

MOTIVE MARCH 1961



motive

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CONTENTS:

- 1 MEDITATION: WHAT IS POWER?
2 PENCIL DRAWING by charles grooms
3 POWER: THE INTELLECTUAL REVOLUTION by francoise florentin
8 POWER, DREAMS COME TRUE: THE HUMAN PROSPECT AND ARCHITECTURE by lewis mumford
12 MAN AND POWER by kostas papaioannou
16 TWO POEMS by pierre henri delattre
18 THE CALCULUS OF HEMINGWAY by john nist
20 CHARLES GROOMS, the artist at 23 by louise lequire
32 PROTESTANT POSTSCRIPT by bernard scott
35 COVENANT FOR A NEW SONG by roger deschner
37 THE BEGINNING OF PRAYER by thomas a. langford
39 METHODISM'S PRESENT TASK, a southern view by bishop william t. watkins
44 SUMMER SERVICE SUPPLEMENT
47 LETTERS . . .
48 CONTRIBUTORS
cover 3 PILATE WASHING HIS HANDS print by robert hodgell
cover 4 HOW TO WIN AND TAME BEATNIKS by douglas davis

FRONT COVER ARTIST: JIM McLEAN who is getting his M.A. in art at Tulane is also a Methodist minister serving a church in Arabi, Louisiana. This print, CRUCIFIXION, gives an insight into the deep mystery of the suffering Christ on Good Friday.

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what is power ?

**People choose leaders to defend their liberty
and not to be enslaved by them.**

ROUSSEAU

**When societies first come to birth, it is the
leaders who produce the institutions of the
republic. Later, it is the institutions which
produce the leaders.**

MONTESQUIEU

Poverty is the parent of revolution and crime.

ARISTOTLE

**It is difficult for me to find short quotes
from the Bible on power or use of power.
Mostly, biblical quotes are testimonies to
the power of the Lord, references to power
given by God for the doing of some miracle
or certain act, or else comments on the
power of one's enemies.**

**So when they had come together, they asked him, "Lord, will
you at this time restore the kingdom to Israel?" He said to them,
"It is not for you to know times or seasons which the Father
has fixed by his own authority. But you shall receive power when
the Holy Spirit has come upon you; and you shall be my witnesses
in Jerusalem and in all Judea and Samaria and to the end of the
earth."**

—The Acts of the Apostles
chapter 1, verses 6-8



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PENCIL DRAWING 1958 CHARLES GROOMS
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POWER: THE INTELLECTUAL REVOLUTION

BY FRANCOISE FLORENTIN

In our capacity as students we are trying to take stock and to speak clearly of the intellectual revolution as experienced, a revolution which we should be able to describe.

We all know, however, that if this title has any meaning it could not be about a revolution already accomplished, but one still to be accomplished. We will try to give a description of the state of affairs; a description of the way in which we are equipped to enter upon this revolution.

Speaking of all the diversity of different cultures, studying Chinese civilization, African traditions, Western or Islamic philosophy, or the American way of life, we all do this through love of folklore, for an understanding of history, or because we want to understand and love a certain trend of thought and human knowledge. This way of study, often difficult when it consists of journeying into realms very different from our own, is basic to any thinking about the intellectual life of our contemporaries and to a fair-sided,

demanding, and thorough dialogue.

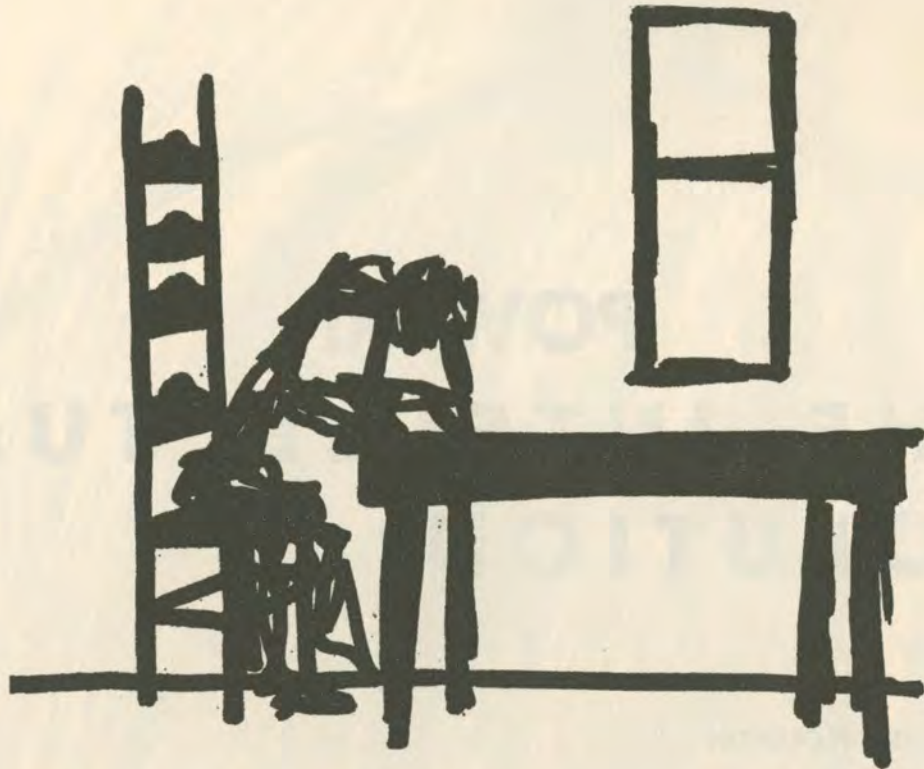
But today this way of putting things in watertight compartments is quite insufficient. At the same time as the upsurge of traditional and classical structures (mental, social or linguistic) among old nations who have reached in the course of their history a certain intellectual coherence, there has been a unification, an extraordinary standardization of most objects of culture, ranging from the way of representing the world, to language and tools (one of the most important factors in our intellectual formation).

This does not mean that we might be able to add up the sum of our little local intellectual revolutions. Nor are we suggesting the disreputable hypothesis of a fundamental change in the human intellectual attitude which would reject the whole past of our philosophies, traditions and ways of life. This is not the aim of our analysis. Can we really talk without oversimplification about a radical revolution, the up-setting of everything, at the end of

the first half of the twentieth century?

On the contrary, a permanent revolution of the human spirit and of its expression would appear to be a constant and indeed a touchstone of every living civilization. This is the revolution whose dominant and most current elements we are attempting to grasp.

The different aspects of culture and particularly the words of our contemporary languages which are the vehicles of our thought, with their overtones of old and new, are the result of a marvelous process of sedimentation. In the first place they express a mythical understanding of the world. The average European belongs through most of his reflexes to this stage of man's first reaction toward the world, just as much as the African, who is indeed more aware of the problem—in so far as he has been able to stand aside and view his culture. (The difficulty of this enterprise has been shown by a recent conference of



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French-speaking African intellectuals.)

Very briefly: the world, all creatures in this world, and man within it, is a whole; it is ONE; we take part in it, rather than regard it from the outside; it is ORDERED because we can only think of it globally; this order and unity is *the starting point*. Man's thoughts and actions represent a straining toward greater adequation, a tension in respect of this preconceived harmony. The accidental disorder will be overcome by the art of *rediscovering* things in their unique and perfect relationship. There is not an irremediable distance between man and the world, or between one man and another. There is but one order to re-establish and everything will correspond once again to the essential archetype.

(The Chinese way of life is perhaps the best example of this persistent seeking; Tao-ism shows us this. Another form is the conception of the wholeness of nature, that we find in African fetishists. The vocabulary of the Western World, too,

brings with it the weight of Greek myth, and popular instinct among Europeans leads easily to this kind of understanding of the world and of the Golden Age.)

THEN we come to another of the great intellectual experiences of our civilizations; perhaps we can call it the moment when man first becomes intellectually conscious. This is the spark which gives rise to philosophical anxiety. It consists in facing at once the problem of the discontinuity between subject and object, to try to understand the rupture, the tremendous gap which divides men from the world in which they live and separates one man from another. Everything is **not** in order, or at least unified order is not pre-eminent. An abyss separates individuals. Life is a struggle against the indifference of cosmic history. Human thought envisages problems more easily than it contemplates the harmony of things. Knowledge is tragedy and not mysticism. One dies of knowledge just as one dies of love.

There is no such thing as the Golden Age. Everything may be absurd but freedom is won through a painful clarity of mind. In the West, Greek tragedy is the first outburst of this anxiety that we know; it is the beginning of this adventure. The history of human thought has known many such awakenings. Buddha is perhaps the best example when he reacted against his Hindu background. I have not personally come across similar expressions in Africa, but I believe that African popular wisdom is largely impregnated with this experience of tragedy despite the heritage of myth that shapes so markedly the communal life of the forests.

We must not yield to the temptation of thinking that these phases of our cultures are strictly chronological. They continue even now to constitute the fabric of our common heritage everywhere. Western Christendom in the Middle Ages saw itself reflected in every existing order, for the *universe* was its world, the one *church* its society, a *hierarchy* its

organization, and *catholicity* its goal. In a mythical way, and using a Greek intellectual vocabulary, it attempted to make everything correspond to the order of creation. Everything that did not fit was thrown overboard as a monstrosity. (Spanish Judaism, like Islam before it, did the same thing with the same Aristotelian language, which it transmitted to the West.) Study might perhaps reveal that America too follows this pattern.

By contrast to this attitude, Shakespeare, Pascal, Kierkegaard to a certain degree, Faulkner and others, arose with their great unanswered anxiety which brooked no satisfaction.

By contrast to the mediaeval world we find Pascal discovering the abyss which separates individuals and their deep mutual estrangements. *LE SILENCE ETERNEL DES ESPACES INFINIS M'EFFRAYE*. (The eternal silence of infinite space fills me with fear.) There is no more dialogue! The stars no longer speak of the majesty of God. The conversational world of Christendom has given way to the cold inflexible relation between subject and object, between one individual and another. In Kierkegaard's "Tightrope" we find the true existential human situation, the danger of being.

"And I applied my mind to seek and to search out by wisdom all that is done under heaven: it is an unhappy business that God has given to the sons of men to be busy with. . . . What is crooked cannot be made straight, and what is lacking cannot be numbered." (Ecclesiastes 1:13, 15.)

It seems that whether in a cyclical way or simultaneously none of our civilizations has been able to escape this double way of looking at the world. This is revealed by the everyday language of most of the regions from which we come, by our most personal reflexes and the spoken manifestations of our cultures such as the theater, poetry, songs and proverbs.

WE ORGANIZE OURSELVES

These two magnetic poles con-
March 1961

tinue to provide the rhythm of our intellectual breathing, even the most modern, whether we abandon ourselves to their dialectic or "organize ourselves" to neutralize the successive conversions which they produce.

Released from the world of mediaeval Christendom or from the mythical universe man finds himself again as an individual, a unit in the sum of individuals which he calls society, dealing with a profane world which he seeks to bend to his own usage, once his exact description has rendered it a merely inanimate but useful object.

On the edge of the abyss, periodically rediscovered (it could be existentialist), armed with the nostalgia for a well-ordered world, the individual on his own, inventor of his personal morality, confronted with his hidden God and a silent or horrible nature, tries to organize himself; he is modern man. This "organization" makes the Chinese of 1960 the cultural brother of the average Westerner or American. Dominated by our societies' need for security, all the more urgent because collective life is on a larger scale and founded less upon close human relationships, our situation is that we are attempting to establish an equilibrium which is continually being challenged.

The bourgeois type of collectivity invents, according to its needs and expansionist pretentions, the different forms of our contemporary rationalisms and idealisms.

If, having realized what makes me different from a chair, I spend my time running into it in the dark, the chair will hurt me. I can replace it by the idea of a chair which I may live with and then there will be little chance of hurting myself on the chair again! If I find it too difficult to live with a particular man I can always discover a way of living only with humanity, which is much more satisfying. If the order of the world is not sacred in the sense that our common morality is not governed by any constraining criterion, we

can always invent the ideas of liberty, equality and fraternity or others like them.

