heard these criticisms applied to this composition. While recognizing the force of the argument, the piece is still moving, if only in the sheer technical mastery so well handled by Rubenstein in this recording. Avoiding the redundancies of a stylized classical form for concertos, with repeats and conventions all defined, Liszt presents in one movement form the reply of the romanticist.

*Very much also ran material:* Shostakovich's *Symphony No. 7*, otherwise known as the "Lenin-grad" symphony. We aren't Shostakovich batters, it's just that this doesn't measure up to the First and Fifth Symphonies.

*In the Pops Department:* A best buy is Stan Kenton's record with *Minor Riff* on one side, and *Down in Chihuahua* on the other. It's Capitol P449. We don't know who the bass fiddle thumper is, but he lays down as good a beat and tune as any in the business. The latter number features what is almost a boogie beat in the bass all the way through, with a really hot solo near the end. If you like to get warm when you do your stomping, both sides of this will give you a chance to break out your best jive routine.



## COVER ARTIST



You may have missed it and yet again, you may have not. In case you did, or have forgotten it, here comes Albert Lanier's definition of a "work of art" which appeared on page 38 of December 1947  *motive*: "Good works of art answer needs—first their creator's need and then the changing needs of others. They are sincere attempts to say something which we may come to know or feel depending upon the degree to which we live. The good work of art will always be honest. It will have a sensitivity and a vitality that make it placeless and timeless." We think this definition is worth reading a number of times and thinking about for a great length of time. The good thing about the statement for Lanier's sake is that he is testing it out—even to the extent of laying stone in a drizzle a couple of Sunday's ago. In case you haven't doped out Albert's picture yet, we'd better explain that he was busied at the cement mixer when this snapshot was taken. Yes, Albert Lanier is a student at Black Mountain College, and a few hunks of buildings on that campus will be his own handiwork, his own answering a need of protection from a drizzle by constructing a functional building. We feel certain that you have much more of Lanier's work in store for you: of course, we hope to present more in  *motive*, but what we're really thinking of are the houses he will design, and the paintings and drawings which may hang in your homes.

## CONTRIBUTORS

Huston Smith, associate professor of philosophy at Washington University, lived the first seventeen years of his life in China, came to this country to attend college, served a pastorate in Cannery Row—now immortalized by John Steinbeck—took his doctor of philosophy degree at the University of Chicago, served as director of religious activities at the University of Denver, and has been a visiting lecturer in philosophy at the University of Colorado.

Paul Deats is associate director of the Wesley Foundation of the University of Texas, and state student director. He was the official representative of the Methodist Student Movement at the World Conference of Christian Youth held this past summer at Oslo, Norway.

Robert Montgomery, when he isn't writing for  *motive*—see "That Was No Sin—" in December—is professor of philosophy at DePauw University.  *motive*'s debt to Dr. Montgomery for his unreserved assistance with the magazine grows bigger with each passing month.

Paul A. Reynolds says "I don't know why I should come to mind on student-faculty relationships, we just live a lot with the Wesleyan students," and of course that was the very reason that  *motive* was insistent upon having Dr. Reynolds, professor of philosophy at Wesleyan University, Middletown, Connecticut, contribute to this issue of the magazine.

Horace E. Hamilton, at present at Rutgers University, will have a new book of poems out by the time you read this; it is called *Through the Moongate*, and it is made up of lyrics based on Dr. Hamilton's childhood at an inland mission station at Shuntufu, Hopei Province, China. Another volume of his poems, as yet untitled, will be brought out by Dorrance and Company in May.

Lee Richard Hayman—perhaps you will remember his "There Is Still Time" which appeared in May, 1947  *motive*—was graduated this summer from Western Reserve University. At the present time, Mr. Hayman, in his own words, "is becoming located in the business world—locally" (Cleveland), "of course."

Gerald Sorowitz is a prelaw junior at Baldwin-Wallace College. He is co-founder of Sigma Sigma Epsilon and at present corresponding secretary of the fraternity. Gerry hopes to engage in civil-rights and corporation law after he is graduated from law school. His home is Manhattan Island.

James Bond will be graduated this coming June from Baldwin-Wallace College. He is a psychology major and plans to do guidance work after he gets his M.A. degree from Western Reserve University. Jim, or "Buckets"—that's what he's called we're told—is vice president of Sigma Sigma Epsilon. His home is Lorain, Ohio.