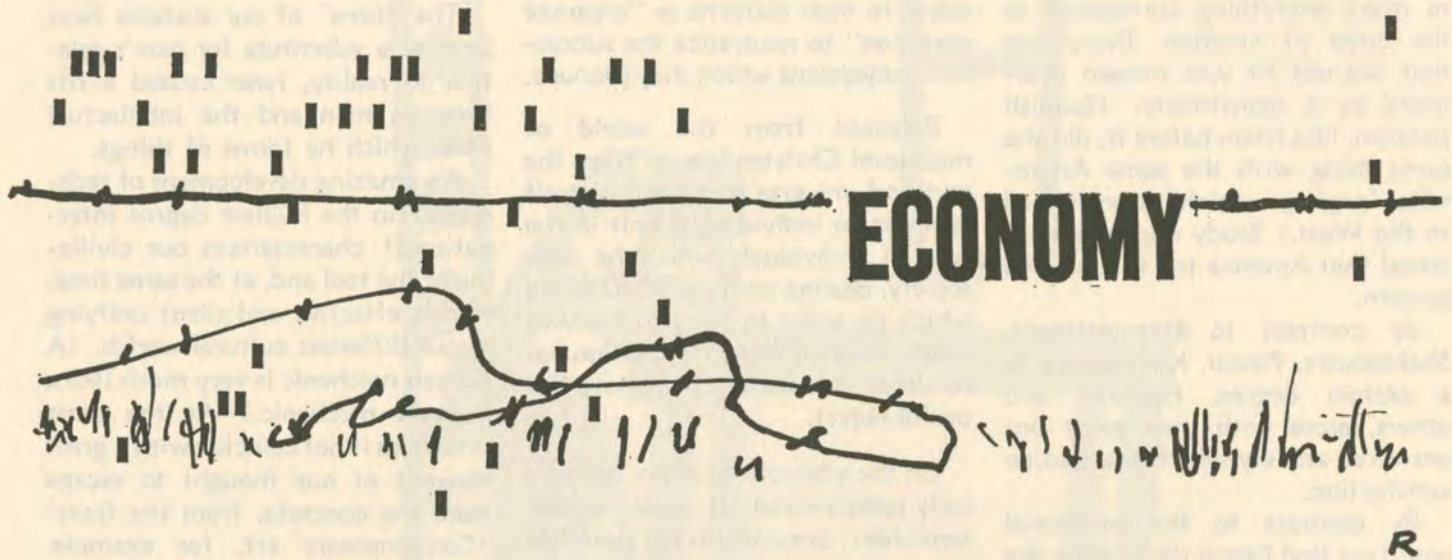
The "isms" of our systems have become a substitute for man's relation to reality, have caused a rift between man and the intellectual ideas which he forms of things.

An amazing development of technique (in the highest degree international) characterizes our civilization of the tool and, at the same time, signals effective and silent unifying of our different cultural worlds. (A Korean mechanic is very much like a Parisian mechanic.) At the same time does it not coincide with a great attempt of our thought to escape from the concrete, from the facts? (Contemporary art, for example, usually contemplates the abstract world.)

Is our modern situation ambiguous or has it reached a state of equilibrium? The word "civilization" often means a certain degree of economic or technical development, so that that becomes the common denominator of all our cultures. And there is the tendency to every form of romanticism or escapism, either of revolt or of dreams.

EQUILIBRIUM OR REVOLUTION

It seems that thus the old problem of the tension between myth and tragedy is resolved. It seems that this dilemma has been left behind and that the efficiency of our modern civilization, like its tendency to totalitarianism and standardization, might lead us to think that at last we have reached the haven of a certain security. A dialectical understanding of things arms us for the peaceful exploitation of matter (human included), while the aristocratic luxury of culture is both a happy ornament and a pleasant diversion for our anxiety. Everyone participates in it. The wealth of our museums—due to the most diverse and sometimes strange contributions from cultures distant in time and space—aids the complexity of the working of our modern mind. Even our curiosity is thus satisfied. How



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could we hear the questions posed by such and such a cultural tradition, accustomed as we are to look at it in its exemplary and neatly docketed form, put in its proper place in the scheme of our own knowledge? On the contrary, we make it serve our purposes in our desire for a well-balanced synthesis which admits no dramatic interventions!

It is time that we know what we think about this organization, for its results are not becoming clear and some of them are even exploding!

EQUILIBRIUM AS A THREAT OF STERILITY

If we refuse to accept the danger of always challenging contemporary myths, such as prosperity in the USSR, or good will in the USA, or nationalism in other parts of the world, and if we try to escape salutary anxiety we run the risk of a fatal sclerosis.

When in 1790 Saint-Just erected the guillotine on behalf of the ideal society, or when any totalitarian society purges what is not in conformity with pure doctrine, when a

fascist regime based on the racial myth erects the gas chamber, when in the name of civilization crusades are accepted, who can fail to see the deadly efficacy of myths?

But if on the other hand we content ourselves entirely with revolt and existentialist anxiety, with metaphysical anguish and perpetual challenging of every organization, we expose ourselves to the danger of being completely inefficient, and of living on very frail moral standards and an equally deadly lack of hope.

There is a state of equilibrium which without seeing any problems or bearing any scars draws upon the great richness of human thought, as one amasses capital, but it can surely only be leading us to a slow and learned process of mummification. Politically the world has not found its equilibrium. The passionate political concern of university people would alone suffice to show that it is clearly in this privileged domain that intellectuals mainly live, fight and use their creative powers.

Furthermore, what are we to do with well-ordered, sterilized instru-

ments of culture that compromise no one and upset the balance of civilization? The urge to collect has reduced to a minimum the risks run normally in intellectual encounter and the handling of new modes of speech.

COMMUNICATION

The specific nature of intellectual engagement (the choice of a manner of expression by which one gives of one's own self) threatens all by an increasing tendency to pigeon-hole one's knowledge of the world, to adopt the curator's mentality. What use are exchanges and dialogue which are not real encounters with people, but a way of checking up on our card-index systems? Is it even possible to measure the degree of leveling down forced upon us by the world-wide usage of hackneyed expressions? (The work of UNESCO may bear considerable responsibility in this respect.)

And what of the dangers of using English almost exclusively for international communication at all levels? Theology, philosophy, technical sciences all have to undergo

motive

a process of standardization which "pasteurizes," neutralizes and determines in a frightening way the degree of encounter; and without this there is no life, and nothing is communicated. Can one find anywhere an art school which is altogether different from the Parisian school? The creative poverty of most of our artists themselves is quite depressing.

How can we still be ready to embark upon salutary revolutions of our mode of expression if we speak falteringly according to a pre-established code, with no surprises, with words that do not portray our real selves, that are not dictated by any real necessity? Is there still any risk in speaking with a man—so that his destiny is united to mine, so that his wounds wound me, so that his truth unsettles mine and transforms it into a search—if all we have is recourse to already acquired knowledge? Words spring from us or are nurtured within us to translate and communicate the meeting between all that we are and another person or another thing; they are vehicles of ancient myth, they are charged with new unrest, and are proffered for the gaze of another, as the stuttering nudity of our culture.

And yet we are constantly using words as screens between things and ourselves, screens that objectivize and enclose the lesson we have just heard, leaving it as the official version of things rather than a lived experience.

When we consider the great liberty of oriental languages in which syntax and vocabulary are treated with considerable freedom, some Western set expressions seem to be terribly rigid and barren. We must not, of course, look longingly back to the time when words were charged with magic, but we must incessantly revolt against the empty pretention of most of our expressions. Do we really know how to listen attentively to the weightiness of words? And, although not handling them like powerful forces (for we are not all poets or magicians) can we all the same register surprise

when a few weak and limited sounds are heavy with a meaning that cannot be grasped?

When I say I love the spring I have said nothing surprising. But if I begin to think of all the different things that this one word evokes for you or me, of all the volumes which would have to be written to exhaust

the subject and to convey the whole content of the word, the specific phenomenon of words appears in its true perspective. Words become once again the privileged opportunity for the encounter of two or more human experiences. We quite well know that the problem of communication is, in this way, bound up organically with evangelization, with the proclamation of the gospel, the word which supposes a dialogue with others who are unaccustomed to them, or those who have been "vaccinated" against them.

Finally, our civilization has so thoroughly robbed everything in heaven and on earth of its mystery, our clarity of mind has so clearly revealed the vanity of every utopia, that to hope has become shameful.

Myth has been quite well unmasked in most realms. We have wisely taken account of many of the mechanisms which influence our life. Sociology, depth psychology, the habit of analysis, the religion of objectivity, have furnished us with the elements of an intelligent *interpretation* of the world.

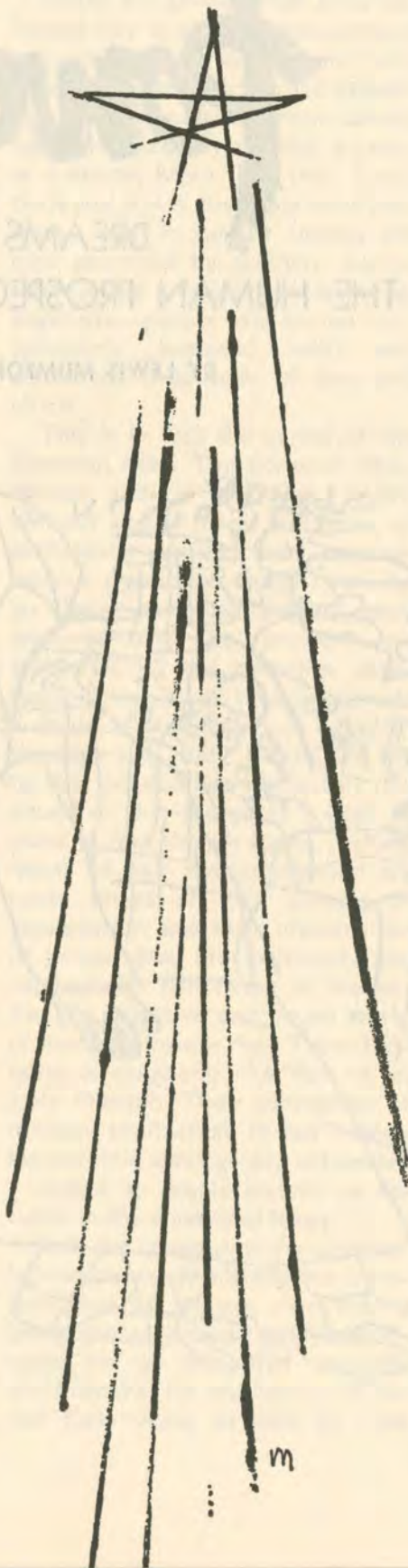
Where is the living hope which will stimulate our thought and which it may serve?

Christians should not think that they are intellectually richer than others. We share in the poverty of our intellectual shops! No one is asking *us* to make the revolution. But we are being watched as we struggle with our rather ill-adjusted instruments. Astonishment and hope too begin at the point where we dare to substitute for our pretension to a comfortable equilibrium the humility of questioning and of paying prior attention to the battles of the contemporary intellect.

We all know that the tool is the reward which flows from the struggle with a resistant obstacle. Perhaps we shall make our intellectual revolutions in so far as love constrains us to invention.

In all that, we shall always only be seeking for traces on all the ways which the Lord takes to reach man where he is.

And others will perhaps ask us, then, his name.



Power

DREAMS COME TRUE: THE HUMAN PROSPECT AND ARCHITECTURE

BY LEWIS MUMFORD



IN dealing with the state of modern man, I wish to push beyond the conditions that have developed during the last half century; for the wars, plagues, brutalities, exterminations that have reduced life to a subhuman level are symptoms rather than causes. The great fact that underlies our whole life is that mankind is confronted today with a situation that is unique in history: some of man's oldest dreams have actually come **true**—the dream of flight; the dream of instantaneous communication; the dream of action at a distance—what we now call remote control—and ultimately the dream of limitless power and limitless wealth.

As dreams, expressed in religious myths, all these achievements go back to the very beginnings of civilization, in the late Stone Age and the Bronze Age, some five to seven thousand years ago. With the first achievement of power, order, and scientific knowledge in the great river cultures of Babylonia and Egypt came the desire to expand these physical functions without limit, at whatever cost to life. Provisionally, these civilizations endowed their gods with the powers their monarchs did not yet command. Owing to the lack of technical means, the increase of physical power and material abundance served only an infinitesimal minority: the rest of the population remained weak and poor and ignorant. They participated only vicariously in the aristocratic way of life. Lacking the bare necessities of food and shelter, the mass of men thought only of material abundance. So even now we fail to understand the biological irrationality of the enchanting Bronze Age dream of idle leisure and effortless wealth and unbridled power, achieved as if by magic.

Today the powers that once belonged only to absolute monarchs or primordial gods have become universal: they are a collective possession and by their very nature cannot be monopolized by a group, a class, or a nation. More than that: functions and power that gods once possessed only in human fantasy are now exercised by ordinary men—bureaucrats, soldiers, civil servants, engineers—people who are not conspicuously endowed with any equivalent magnitude of love and virtue.

This is in fact the period of the Common Man. The Common Man, though without historical insight, without special moral discipline, or sufficiently unified and comprehensive powers of thought has, by an almost automatic process, been endowed with the functions and attributes of the primitive gods. Possibly only those who have made a study of Babylonian or Egyptian theology will fully realize all the terrible possibilities implied in this situation. But the point I wish to make is that though many, perhaps most, of our contemporaries are justly proud of their powers of organization and their organization of power, they are mythically and ideologically still living in the extremely primitive and brutal world of the early Bronze Age. Their mentality is singularly like that of an early Pharaoh. Their conception of modern civilization is not merely limited: it is ideologically antiquated—indeed as deeply archaic as the belief in the divinity of kings.

Only the ignorant or the extremely innocent could mistake this transformation of modern man into a being endowed with godlike attributes for an altogether desirable achievement, for the history of the last forty years, as well as more

ancient records of organized violence and bestiality, shows that we have imprudently given power and authority to the demonic elements in man as well as the divine. Actually, the result of all our brilliant achievements in science, technics, economic administration and organization are contradictory and paradoxical. In many departments there have been striking gains not merely in energy and vitality but in a higher sense of justice and human decency. An economy of abundance promises to everyone some of the leisure and largesse that before this only the aristocracies knew. Who would deny that these are great positive values?

But modern man has lost the automatic discipline of poverty and scarcity; and as is well known in every biological process, too much "may be as fatal to life's prosperity" as too little. It is not merely during economic crises that we face "starvation in the midst of plenty." Already we have more power than we can use wisely and more scientific and technical knowledge than we can intelligently assimilate and put to good use.

WHAT is the result? We now have **external power** on a scale that exceeds our wildest dreams: but that is counterbalanced by an inner feeling of extreme impotence, nausea, frustration, and despair. Never before in the most dismal phases of man's development has there been such a universal sense of anxiety, such a sense of the emptiness and futility of life, of a general lack of meaning and purposefulness. What the artists today are revealing in their endless symbols of disintegration, the common man, who still is healthy enough to enjoy his physical liberation, will become aware of tomorrow.

It is not a little strange that the artist of today, instead of exulting in all the possible manifestations of our godlike powers, can exhibit his creativeness only in destructive, violent, and infantile forms, without intellectual content or moral values, indeed too often demonstrating a positive love for corruption and evil, as my countryman, Tennessee Williams, recently was honest enough to admit in an interview with himself. Not a little of our modern art shows a kind of perverse vigor, as if it drew directly upon primordial sources in the Id. But this should not conceal the fact that its meaning lies in its meaninglessness, its content in its lack of contents—something not to be confused with abstraction—its only value is a denial of the possibility of values. If modern science and technology spring from the ideals of the Bronze Age, a large part of subjective modern art seems to go back even farther to a period before images or words were yet formed, when human feelings were inchoate and incommunicable.

For a long time our surface health and energy reinforced our ignorance and concealed the symptoms I have been trying here to bring to light. In the arts of construction and fabrication one must look behind the outward form to detect the inner

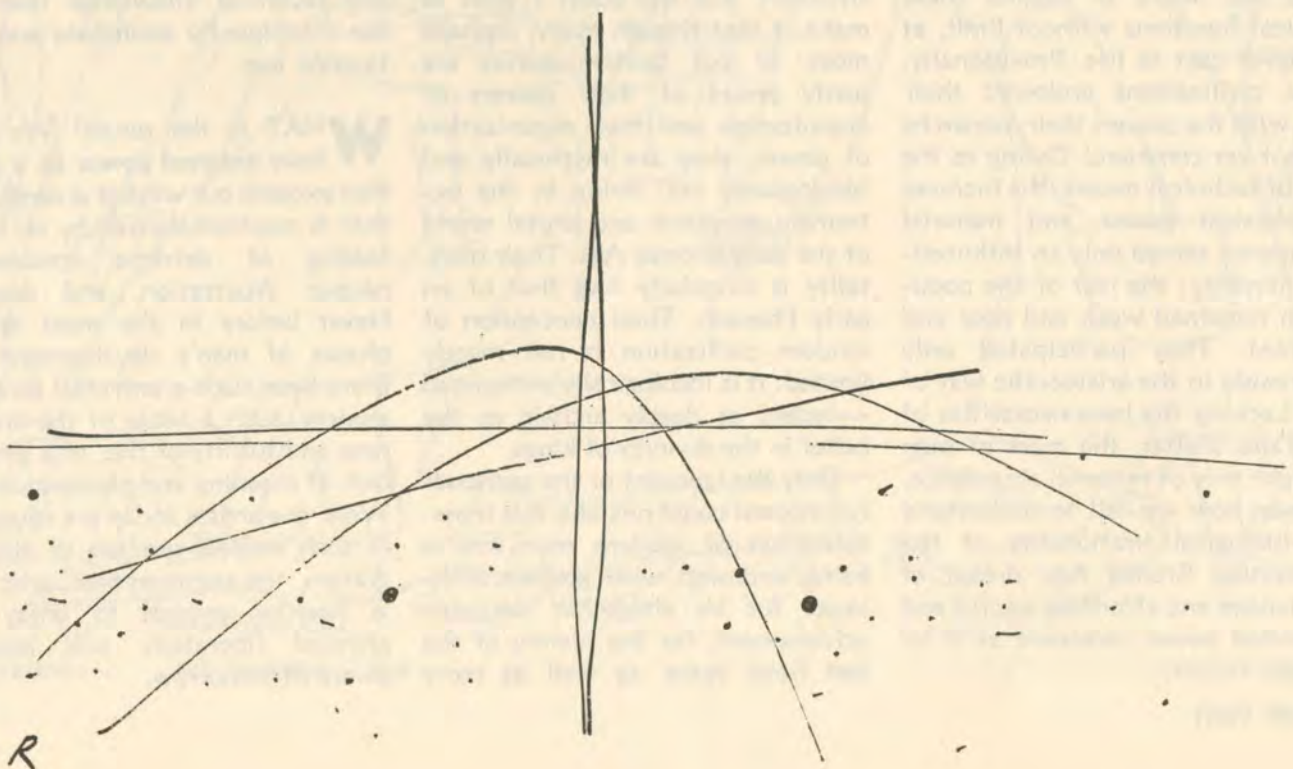
weaknesses: for if a building consciously expressed disintegration it would not stand up; and if a motor car expressed disintegration it would not go. But even in modern architecture the symptoms are disturbing. Unhappily, when one examines modern building or urbanism with a critical eye, unmoved by current fashionplates and advertisements, one finds the same contrast between the outward form and the inward disruption. Take architecture for illustration. The dominant architecture of our day can be grouped under three heads: the Package, the Pyramid, and the Procrustean bed.

The Package may be defined as an external envelope, a covering of glass and steel or concrete, whose form bears no functional or purposeful relation to the object or the activities it encloses. The sole purpose of the package is to dazzle the spectator and to advertise and sell the product. By definition, such a shell is most effective when it is most empty. For the daily functions of family life, in the extremes of hot and cold weather, an all-glass apartment house, the perfect package, would turn into a place of torture. This neglect of the human contents is a typical vice of our time.

Perhaps it is no accident that the Pyramid, one of the most ancient

of architectural perversions, is being revived in our time, though the new forms disguise its nature. Pyramid-building, whether it takes the form of a "skyscraper-a-mile-high" or a cantilevered foundation almost as expensive to construct as the building it supports, demands a sacrifice of important human needs to empty pomp and vanity. Thus, according to this definition, our new American motor cars are pure examples of pyramid-building: and so, in even greater measure are our atomic and hydrogen bombs, for they are part of the modern cult of death and might become the tombs, not of a few pharaohs but of the entire human race.

Finally, the third point of physical overconcentration and therefore organic disintegration is the Procrustean bed. Our admirable and useful mechanical aids become merely Procrustean when one mechanical function, or one form of mechanical organization, dominates every other activity and represses man's own proper functions. There are many more ways than the Greek innkeeper knew to saw off human legs or stretch the human frame to fit an arbitrary iron bed. The danger does not come from the use of the machine but from the displacement of man as a responsible agent, who



must control and direct its results for human purposes. Once we begin to fit people to the needs of the machine there is no limit to the physical and mental deformation that may be practiced. In a purposeless world, mechanization inevitably takes command.

MANY of our contemporaries still think that the problems of our age can be solved by further applications of science and technics: but this view shows a failure to understand the limitations of these disciplines, until they become a part of a much larger and deeper concentration of life and human development. We deceive ourselves if we think that by producing more elegant packages, more pretentious pyramids, and more automatic machines with built-in electronic brains, we are meeting the demands of modern life or expressing the ideals of modern culture.

Actually, most of our favorite modern activities belong by direct inheritance to the Bronze Age, and they express the childish limitations of Bronze Age minds. We are in fact using the most elaborate and refined techniques of mathematical and physical science to fulfill an archaic scheme of existence. This scheme leaves completely out of account the historic perspectives of the last five thousand years, the cumulative moral insights of the prophetic religions, and our ever-deepening understanding of the nature of life itself, which transcends all our ideological abstractions. Bronze Age man had alienated himself from the world of life by overemphasizing the role of organization and external control. That is why he and his present-day descendants still dare to cherish such a contradictory and childish concept as limitless power, limitless wealth, or the limitless expansion of the machine in every direction, without having any inner principle of control or without any purpose or goal—power for power's sake, motion for motion's sake, speed for speed's sake, and finally in our day total destruction and ex-

termination for no rational purpose whatever.

Unlike the world of atoms and stars, biological activities are self-directing and goal seeking. In man these tendencies rise into consciousness as ideals, projects, and plans. Once these activities relating to a possible future are neglected or repressed, life itself loses its meaning for man. The higher man's development the greater his need to rethink his past, reconstruct his present and forecast his future. To love and to create are necessities of human growth.

The needs of life, then, are much more subtle and complex than the needs of machines, and for this reason a good mechanical solution to a human problem can be only a part of an adequate organic solution which meets the needs of life in all its dimensions. In the case of an infant, we have experimental evidence to show that unless a baby is loved and fondled it will not be adequately nourished, no matter how much food we give it. By the same token, visual and aural order may be as necessary for health as hygiene and sanitation. The architecture, the engineering, the politics or the medicine, that does not recognize the primacy of life, belongs to the barbarous Bronze Age, not to our own time and still less to the future. The world of machines corresponds to the system of reflexes and automatic processes in the body. When we are properly oriented to life and reality, the higher functions of man, those concerned with meaning, value, and form, will dominate and transform all our instrumental and practical activities, so that no part of our daily life will still be empty or insignificant. Until we recognize the role of these higher functions, the vast powers man now commands will only give scope to destructive impulses and acts, through which the forces of life seek to recapture the autonomy and freedom that have been denied them.

MAN now commands the forces of nature as never before; he has achieved a godlike power to un-

derstand and direct them. But all this scientific intelligence and technical facility will prove vain unless we understand that we must create a new race of Galileos and Giambattista Vicos who will help us to realize to the full our human potentialities and enlarge all our specifically human capacities to feel, to imagine, to love and to create. Unless all our works are works of love—and I mean love in every sense, from the erotic to the divine—they are not yet in the realm of the human.

Within the dimensions of this talk I can go no further. In a little book called **The Transformations of Man** I have given a more adequate presentation of these ideas. In that book I have tried to picture a further stage in man's development that would carry forward and unify every aspect of historic experience, and transcend the limitations that have brought every past civilization to an end. But fortunately in the very act of giving this lecture I have illustrated my most fundamental point. For I have spoken to you, not as a writer, not as a philosopher or a scholar, not as a critic of architecture or a professor of city planning, not as one having professional authority or a specialist's competence. On the contrary, I have addressed you as a man, as one who of right exercises all the biological and spiritual functions of man, and who therefore regards all other forms of authority as secondary and supernumerary. In short, I have dared to be human and I have appealed to you primarily as simple men and women. In all humility, I invite you to follow this example, in your thought, in your work, in your social and family relations. Yes: dare to be fully and wholly human: dare to put wisdom above knowledge and love above power, the imperfect but living whole above the perfect but lifeless part. It is not easy to be human; but those who have the courage not to surrender their humanity, tomorrow, under a less murky sky, may catch once more a glimpse of the divine.