William Stringfellow is a junior at Bates College, Lewiston, Maine. He is active in the work there of the Christian Association and the New England Student Christian Movement. This past summer Bill was one of the five official delegates of the Episcopal Church to the World Conference of Christian Youth held at Oslo, Norway. Last March he served as chairman of the first Political Emphasis Week ever held.

Paul Popenoe has been the secretary and director of the American Institute of Family Relations since 1930. Dr. Popenoe is the author of a number of books on marriage and the family, as well as being a lecturer, biologist, and agricultural explorer.

Hildreth Caldwell is a private physician practicing in Los Angeles, California. She specializes in obstetrics and family relations. Dr. Caldwell is a member of the California Medical Society and a member of the staff of the Methodist Hospital in Los Angeles. She was a medical missionary to India from 1924 to 1932.

Katharine Whiteside Taylor is known to  *motive* readers for the article "This Thing Called Love" (November, 1945), which has now gone through a number of reprintings and her love and marriage question box, a regular feature of last year. Dr. Taylor is an author and lecturer and is serving at the present time as "Specialist in education for family life" for the University of Illinois YMCA.

Ernest W. Burgess is a professor of economics and sociology at Ohio State University where he has served on the faculty since 1913. He was editor of the *American Journal of Sociology* for four years, and at the present time he is editor of *Marriage*

and *Family Living*. Dr. Burgess is the author of many definitive works on sociology, marriage, and family relationships.

Evelyn Millis Duvall is executive secretary of the National Conference on Family Relations. Dr. Duvall is the author of standard works on marriage and family, as well as being a lecturer and a psychologist. Herman Will, Jr., is a familiar contributor to  *motive*—he started off this year of the magazine with a report on the World Conference of Christian Youth held at Oslo, Norway. Mr. Will is administrative assistant of the Commission on World Peace of The Methodist Church.

William Rose Benet, distinguished American man of letters, is now a regular contributing editor of the *Saturday Review of Literature*. He served as associate editor of the *Review* for five years. He received the Pulitzer prize for poetry in 1942.

Hanson W. Baldwin is military analyst for the *New York Times*. He is the author of a number of books and has had a distinguished writing career.

Albert Einstein, discoverer and exponent of the theory of relativity as well as the formula for atomic energy, is a life and resident member of the Institute of Advanced Study, Princeton University. Dr. Einstein was awarded the Nobel prize in 1922. Recently he has been doing a great deal of writing for the cause of world federation and the international control of atomic energy.

Richard W. Ellsasser is the youngest person in history to have memorized and performed the complete 219 works of Bach. He is one of the three living organists to have accomplished this phenomenal feat. Besides his regular nation-wide concert tours, his composing—Stokowski has presented his *Concerto Romantique* at the Hollywood Bowl—his work in theology at Boston University which he will complete this June, Ellsasser announces in this article in  *motive* his intention of founding a new school for the study and creation of sacred music.

Bethuel Gross is dean of students and director of the conservatory of music at Shurtleff College in Chicago. He has done much composition work, written for the *Musical Leader*, as well as served as organist at the St. James Methodist Church in Chicago.

Louis M. Diercks was head of the vocal work in the department of music of Ohio State University from 1933 to 1946. Since that time he has been head of the choral and church music of the department. Professor Diercks directs the university chorus of three hundred voices as well as the symphonic choir. He has been minister of music at the King Avenue Methodist Church in Columbus since 1934. He is chairman of the Ohio Chapter of the Hymn Society of America and on the advisory board of the National Association of Choir Directors.

George Pullen Jackson, professor emeritus of Vanderbilt University since 1944, looks upon music as a social-cultural force. The achievement through which Dr. Jackson won the bulk of his international acclaim was his bringing to light the corpus (some one thousand items) of American religious folk songs—usually called "white spirituals." This undertaking accounts for four of his six books and most of his articles. Dr. Jackson is president of the Southeastern Folklore Society and the United Sacred Harp Musical Association (the general organization of the "old timey" country community singers of a dozen Southern states).

Clarice Bowman is a staff member of the youth department of The Methodist Church. She is well known over the nation for her writing, her teaching, and her leadership in