MAN AND POWER

BY KOSTAS PAPAIOANNOU

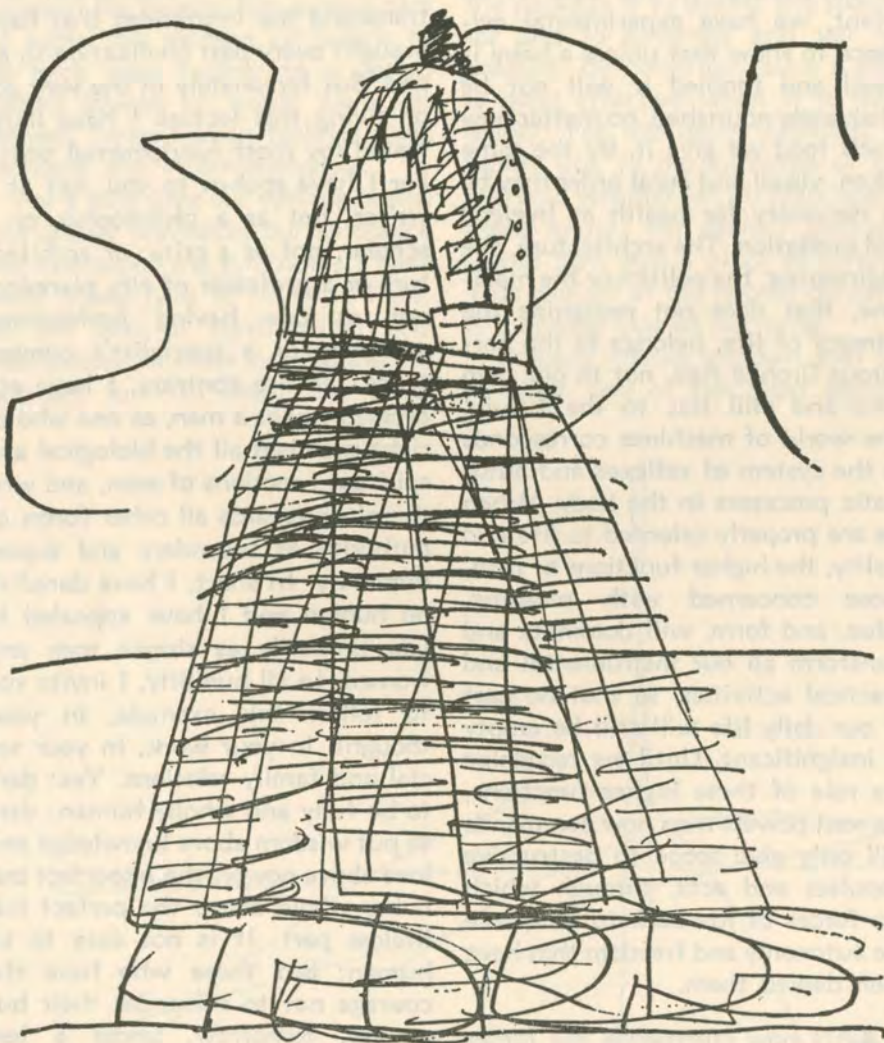
credit, the WAX forum.

WE shall use the word "power" in a very wide sense, not only political or exclusively economic power. Power exists, more or less organized and crystallized, wherever a distinction appears between subject and object, governors and governed, that is to say where whole groups make decisions, organize and control, whilst others only play their part in carrying out such decisions. The history of society is the history of relationships between those capable of self-determination and those who undergo decisions taken without their knowledge, between those who dominate in the State, who run the productive forces and direct consciences, and those who find themselves reduced to being passive participants in the process which builds, ensures and orients their life in common.

Thus we can see three kinds of power which really count in the basic organization of society and in the elaboration of its future. Three factors, therefore three divisions into independent and dependent, dominating and oppressed, exploiting and exploited classes: ideological power, political power and economic power.

IDEOLOGICAL POWER

Man is so constituted that he cannot live in an uninterpreted world, a world which has not been given some significance. Fear of intellectual insecurity, or shall we say fear of the nontruth, is as strong in him, as that of hostile nature which he must master by his labors or the enemy against whom he must arm himself. In most societies religion was the social link and it was a priestly minority which was the depository of "truth" and sovereignly fixed the order of values. The sacred, total and incontrovertible character of "truth" lent to the group who held it a position of command and of "monopoly," which almost always had as corollary domination, privilege and intolerance. Very few societies have known how to eschew the fascination of unanimity and to bear the risk of partial truths and the hazards of free discussion. Even



WALKING MAN

INK 1958

CHARLES GROOMS

fewer are the periods in which those who held ideological power have been forced to measure their faith, to accept criticism, and to substitute persuasion for constraint. It is when men become anxious at their lack of anxiety, that individual and collective liberty becomes possible.

ECONOMIC POWER

Man must also produce the means on which he can subsist. As soon as small-scale production (agriculture and crafts) becomes insufficient, men must come together and coordinate their efforts. As soon as co-operation is organized, forms of division of labor appear, which provoke well-defined relationships of economic command, of subjection of the workers, of unequal distribution of tasks and products. In the end a particular class monopolizes the directing functions, by reducing the mass of workers to the state of passive instruments of production. Authority here seems to be the spontaneous result of the division of labor. However, differentiation is much more frequently the result of physical violence, than of this spontaneous stratification. In the greater number of societies co-operation was based on the direct relation of domination to servitude; slavery, forced labor or serfdom.

Aristotle had already noted the "despotic" or "monarchical" character of the traditional economic organization. Marx was to make exactly the same observation about modern economy. The transition from the domestic economy of the *oikos* to the giant undertakings of modern industrialism, has in no way changed the structure of economic command. In general terms, until quite recently, there was no institutional impediment to the exploitation of the workers by those who held economic command. Neither the slaves nor the serfs nor the wage earners of antiquity, either knew or could imagine a form of self-organization which could demand or resist, in the way modern trade-unions do. Though a hundred years ago they were illegal, such union organiza-

tions are so closely linked to life today that we have ended by forgetting how original they are. It is only when such *social* liberties are lost that eyes are opened to what they represent.

POLITICAL POWER

It is precisely because man is not social by *nature* but becomes so by *history*, that he calls in the State as a sacred, superhuman force which will select rules common to all, enforce obedience and maintain the social link which is ever put in question and ever necessary. The King is sacred, he is even one of the oldest gods. Pharaoh says of himself, "I am the God, the beginning of being, nothing comes out of my mouth that does not come true." Only in the West were reservations made on the divine quality of the sovereign. Alexander became irritated when a Greek refused to adore him, but King Antigonos, laughing at himself, answered someone who called him son of the Sun and of God "the bearer of my chamber pot knows nothing about." When the king is no longer sacred, the State reduces its hold. Aristotle said of the Spartans, that they were lost on the day when they no longer knew what to do with their leisure; by this he meant that their decline was due to the fact that they saw in the State an end, and not a means toward a higher life. But it was above all Christianity which founded interior liberty and gave man back to himself. In distinguishing between God and Caesar, Christianity lowered the values of participation and restored the rights of the individual to a free existence.

In the traditional adoration of the State there is more than courtly and servile flattery. Every people begins its history with this voluntary dis-possession of self, of which the story in the Bible of the enthronement of the first king, remains unequalled for its tragic grandeur.

The people cried out to Samuel, "Now make us a King to judge us," and Samuel prayed to the Lord and the Lord said unto Samuel, "Hearken unto the voice of the people, howbeit, protest solemnly unto them and show them the manner of King that shall reign over them." And

Samuel said, "This shall be the manner of King that shall reign over you. He will take your sons and appoint them for himself, for his chariots, and to be his horsemen and some shall run before his chariots. And he will appoint captains over 1,000 and captains over fifty, and will set you to ear his ground and to reap his harvest, and to make his instruments of war and the instruments of his chariots. And he will take your daughters to be confectionaries, and to be cooks and to be bakers. And he will take your fields and your vineyards and your olive groves, even the best of them and give them to his servants. And he will take a tenth of your seed and of your vineyards and give them to his officers and his servants. And he will take your men servants and your maid servants and your goodliest young men and your asses and put them to his work. He will take a tenth of your sheep and you shall be his servants. And ye shall cry out in that day because of your King, which ye shall have chosen yourselves, and the Lord will not hear you."

But the people refused to listen to Samuel and said, "Nay, but there shall be a King over us, and we too shall be like other nations. Our King will sit in judgment over us, he will lead us into battle and he will fight our fight."

Here are all the elements of the endless tragedy which is played out between man and power. The people wish to arrive at a higher form of historical existence. The priest, the voice of wisdom, tells them of all the terrors that will follow. The people wish to abandon themselves to authority. The priest spurns the State without being able to name any other possible mediator between the community and the fate which forces it to give up its former independence and to forge its own chains.

State or anarchy, despotism or slavery, a dynamic leader who will spur the mass into action or an insignificant, vegetable life. For thousands of years man lived imprisoned in these alternatives, and of the "sado-masochistic" ambivalence that goes with them. This is the source of the nonpolitical, symbolic character of traditional forms of social control.

Since man continued to be the object of a superhuman authority over which he had no hold, he compensated his impotence either by magically "abolishing" all order and legality in an orgiastic festival, or by forcing the sovereign to submit to a multitude of revengeful taboos, or

by seeking salvation beyond the State in mystical brotherhoods or antistate churches.

The ambivalence of power, both feared and venerated, attractive and repulsive, sacred and damned, wished for and terrifying, is clearly shown in the special position given to the custodian of power in primitive societies. The more powerful a king is, the greater the number of taboos he must observe. The primitive sovereign, as Frazer says, lives in a net of prescriptions and interdictions, which, far from giving him leisure, deprives him of all freedom and makes his life a burden and a torture. Taboos turn the hostility of society into institutions, but instead of being recognized as such, they conceal and exhaust themselves in a ceremonial guise. The people do not in fact take part in the exercise of power and do not create a permanent, conscious and direct control.

The orgiastic festival fulfills a precise and salutary part in the deeper economy of society. It breaks down the barriers between individuals, families, classes, society and nature. License unbounded, the violation of all interdictions, the reversal of functions (in the Saturnalia the slave becomes master and the master acts as a slave; at the New Year Festival in Mesopotamia, the real King is unthroned and humiliated and a "carnival King" is enthroned) have no other aim but to abolish by magic, in the transformation of the festival, an order which cannot in truth be modified in daily life.

In the same way in all religions possessing "mysteries," men have sought to build brotherhoods which were outside the State, and even in conscious opposition to the dour hierarchies of profane society. Dionysus, the enemy of State and family, persecuted by the kings, offers those who are faithful to him a salvation which denies the very basis of social order. This then is an open conflict with the State but it is *apolitical*. Thus when the troubles of the so-called "bacchanalian affair"

broke out in Rome in 186 B.C., which led to the taking of severe police measures by the Senate, it was said of the religious associations that they had made the passive mass into "another people": *multidinem ingentum alterum iam prope populum esse*.

But this "other people" remained hidden and ineffective. In all forms of social control man did nothing but consecrate this failure, his incapacity to conciliate himself with the real world in becoming the conscious and responsible author of his own history.

In order that the citizen should appear, in order that a real dialogue between man and power should be possible, politics must first of all be detached from the sacred. In Israel we can see prophets who came out of the mass, tirelessly denouncing the perils of power, lecturing the

rich and taking up the defense of the poor and weak. But the prophet's existence is subordinated to the theocratic ideal, and his action is not representative of the political will of the community, but of the inescapable opposition between priesthood and royalty. It is characteristic that the prophetic dream of a purely religious society with an exclusively theocratic government was only realized when Israel's political independence had been completely destroyed. We shall have to wait for the Greeks in order to see man take his fate in his own hands and stand up as a citizen in the face of power.

In the Greek cities, in Rome, in the medieval towns and in modern nations, democracy appears as the cause and the effect of a triple liberation, that of the spirit, of economic and political subjugation.



STRONG MAN

INK 1958

CHARLES GROOMS

motive

Of the spirit because government is no longer considered as the emanation of God. The law has not been laid down once and for all, and its forms cannot be held secret like those of worship.

Political because man no longer desires to submit himself to another man, but to the law which he himself has promulgated.

Economic because democracy has always been the most potent weapon of the poor against the rich and powerful. As Thucydides says, "the democratic regime was necessary so that the poor should find a refuge and the rich a brake."

Let us consider the first two aspects of democracy. No single group can pretend to be the exclusive interpreter of truth. No authority except that of reason is any longer recognized, and this implies a doubt there can be no progress without a continuous process of self-criticism. The essential conditions for the existence of the citizen are the elimination of dogmatism, an apprenticeship of free discussion, the habit of tolerance, perfect independence of the spirit which takes as its object all that can be felt or thought.

Man is only free if other men are so also. Real liberty only exists where individuals freely associated together draw up together the means of life in common. The political emancipation of man began when the oppressed clamored for the publication of the laws. They wanted to know the law and they insisted on written laws. Legislation ceased to be the business of a privileged and uncontrolled minority. The principle on which political life is based, is the common interest, of which the prescriptions cannot be known except through free discussion and the confrontation of relative and partial opinions. In this way men came together and little by little learned to speak a common language. Finally suffrage became the source from which institutions sprang, the great means of government, and the rule of law. But suffrage implies debate. And from this arises the need for many differing opinions, the need

for opposition and for nonconformity, and this results in the party system with all its imperfections.

It is here that two essential differences appear between the democracies of antiquity and those of today; and they have a common denominator, bureaucracy.

DEMOCRACY AND BUREAUCRACY

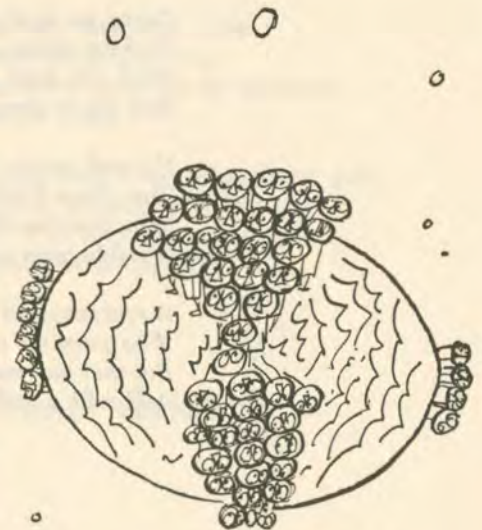
The participation of the citizen in antiquity was reinforced by this taking part in execution. The classical Greek State lacked any kind of specific organism for executive work. There was not even a specialized judicial power. Such a system can obviously only work in tiny societies with a simple economic structure. In modern society on the contrary, bureaucracy plays a fundamental part. Now the subordination of the "executive" to the "legislative" which is postulated by the parliamentary system, could only be real at a time when the State was excluded from economic life. But as the State takes over the direction of the economy, and assumes ever growing social obligations, the authority exercised by parliament becomes increasingly fictitious. The control of state bureaucracy by the citizen, and no longer only by parliament, is the first great problem facing modern democracy.

Bureaucratic control of political organizations themselves is another great problem. Parties in the past knew nothing of the bureaucratic apparatus. On the contrary mass organizations today secrete an apparatus of permanent employees, which rapidly becomes independent and stifles political life within the party itself. In the beginning, the ideal and the program created leaders and organizations, but in the end the organization exists for itself and its program is forgotten. So the *polis* of antiquity knew nothing of propaganda and the "rape of crowds," operated by the publicity techniques at the service of the parties. Today democracy is threatened in its vitals by those techniques of communication which it has brought forth.

It is *economic independence* ac-

quired, or on the way to being acquired, which makes the citizen. In the cities of antiquity, in medieval towns, in ancient Iceland, in the constitutions of Switzerland and the Low Countries, independent small farmers, craftsmen and tradespeople formed the basis of democracy. Opposition, so dear to the enemies of liberty between political democracy and social democracy, would have seemed complete nonsense to the small farmers loaded with debt, who joined the democratic parties massively in the sixth century B.C. in Greece, to bring to an end the vexations under which they suffered, to abolish debt and to share the wastelands and the lands confiscated from the nobles. They knew better than our doctrinaires today that democracy alone could prevent a return to former oppression.

But the first historical type of modern democracy, that of America, began as a rural democracy. It was not until the second half of the nineteenth century that the *dependents*, the ever-growing mass of wage earners entered the political arena for the first time, and asked for their share in the exercise of power. Until then they had been excluded from it. In the Florentine Republic workers



crowd

were deprived of political rights and had only limited civic rights. These proletarians did not enjoy the right of association, even for worship or for mutual aid. When they tried to escape from the jurisdiction of the employer's officers they were pitilessly crushed. Trade-unions are, on the other hand, one of the most characteristic institutions of modern democracy. At the beginning of the industrial revolution, peasants who had lost their roots or been expropriated and craftsmen who had been ruined, gathered in the factories where they were at the mercy of the employer. As soon as a certain stage of employment concentration was reached, leading workmen coming

out of the ranks started a union here, another there: there followed federations of unions covering a whole industry, a whole country, or a whole continent. Even when they were still illegal, the unions grew and led the battle for higher wages and shorter working hours, for improved conditions and for universal suffrage. In 1871 collective agreements were recognized by law in Britain. But the collective contract had to wait for the twentieth century to become universal. In the more industrially advanced countries the trade-unions have achieved ever greater influence. Employers today consider that union representation is an absolute necessity in any undertaking. With the

appointment of shop delegates, the deliberative principle enters for the first time into the sector, until now subjected to authoritarian control, of the production and the distribution of wealth. For the first time there appears the possibility of the workers taking a share in the control and direction of the undertaking.

The future of democracy depends on our capacity to bear the responsibility of freedom and to act as free men. Its greatness resides precisely in the fact that it forces man to face his destiny, and forbids him to look for the causes of his successes and failures elsewhere than within himself.

Lazarus, you have been touched,
Lazarus, His good friend, word made flesh,
Lazarus, you have been loved so lavishly the crippled dance,
Lazarus, O Lazarus, rise from your trance!

*Why should I rise, why should I unwind
These rags that reunite my bones
With dust and wind
And all the sweetness of a dying mind?*

RUACH

The assembly of the wicked and the wise
Draw up their cloaks of doubt and of disdain.
Think of their shock, oh think of their surprise
To see your whiteness walk before their eyes!

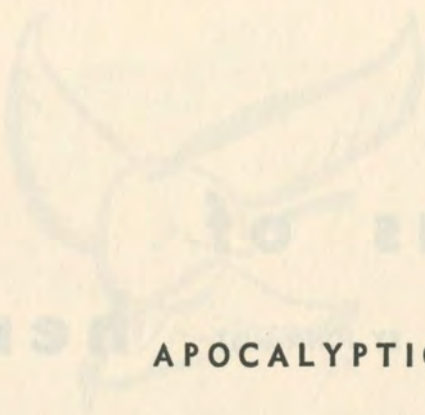
*Leave me to dream about the rain
Rushing across my rock tomb, never again
Shall I be born, for we are born to die.
Seek me in streams, look for me in the sky.*

We seek you in the world where, wanting you,
The Christ Himself has trespassed into death.
Who breathes His Spirit breathes a living breath.
We fishermen invite you to the feast!

*A raucous wind breathes fear into all flesh.
Who saves me suffers thorn and lash.
But that you may believe, I shall awake
And walk a little longer for His sake.*

t w o





APOCALYPTIC

p o e m s

The soft crumbling of the wind and rain
Will not put these walls to sleep,
They will be given to the fierce cloud;
Already I can see the frequent ruin.

The yellow smoke spreading the sweat of death
Soaks our sick habitat; the sad soldiers,
Still flourishing, flee from my question
With a vacant laugh.

Already I can see the skins boiling after
The blast, and the hot sky quaking in their
Deathshot eyes, and I am walking now
Across the coolness of our doom.

This city joins its sisters, Athens, Rome,
Joins the one-armed statues of another hope,
And even in this chaos before night
Suggests the silent age.

I see the ashen pall settling upon us, surely
It is the shadow of ourselves; beast-like
It waits for the moment of flight. Our shattered
Wings lie scattered on the still field.

Only when the silver city rises once more
Rediscovered by some wandering tribe,
Rebuilt by timorous hands, haunted by questions,
Terror will excavate our ruins.

What angry, tribal gods were these, what desert gods
To raze this structure of magnificence? Were we
The gods ourselves? Who were our prophets?
Why did they not warn us of the sky?

by pierre henri delattre

the calculus of

BY JOHN NIST

hemingway

ERNEST HEMINGWAY, most recent North American author to win the Nobel Prize for literature, has spent most of his artistic life whittling the stick of style to the straight sharpness of steel: the steel that can lance the heart of the great fish Truth.

Many are the trophies of Hemingway's never-ending hunt: the short stories, clean-limbed and cool as a piece of ancient Greek sculpture (with the fire of genius burning deep inside the marble), and three (at least) novels of human courage in the face of cosmic negation: *THE SUN ALSO RISES*, *A FAREWELL TO ARMS*, and *FOR WHOM THE BELL TOLLS*. That none of these works was considered worthy of a Pulitzer Prize speaks volumes against the lack of critical acumen among cer-

tain authorities in the U.S.A. But fine as Hemingway's achievements had been, they lacked something mature, deep, and universal with which to *inform* the almost perfect *form* with permanent spiritual life. Thus when he published *THE OLD MAN AND THE SEA*, Hemingway said, "I have moved through arithmetic, through plane geometry and algebra, and now I am in calculus, and if the critics do not understand, then to hell with them."

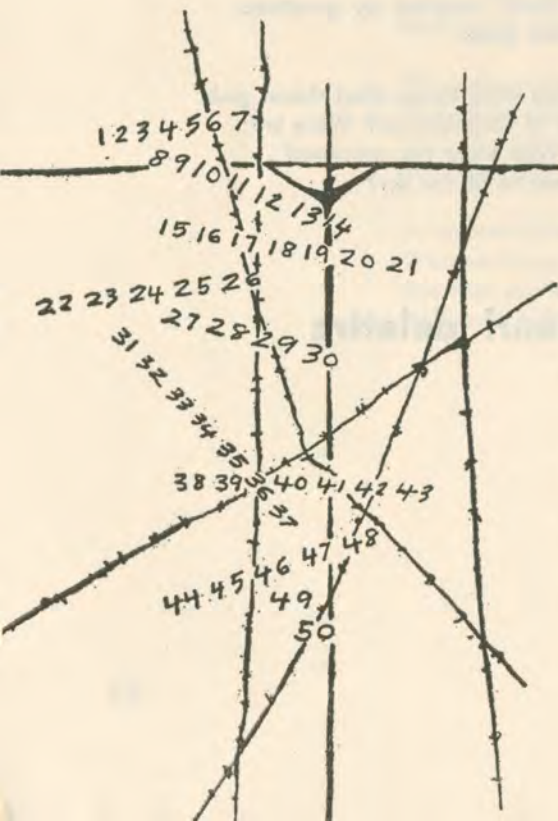
Some of the critics, indeed, did not understand; the statement of a Philistine mind high in public office at that time summed up much of the critical density opposed to Hemingway's clarity: "I don't see anything great about this book: the Old Man was a failure, wasn't he?" Yes, Santiago is a failure, but in a world that often prides itself on security rather than on honor, on cheap success rather than on rich sacrifice, such failure, according to Hemingway, is the only glory that can satisfy the soul of man. God is not interested in our medals; he asks rather to see our scars. That lesson is part of the meaning in Hemingway's term calculus; the author, certainly the most careful and dedicated craftsman of his generation, knew well what he said, for *THE OLD MAN AND THE SEA* is the crowning achievement in his long and famous career. And it should be: Hemingway wrote the novelette twenty-nine times—slightly more than once for every thousand polished words in it. And with such loving slave labor, comparable to that of his hero in lashing the sub-

lime kill to his little skiff, Hemingway produced a masterpiece with the universality and simplicity of a parable.

The very term *parable* is a key to the calculus: one of my students remarked that *THE OLD MAN AND THE SEA* is so beautiful as to merit the name of poetry. I agree, for that poetry is also part of the calculus—the calculus of a wise old man who has beaten off the sharks of both criticism and adulation that he might sail the deep waters of his soul and cast his net of art for the miracle of the fishes. In *THE OLD MAN AND THE SEA* his net broke with the heavy haul and even the Pulitzer Prize Committee had to stamp the catch with its approval—and just in time, one might add, to save itself from the embarrassment of being outbid by the Nobel Prize.

WHAT then constitutes the calculus of Hemingway in this book? Several things, I think. One, the freeing at last of his vision from the narrow universe of Darwinian struggle and the survival of the fittest: Santiago's skiff sails *on top* of the jungle of the sea, where one form preys upon another. Second, the refusal to pose in a kind of adolescent bravado that leaves the greater story untold for the sake of momentary triumph in stoic resignation (farewell to Lt. Henry and his walk home in the rain). Three, the development of a full musical orchestration in the repetition of motifs and symbols: DiMaggio and the lions are fit subjects to think about—an answer to Nick Adams

motive





in *THE KILLERS* and the philosophy of "Well, you'd better not think about it." Four, the transcendence of the literal into the figurative, thereby producing a kind of transfiguration of realistic details. And, finally, a coming to terms with Christianity in a myth that bears the stigmata of salvation: one must move from the masquerade ball of the sophisticatedly dull, who cannot tell a marlin from a shark, to the nudist colony of Santiago, who in the stripped weakness of strong love is too humble and innocent to realize his own sainthood.

Sainthood? Yes. That is what the story is all about. The very name of the Old Man—Santiago—conveys the problem which Hemingway's calculus solves. And lest one lose sight of this problem, the author states early the tension to be resolved under "the flag of permanent defeat": the boy's father refuses him the chance to fish with the Old Man. Why? Because "He hasn't much faith." But Santiago has, and after eighty-four days in the desert of no-catch, he ventures out again to fulfill his destiny. And in the fulfillment of that destiny, he carves the simple and lovely structure of the parable: hunt too far out for mechanical security, because you are a man, and though you hook the marlin, the sharks will destroy your catch. The one, catastrophe; the other, climax. But with them both, the ecstatic proof of Browning's insight to the universe of the human soul: "A man's reach should exceed his grasp, Or what's a heaven for?" That precisely is the success beyond, and dependent upon, all failure.

The Christian symbols in this

story are obvious: Santiago is, like Jesus, a fisher of men. His greatest catch is not the magnificent marlin, destroyed by the sharks, but the love and loyalty of the boy, who weeps over the torn hands, the lacerations in the brow, the fact of awful suffering—and is converted away from his father and the prudence of the practical world: "There are many good fishermen and some great ones. But there is only you." Such conversion is the product of the humble and serene knowledge of defeat: "It is easy when you are beaten, he thought. I never knew how easy it was. And what beat you, he thought. 'Nothing,' he said aloud. 'I went out too far.'" The saints always go out too far; they love too much, they sacrifice too much, and they die—to pain and fear and doubt. Thus Santiago loses his harpoon, his knife, his club, and even breaks his tiller. But he saves the knowledge that labor is suffering and suffering labor in the grace that makes a man. And out of the agony that is life, he can spit sublime defiance at the sharks and say: "Eat that, *Galanos*. And make a dream you've killed a man."

YES, the Christian symbols are obvious: the mast is the cross upon Santiago's lacerated back. But the mythic order is subtle and only once for our seeing does it break surface consciousness, like the marlin leaping free of the Darwinian world of the sea to fill his sacs with air (as the fish cannot sound and lose himself in the depths, so, now, neither can the spiritual meaning of the parable): when the sharks come, Hemingway fuses his symbols with the

universal myth and Santiago becomes the Christ: "'Ay,' he said aloud. There is no translation for this word and perhaps it is just a noise such as a man might make, involuntarily, feeling the nail go through his hands and into the wood." Hands, the hands of Santiago—one, the left, cramps and fails him so that he can wish it cut off; the other, the right, buffets him in the face ("Prophesy unto us, O Christ, who is he that smote thee?") when the marlin leaps to jerk him back out of his sleep. The very hand that had defeated the Negro champion twice in tests of strength. Hands, right and left, held palm-upward on the bed of newspapers, hands seen by the boy, who weeps in understanding of crucifixion and thus resurrects himself in the faith that does not need to touch the Saviour and can say boldly: "The hell with luck." The kind of luck that can only sit quietly and watch the great spirit that dreams of lions on the shore of Africa, that dreams less that it has achieved: more than all the DiMaggios and all the bone spurs in the world of popular heroes.

These, then, are some of the solutions to be found in Hemingway's calculus. The calculus of a mature artist in the serenity which sees that when a man seems to have lost everything, then and only then does he find the all which is God in him. Thus Hemingway, who himself holds the record of the largest marlin catch in the Atlantic, proves again the eternal paradox more true than any mathematical certainty: in the dark night of the soul man sees the stars.



DRUMMER INK DRAWING 1959

CHARLES GROOMS

the artist at 23

BY LOUISE LEQUIRE

CHARLES (RED) GROOMS, at 23, is a man who looks at his world as if he were looking at the world of art. His eyes sometimes play tricks on him, and the real colors of tree and sky, or the lines of eyebrows and curved lips become the stroke of a brush on a white canvas. To live is to see, and to see is to paint. This is a life with a purpose, a life lived visually. But at this strong point of emphasis, the future, instead of dissolving into simplicity makes stringent demands, proffers new choices of grave complexity.

In our time, the young artist has an opportunity to see his past: with Grooms, it was the way of learning, the "museum without walls" of books and prints offered him his first instruction. He, like all who went before him, learned, not from nature, as Malraux says, but from other art. While still in his high school days in Nashville, Tennessee, and far from any physical contact with originals, he astonished his elders by capturing in his daily drawings the dark mysteries of a Rouault, the taut self-effacement of Buffet, the brutal mythology of Breughel or Ensor, the tenderness of the young Picasso.

Looking back at these early drawings, which brought him praise and the interest of local art dealers, Grooms sees how he grew—he picks out as his favored those in which he remained himself, in which he saw people in their variously tender and vicious images.

A summer in Provincetown under Hans Hoffmann (1956) followed unhappy attempts to "belong" in classes at the Art Institute in Chi-

cago, or Peabody College at Nashville, or in New York at the League and the New School. The searcher would return to his room at night to the drawing which became a daily ritual in which his art could really grow past the difficulty of craftsmanship, into a more full expression of individual experience. This drawing was his own discipline through which varying influences continued to work in merely superficial ways, while the inner core remained intact.

At Provincetown, Grooms met other young artists connected with the "Sun" Gallery there, with whom he returned to New York city for the winter of 1956-57. There followed three years of New York—odd jobs to keep going, top-flight rooms on the East Side in which to live and paint. The city has been many things to this young man from the South. In his own words, he needs the city for the people there with whom art counts for something; and strangely enough this does not mean wealthy, established artists, dealers, or critics. One of his most highly esteemed friends has been Lester Johnson, whom Charles Grooms describes as the "complete artist," a "real painter." He has been associated in cooperative art endeavors with a young painter, Jay Milder, with Yvonne Anderson and her poet husband, Dominic Falcone, and other young New York artists from the March and Hansa Gallery groups.

All these experiences have brought Charles Grooms to a manhood which is more articulate, less self-effacing. And this year on a

return home where he is most fortunate to find understanding, his painting, in his mother's words, "seems to have come full circle"—finally freed of his self-imposed denial of color (all black, gray, and white canvases in 1958-59). They show less self-consciousness about admitting his own ease and assurance with drawing, and a rapid-fire conjuring up of people of all kinds, singly, in many characters of great intensity, or in groups, a carnival vision of man in his instinctive movements with other men.

HIS "constantly recurring dream images," as one critic in *Art News* called them, are less of dream than of fact, it seems to this writer. Grooms' "people" may include a girl wrapped in white, with a long slender neck and haunting eyes, or his image may point to the terrible evil of a dark man, obsessed by hunger or his own depravity. It may be a man on stilts, high above the crowd, or it may be a prize fighter or a fire fighter deeply immersed in human activity. His view is a view of man—deeply humanized by that extra element of vision which intensifies it—the imagination; but it is a search for reality, never an escape from it. "Beginnings" interest him more than endings, and many works point to that nebulous moment when a figure appears over the edge of the horizon, born anew.

The purist research of much of the abstract and abstract-expressionist art of our day lends its inevitable force to the work of these "postabstract-expressionists" who are the young painters of today,



especially in New York. Their revolt is one which goes back to something about to be lost always—in any movement—that evasive element that keeps art in a meaningful sphere untempted by the crowd's adulation.

Grooms, like others of his generation, rejects commercialism with tenacious audacity. He rejects the "artism" of much that is being exploited today. He reveres ultimately only honesty, independence, and honor. If this implies for him much hardship in the time that lies ahead, it certainly does not dim the bright promise in whose light he enters each new day, and each new experience.

After running two of his own galleries, "The City Gallery" and the "Delancey St. Gallery" in New York, he has received attention in high places and sold a few works to important collectors. He was admittedly pleased when Alan Kaprow exhibited his paintings for the benefit of other young students at Rutgers last year and *Exodus*' Village editor gave his picture-plays high praise in print. Martha Jackson included him in her June show "New Media, New Forms," and the Reuben Gallery gave him a one-man show last spring.

The three plays, one in Provincetown and two in New York, are an interesting fusion of Grooms' interest in various ways of expression. He describes them simply—as a moment of tension deriving from the various components of a picture, or a "set," with a cast which reacts to the picture for the play's action, with a group of inevitable motions and gestures. These plays brought surprising crowds to his East Side gallery, and were termed as "vital" as any of the new experimental theater efforts which have been offered.

At the present time he is painting in a studio miraculously available for three months in Florence, Italy; glad to settle down to work after five months of shoe-string traveling over many miles including parts of Europe, Greece, Mycaenae, Egypt, and Israel.

Charles Grooms' return will be whenever he has extracted all he wants from the new vision, or finds it too impossible to maintain himself with the bare minimum of physical comforts which he allows himself.



JOAN OIL ON CANVAS 1959

COLLECTION OF DR. AND MRS. VIRGIL LEQUIRE, NASHVILLE, TENNESSEE



CHARLES GROOMS



THE "SUN" GALLERY WHERE EXPERIMENTAL PLAYS WERE GIVEN ALONG WITH ART EXHIBITS BY GROOMS.



UNTITLED OIL ON CANVAS
motive





SEATED WOMAN PENCIL DRAWING 1955



LITHOPRINT 1957



POLICEMAN INK AND BRUSH 1959

Christians gather at Easter to remember and celebrate hope and victory.

But resurrection springs from death.

Charles Grooms

paints the heaven and the hell.

His Drummer strikes fear in the heart

who is the thin and lonely woman standing and staring . . .

We are left to decide what we will let ourselves feel and know

about the untitled, leering, ballooning FACE . . .

We are not told, but asked, who is JOAN?

Perhaps, looking, we may regain our emotions and join the artist in

his celebration of all life.

The scribbles, the scratching on the paper, the blots of ink, the drips

and swirls—they offend—as truth.

The images of life and death are being resurrected in the drawings and the
paintings, and Charles Grooms is an artist of

commitment and intensity who knows the power of images, of
celebration, and of truth.



INK DRAWING 1957



NEW YORK CITY STREET CROWDS

INK AND BRUSH
motive



1959
March 1961

CHARLES GROOMS

PROTESTANT POSTSCRIPT

BY BERNARD SCOTT

EVERYBODY knows the spiritual frontier towns today are the big cities. In the heart of New York, where I minister, the spiritual frontier is like a ghost town because the churches hereabout exist in an unreal, ghostlike relation to what is around them. This is Greenwich Village which I am sure can win hands down the title of America's most secularized and church-indifferent community. We've got churches here all right, but they have next to nothing to do with this community qua America's liveliest proving grounds for its culture of tomorrow. We know all about the opinion makers and the taste merchants. I won't go into that except to say we've got a concentrate of same here, what sometimes is called a "community of communicators," that ranges all the way from dress designers to Elizabethan-style poetasters. We've got more than just that. The Village is the center of experimental theater in America. The big nerve of painting is alive here. San Francisco notwithstanding, the Village continues as the mecca of new poetry. The place bristles with new music, new no-music, dance, little publications, craftwork, and so on. A lot of it is highly experimental, some of it won't reach beyond these few square blocks; but from it will surely come a major thrust for America's cultural tomorrow.

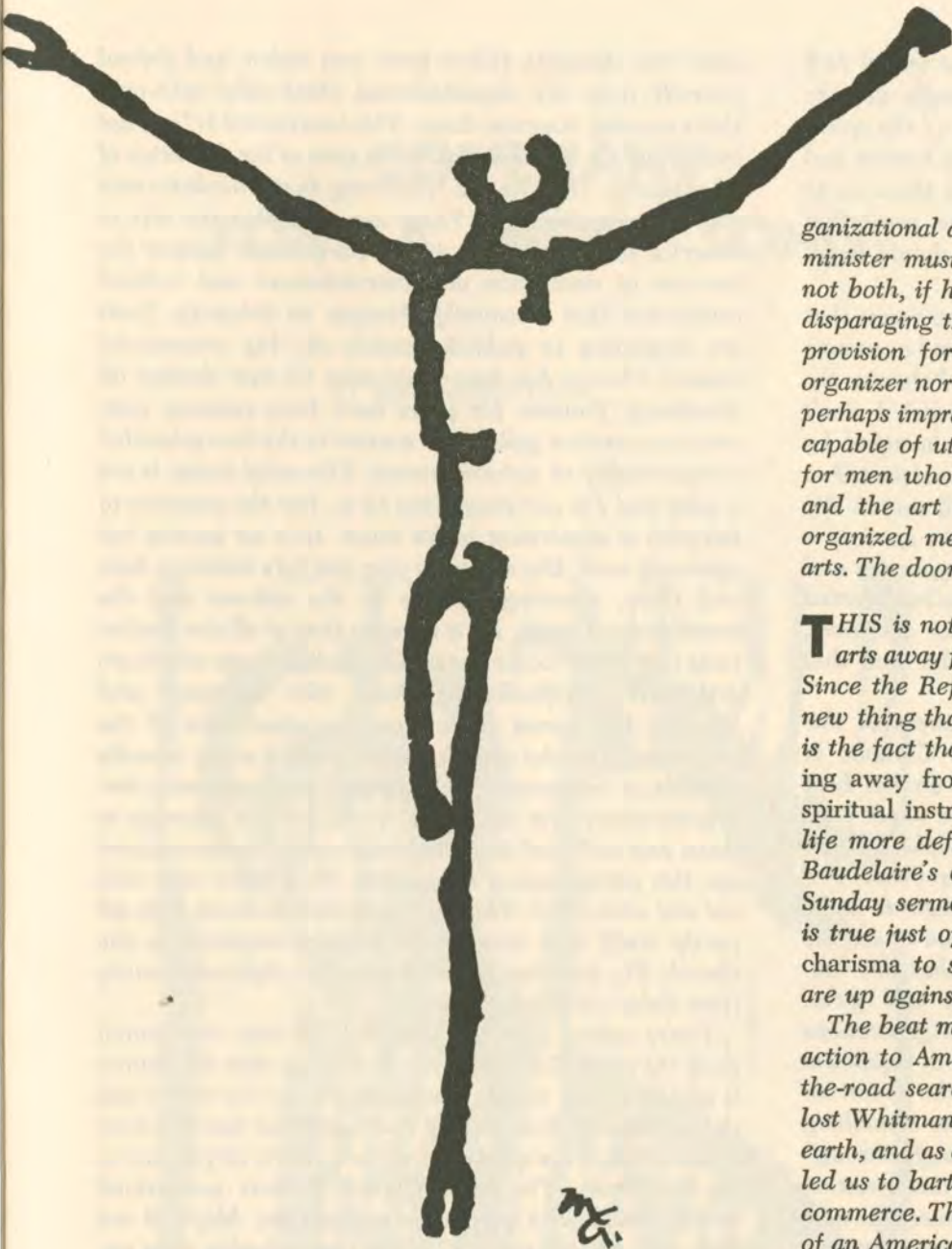
You know how it happens. Somebody works hard here for a while as a painter or poet or musician. A group begins to gather around him. His influence spreads to other artists who move in on his inspiration and bring their own contribution to it. Soon, before you know it, the people from TIME, INC., or some place come sniffing around. They make some editorial decisions, and then, BANG, it's out, a new development, maybe even a new movement, quickly picked up by the other mass media people, and we have a veritable craze on our hands. After a slight time lag come the sermons, the lectures, discussions, articles, dissertations on the church and this or Christianity and that. You've seen it. It may not always work this way, but to haunting degree it does. Well, this is another of those discussions—but one which I hope will take us to the bottom of the problem of why it is the church seems to be on the receiving end so much of the time, why its prominent theologians take so many of their cues from Heidegger or Whitehead or some other secular mind, why it is that the social consciousness of the liberal minded in the church seem led ideologically by Adlai Stevenson or again some other secular mind, why preachers in their Sunday sermons rely so heavily on quotations drawn from the secular literature of our day.

I believe it comes down to this. **THE CENTER OF SPIRITUAL VITALITY HAS SHIFTED FROM THE CHURCH TO THE WORLD.** I'm not asking whether this might be true. I'm convinced it is true. The local, embroiled and overworked churchman may shake his head and say, "Nonsense, boy, the churches are in great shape. Look at the expansion." Sure, sure. At the same time the prophetic people are talking about a new post-

Christian America. In one sense people are becoming more religious, that's true, but in a deeper sense they are less religious now than ever. Well, whatever, nobody in his right spiritual mind can possibly take comfort in the current traffic in religion. As somebody mumbled the other day, God can't count. We've got plenty of religion in America. A new church every twenty minutes. Glory be to God if what's happening pleases him. Most of the sensitive churchmen I know aren't happy about it. What's wrong with us? Let me repeat: the center of spiritual vitality has shifted from the church to the world.

For good reasons. Gore Vidal published his opinion recently in a review in the Nation of Norman Mailer's book, Advertisements For Myself. He simply argues that centuries ago it was natural and automatic that talented, sensitive men and women with spiritual inclinations and gifts should enter the big doors of the church and find there in some facet of its life the outlet for their vision, talent and sometimes genius. Today this is neither natural nor inevitable for two good reasons. Not many people feel drawn to the church anymore. OK, we know that. A lot of people don't like the faith. It comes as no surprise. The other reason is more telling. The churches are organizations which like every organization consciously or unwittingly stamp out the off-trail, creative, refractory, stubborn impulses to selfhood and an individualized vision of things. A man with these marks rapidly gets lost in the ecclesiastical shuffle. People with marked individuality and something to say know better than to get involved with the hundred compromises institutional life forces upon the single man. Where do they go? Vidal says they wander into the arts. The arts now receive the spirited gifts that once upon a time—so long ago—the church enjoyed. Those with the heart of a prophet become novelists and playwrights and preach from literary pulpits. Those with celebrating souls become poets. Those whose impulse is nonverbal become painters or composers or dancers.

We get spiritually charged souls pouring themselves out in verse, song, movements of the body, paint and image. Pouring out their disillusionment, yes, that too, but also their wonder and their hunger, making tangible their thirst and their awe for the rest of us to feed on. Take as a most recent example Samuel Beckett's Krapp's Last Tape. We have talented people in the churches, but where is the talent that can clamp down on the heart and its beautiful ache the way Beckett has done in his great little play? We've got good, well-trained minds in the churches, but I can't forget Faust's words flung out



ganizational ability and/or scholarship. Every Protestant minister must be strong in one or the other of these, if not both, if he is to be of service to the church. I'm not disparaging the ministry—just decrying the utter lack of provision for that kind of person who is neither the organizer nor the scholar, who is contemplative, original, perhaps impractical, disorganized, but who may be alone capable of uttering a fresh word. There is no provision for men who would pursue the spirit into silence itself and the art of listening. The last stronghold for disorganized men of spiritual excitement seems to be the arts. The doors of the professional church are all but shut.

THIS is nothing new. The drift of the church and the arts away from each other has gone on for a long time. Since the Reformation, in fact. This isn't my point. The new thing that struck me as the handwriting on the wall is the fact that now generations are rising who are turning away from the churches and to the arts for their spiritual instruction. A generation is rising that finds its life more deftly and delicately dealt with in a poem of Baudelaire's or a William Carlos Williams' than in the Sunday sermon or the latest theological tractate. If this is true just of that small minority in whom reposes the charisma to spiritually direct their generation, then we are up against a fact of blockbusting dimensions.

The beat movement in its honest moments arose in reaction to American spiritual sickness. It arose as an on-the-road search for the lost American mystique, for the lost Whitmanesque capacity to wonder at the American earth, and as a bitter rejection of the Moloch-mind which led us to barter our lyric possibilities for the bargains of commerce. The beat movement is a thumb-nose put-down of an America that flirts with God but banks with Chase Manhattan. It has questioned the purity of our heart. And rightly so. Let's be honest.

We do turn the mystery and surprise of seventy odd years on earth into problems of earning and saving and retiring. We've abandoned the verb "to be" to the dreary orphanage of "having." Our lives are taken up caring for the things we've collected over the years in the pursuit of happiness and the flight from boredom. As churchmen we know better. But isn't our culture saying, one way or another, that there is a kind of salvation in using the right cosmetic, a kind of beatitude in being well thought of, a sort of fulfillment in the next promotion.

We know better, but aren't we too so comfortably seduced by the foam rubber amenities on the assembly lines of today that we've lost the right to call down the cultural lie. Just look at the lying propaganda of certain mass media publications trying to persuade us that America is a land of play and contentment, the playground of the world, whose implements are not a pure

to us. "You sit and paste phrases together by the hour, cook up a little stew from another's feast." We read the books other people have written. It is they who increasingly wake us up and turn us on, not the other way around.

Let's face it. The churches are organizations that need for their leaders men who can get things done, who have all the social and political abilities needed to organize people into being a church. And by church we are obliged by the facts—our theological understanding aside for the moment—to mean the various organizations and their activities, the meetings, boards, schools, budgets, choirs, the whole smooth-flowing movement of wheels within wheels which it is our responsibility as ministers to maintain. Sure, the church needs men who have something fresh to say. No one will deny it, but in practice it is denied, by the practical demands of the local church and the seminaries with their twin requirements of or-

heart and a freed-conscience, but the latest model hi-fi and fishing tackle. Are we churchmen really able to inform the generations of the subtle things of the spirit, show them the throb and vibration of being human and indifferent to IBM euphorics? Can we turn them on to the quest for joy, that whole range of the spirit that would bankrupt General Motors overnight should it get out of hand and really grip us?

Is it still possible that we can sing the piper's tune that will arouse the village, convert its children, and overcome once and for all the boredom that lurks between the channels of our television-programmed lives? I don't think we can anymore. We're too secretly horrified by poverty and the risks of the spirit. We're domesticated to the point of being uninteresting, even if still useful. We are losing the right to speak on behalf of the spirit to a new generation whose eyes are sharp to hypocrisy and compromise, who can spot the false and the halfhearted at the drop of a hat, who will tell us, if we ask them, your God has made you fat and comfortable and dull and no different from anybody else.

You know there is a definite religious strain in this writing. It tends to be either Buddhist or Catholic in inspiration. Lawrence Lipton in his book on the beat generation (*The Holy Barbarians*) states he never once heard a disparaging remark about the Catholic Church from a beat poet. This ought to make us think. The flirtations with forms of Eastern mysticism ought to make us think twice. I believe we have only begun to see the renaissance of gnosticism in our day and that this tendency announced in the beat movement will grow. Because we have lost our mystique. Three generations ago, Charles Peguy said, "everything begins in mysticism and ends in politics." If that's true, we in the American church are near the end of the line, unless something happens. I wish we could talk about this straight through to next Sunday, because it's the most important question facing us, more important than the social issues that now press upon our consciences. If we have lost our mystique, we have lost our place as maître d' in the banquet of spiritual fruit, which the world, when it knew its hunger, until very recently came to us for. We have lost this mystique, and the connoisseurs tip their hats ironically as they pass us by on their way to the spiritual dinners of the East. We ought to think about it. We ought to ask ourselves why Protestant Christianity can't produce a great lyric poet. Where are our Rouaults? Don't we understand that criticism is a secondary function of the spirit?

PERHAPS we don't personally care about this. There are those who do, in rising numbers. It's happening. Poetry, theater, art and the floating mysticism are becoming religious powers in America. It happened in Europe long ago. Now with the big beat explosion whose energy is even now being replaced by new creative sources, with different marks but the same persistent impulse, we face it here. The watch-word is to live by your own light, think

your own thoughts, follow your own vision, and defend yourself from the organizational think-alike take-over that's running America down. The watchword is "art, not money" which William Blake once gave as the definition of Christianity. The arts are recovering their ritualistic root and visionary function. There are signs that the arts in America are in a throes of self-purification against the heresies of decoration and entertainment and cultural ratification that constantly threaten its integrity. Poets are beginning to publish outside the big commercial houses. Theater has long since seen its true destiny off Broadway. Painters for years have been running their own co-operative galleries in answer to the heavy-handed commerciality of uptown houses. The artist today is not a saint and I'm not suggesting he is. But the question of integrity is uppermost in his mind. He's up against the economic wall, like everyone else, but he's resisting, here and there, choosing poverty to the sell-out and the merchandised muse. It's a thought that of all the institutions that might house the arts, including those which are dedicated specifically to them, like museums and theaters, the purest place from the standpoint of the artist would be the church, for the church alone is really capable of encouraging the spiritual pure visionary tendencies inherent in the artists' work. Art had its origin in ritual and will find its home there again. Artists encourage this purity among themselves. They know who sold out and who didn't. The only institution that can help art purify itself and recover its original impulses is the church. The fact that we are five million light years away from doing this seems insane.

You're asking why we should. Why does the church need the artist. Let me be the first to say that the church is and will ever remain the household of the Word and the Sacrament. But what of the Spirit that listeth where it will. One of the workings of the Spirit is to prepare us for the Truth. The early Church Fathers understood Greek culture as a preparatio evangelium. Might it not very well be that under God the arts, whether they understand it this way or not, are the spiritual alarm clocks for our day, to shake us up and bring us into focus, to check the phony tendencies of the heart, chill us with irony and wash us with beauty and preserve in us a selfhood that many things in our culture conspire to destroy. The arts are certainly full of bad theology, but they also give us the stumbling truth that the human heart is not filled easily. They have the virtue of being alive and the grace to wonder out loud. That means a lot. It means a lot to a galloping number of people. I see them gathering around the poet. I see theaters making mystical promises. I see music creating strange new loyalties. I see art putting light into our eyes. I see a great big America falling asleep in its drive-in theater gobbling popcorn and double-featured illusions, and church-sponsored bowling leagues numbly wondering about life's score. I see the arts rushing into our vacuum claiming for itself a priestcraft it cannot perform but also cannot forever wait for from us.

COVENANT FOR A NEW SONG

BY ROGER DESCHNER



LAMB OF GOD

JACK MORSE

IN 1545, writing the preface to the last hymn book he was to publish, Luther quotes the opening of the Ninety-sixth Psalm and then makes a comment that causes one to reconsider with fear and trembling all the hymn singing one has done, or tried to do, or failed to do. "Sing to the Lord a new song; sing to the Lord all the earth!" quotes Luther. And then he says:

For God has made our heart and spirit joyful through his dear Son, whom he offered for us to redeem us. . . . He who earnestly believes this cannot keep quiet about it; he must sing about it joyfully and exult over it and speak about it so that others also hear and come to it. But he who does not want to sing and speak about it, well, this is plain evidence that he does not believe it and does not belong in the new, joyful Covenant but in the old, corrupt, joyless Covenant.

One Sunday, looking about my church during a hymn, I was aghast when this statement of Luther's came to mind. So many were not singing that I wanted to call out angrily, and then remembering my own long face I knew that I too was under judgment. In apathy, anger, and resignation we stood there as if we had never known what Luther called the "new, joyful Covenant."

To say that this is true of other churches is simply to admit the extent to which something has gone wrong. Most of us have recognized it. We try to correct it by organizing more choirs, adding many ranks of organ pipes, pleading with congregations to sing while waving directors' hands at them, adding bells and brass accompaniments. It is true that many do find in these a truly joyful way to make a new song unto the Lord. But many more sit properly and silently and wonder why the *i*'s and *t*'s of performance are not dotted and crossed. And when a hymn is announced—a "new" hymn as most hymns in the *Methodist Hymnal* seem somehow to be—if they sing at all they certainly do not sing "lustily

and with good courage" as John Wesley urged his societies to do. These "new" hymns hardly become the "new" song the psalmist was talking about.

If it seems to mean so little to so many, why not take the choirs, brass and bells, organs, and even hymns away? Let the congregations call them back if they really need them. Why do we even need music in the church? We somehow suspect emotional display, anyway.

There is little doubt in my mind that in a short time music would be back. The most likely to be brought first would be the hymns. Luther's point is basically right. "He who earnestly believes . . . cannot keep quiet about it; he must sing about it joyfully and exult over it." In the agreement we find with God, in our covenant with him, we discover ourselves as new creatures, and only then is it a necessity to sing the new and joyful song.

Our strategy has probably been wrong. We have been trying to extract a new song out of the old and joyless covenants we bear with our congregations, or our church school classes, or student groups, or ministers, or leading laymen, or community expectations. No, it is out of the covenant we have first with God that the new song arises.

IN 1775 at the French church in Spitalfields, John Wesley introduced a **Covenant Service** "for such as would enter into or renew their covenant with God." This service is one of the very finest in our Methodist tradition, and can be found on page 46 of our *Book of Worship*. It can also be found in the World Student Christian Federation's prayer book, *Venite Adoremus*. The service is widely used in the Federation and our church can be happy over this enrichment of worship life in other churches and national groups that it has offered. However our joy should be tempered by the fact that this service is generally ignored in the Methodist churches in this country.

In the light of the importance of



the service, of its need to find greater usage, and particularly in the light of the theme of the coming quadrennial Methodist Student Conference, which is "**Covenant for New Creation**," the planning committee has decided to give a central place in the conference to this Covenant Service of John Wesley.

The music committee for the quadrennial was seeking, at the same time, a way in which the whole conference could actually participate in the creation of a significant piece of music rather than simply audit one. There were dreams of having the conference read through, say, Bach's *B-Minor Mass*. But that would be impossible with a large group. And then an idea hit. Commission a

new piece of music to be used by a new kind of performing medium—the medium of a conference of four thousand students. It would make an exciting assignment for a composer, with the severe limitations and yet almost limitless possibilities of a singing conference.

Then the two ideas came together, and it was right. The text should be John Wesley's Covenant Service. What better way can we make song in the church than to recognize its direct relationship to our covenant with God? Taking words and acts that invite each person to make or renew his covenant with God, we will at the same time have the chance to create a new song in the spiritual sense, and a newly composed song to the ear's sensing. All may thus participate in this act of creation.

Professor Thomas Canning, of the Eastman School of Music, has been commissioned to write the music. He is highly qualified and has begun his work with great spirit. The music should be available at the conference, and it is hoped that later it will find use in local churches and student centers. The Covenant Service set to music would then stand as an important reminder of the true source and meaning of song in the church. As there is covenant for new creation, there must be covenant for a new and joyful song!

We have many opinions and prejudices about the Pilgrims, but they sang psalms and their music was good. It is not hard to imagine them singing the Ninety-sixth Psalm that Luther quotes. There they stand, black and white, tough and vigorous, lining out the psalm phrase by phrase and then all joining in unison:

Sing to the Lord a new song: sing
all th' earth the Lord unto:

Sing to Jehovah, blesse his Name,
still his salvation shew.

The psalmist had it right. One suspects that the writers of the *Bay Psalm Book* knew it full well, too. Sing to the Lord a new song and thus his salvation—his covenant and new creation—show.

the beginning

BY THOMAS A. LANGFORD

of prayer

PRAYER, as Jesus instructed the disciples, begins with the words, "Our Father." What is true of the Lord's Prayer is universally true, for these words constitute at once the first and the most profound utterance of prayer. Prayer is genuine only as it has the quality of a truly personal relationship such as is symbolized by the filial term "Father." For prayer, in its essence, is relation, communion, community with God. As is true in friendship, so in prayer, community matures and deepens as the persons involved are able to speak the name of the other with deeper appreciation for what he is.

There are different ways to speak the same word or the same name. For instance, the same word may be spoken with indifference, sarcasm, wit, malice or love. What one intends by what he says is the crucially important factor. Perhaps, for instance, Thomas had called Jesus "Lord" a number of times during Jesus' ministry, and if he did, it was certainly with some depth of meaning that he used this title. But in the resurrection experience recorded in John 14 he was encountered in a new way. The relation took on new significance. He did not speak a new word. It was a form of address which he had probably used before. But it was now filled with new meaning. In the account of his experience with the resurrected Christ, Thomas cried, "My Lord and My God." And now his soul was in his words, and his life was changed because the relationship, indicated by the words, was changed.

The fact that the Lord's Prayer is closely similar to Jewish forms of prayer has often been pointed out. Sherman E. Johnson says of this prayer that "it is Jesus' inspired and original summary of his people's

piety at its best." Such a claim is particularly pertinent to the address of God as "Father." For one of the significant facets of Jewish faith is just this ability to call God "Father." Martin Buber has expressed this in a meaningful way when he writes,

The pious Jews of pre-Christian times called their God "Father." . . . It is not as though these men did not know that God is also utterly distant; it is rather that they know at the same time that however far away God is, he is never unrelated to them. . . .

This is a profound contribution by the Jewish tradition to man's understanding of God. And yet for the Christian the address and the meaning of the address is filled with a new significance. From the standpoint of Christian faith, the belief in God as Father is predicated upon our participation in the life of the Son. The relationship might be put in the following way: insofar as God is Father of our Lord Jesus Christ, and insofar as we participate in the life of Christ, God is our Father also. We are sons by adoption. We have been grafted onto the tree of the life of God. We find our life in the Son, and we find our understanding of our relation-



ship with God through the Son. As D. M. McIntyre has put it, "When we pray to *our Father* we offer our prayers in the name of Jesus—with his authority." The fundamental contribution of Jesus to our knowledge of God was that he makes it possible for us to say "Our Father" in such a way that we can live upon the reality of this fact.

It is valuable to look at the way in which Jesus himself understood this relationship. When Jesus spoke of God as "Father" was he only repeating what he had heard from his youth? Or did he add new significance to the title? R. H. Fuller has suggested that Jesus did indeed use the title in a new way.

. . . the recorded sayings of Jesus in the Gospels suggest that he called God his Father in a new and unique way. . . . Now the Aramaic-speaking Jew addressed God as "abhi," "My Father" and his earthly progenitor as "abba," "father." The inference is that "abba," like the English vocative "father," suggests a familiarity incompatible with the Jew's relationship to God. Jesus however boldly addresses God as Abba, and as Dalman has said, it is "the homely language of the child to his father."

Fuller here indicates that the very title which Jesus chose to use in his

address to God was different from that ordinarily used by his contemporaries when they addressed God. And it was a new word because he intended to fill it with new meaning. There is a familiarity about Jesus' address to God, a familiarity which was ordinarily reserved for the relationships of an earthly family. It was the language of the home.

Rudolf Bultmann helps to make Jesus' understanding of this relationship to God clear as this is given to us by the New Testament community.

God [for Judaism] had retreated far off into the distance as the transcendent heavenly King, and His sway over the present could barely still be made out. For Jesus, God again became a God at hand. . . . The "Lord's Prayer" stands out above Jewish prayers not only in its simple address but in its direct simplicity throughout. . . . God is near; he hears and understands the requests which come thronging to him, as a father understands the requests of his own child. . . .

The way in which Jesus addressed God is important, but theologically there must be added an even more important word. Jesus not only claims to stand in a new and special relation to God, he also offers to others a similar possibility. God as Father of our Lord Jesus Christ is also our Father. As his adopted sons we may know and participate in his life.

This name "Father" is given to us by grace. We dare use it only with the greatest reserve and reverence. And when we use it we are aware that it is not something we can carelessly claim. Indeed, the ability to utter this word is itself a gift of God. The Father, who is Father of the Son, becomes "Our Father" as we are brought into community with the Son. Our participation in the life of the Son is evoked and continually motivated by the Holy Spirit. For it is this Spirit of God which bears witness with our spirits that we are the Sons of God (Romans 8:15-16). Prayer in this sense might be called the believer's participation in the active communion of the Son with

the Father in the unity of the Holy Spirit.

THERE is another significant fact about this beginning of prayer: it is not in the singular. As it stands in the Gospel of Matthew (Matthew 6:9) it is *our* Father who is addressed. This is to recognize the inclusiveness of God's act in Jesus Christ and the resulting inclusiveness of man's unity in response to God. The one whose life is bound together with God is aware that he is also bound together with his fellows.

In these two words which open the Lord's Prayer we have a witness to the affirmative response of man to the two commandments which Jesus said were of first importance. Jesus exhorted men to love God and to love their neighbor (Matthew 22:37-39). On these two commandments hang all that the covenant could mean. And now in his prayer to God the disciple begins by recognizing and affirming a positive awareness of these commandments and of his acceptance of them as his way of being. To acknowledge God as *Father* is to confess our love for him, it is to dedicate to him our heart, mind and strength. To acknowledge God as *our* Father is to come to him not alone, but in the community of our neighbor. So the very first word is a rebuke of selfishness. We take others with us when we come to God in prayer.

But who is this neighbor? Certainly in this prayer the "our" refers first to the community of those who are in community with Christ. It is the prayer of the household of faith, the church, the body of Christ. Such an affirmation carries at least two implications for the church: one in regard to its worship and another in regard to its fellowship. In regard to the worship of the church this prayer is an indication of the focus which the attention and life of the church should have. The Christian community finds its uniqueness and its distinctive way of being in its radical orientation

around the reality of God. The church—as church—finds its life when it "centers down upon God." And when we pray "Our Father" we indicate such an orientation of ourselves upon this One we call "Father."

IN regard to the fellowship of the church this prayer also has something significant to say. For when God is addressed as *our* Father, the church is recognizing the close-binding of life which is found in true Christian *koinonia* or fellowship. The plural pronoun does not stand for multiplicity so much as it points to the community which is bound to each other as a result of a common binding to the Father through Jesus Christ. The life of this community is found in the sharing of life both with God and with one another. And in this the fellowship of the church is rooted.

But the one who prays this prayer also envisions a missionary task. Not only is God the Father of those who have acknowledged the Lordship of Jesus Christ. He desires to be Father of all men. To pray to God as *our* Father is to accept not only the privilege of covenant but its responsibility as well. To be able to call God "Father" places upon one the privileged task of seeking to share this meaning, this life with others. God, in his Son, has called all men, and it is the privilege of the community that can call him "Father" to share its covenant life with all men. Artificial barriers are broken down. Artificial distinctions are overruled. As God has done, we take the world into our hearts and become willing to be its suffering servant.

Thus, we have claimed that the beginning of prayer is to be found in the words, "Our Father." In this prayer we acknowledge God, in it we come to know the reality of a redeemed relationship and a redeeming task. Therefore one might ask, is not this the end of prayer also? For here the Christian gospel is summed up.

methodism's

present task

BY BISHOP WILLIAM T. WATKINS

a southern
view

THE Christian church has, and has always had, an unchanging mission, but this fact itself has carried the church to special tasks in any given generation. For example, the Puritan denominations of seventeenth-century England, in addition to the unchanging mission of the church, found themselves in a struggle for freedom of conscience which lasted a century. In every century the church finds itself engaged in some special tasks assigned to it by the needs of the times. Do world conditions in this mid-twentieth century challenge the church with any special task?

That question must be faced and the right answer found or the church fails in this supreme hour of opportunity. It is not required of a denomination that it be infallible to hold a place of leadership, but it must be right about the main issues. Unless we are right about the chief issues of today we can offer no leadership. We may be wrong about many things and still survive but not about these issues and keep a place of leadership.

No issue in the world of today surpasses or even equals the race issue as a problem which must be solved. There can be no ultimate peace in the world so long as this

remains as an unmet challenge. The race issue roots back into the Protestant Reformation—an upheaval in which Luther declared that all men are equal before God. The equality of men was brought over into the political sphere by the American Revolution and its declaration that all men are born “free and equal.” The French Revolution greatly augmented this process with its slogan of Liberty, Equality, and Fraternity.

For long this idea of the equality of men remained an ideal only. Great ideas generally require a long period of incubation, but history, though slowly, finally sets the stage for the triumph of a great idea. When this hour dawns, no power on earth can stop its sway over the affairs of men and nations. This is what Victor Hugo had in mind when he said no army can withstand “the power of an idea whose time has come.” He is a poor interpreter of the signs of the times who cannot see that the equality of men is “an idea whose time has come.”

At the beginning of the French Revolution when the Bastille fell, Louis XVI hailed an officer fresh from the scene, “What is it,” he inquired, “a riot?” “No, your Majesty,” the officer replied, “it is a



my heart
was
strangely
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j. Wesley

revolution." He is blind who cannot see that the race issue of today is not just an old problem turned up again. We never had it like this before. The movement is world-wide and is already far beyond the point of control by old methods. For long the equality of men was just an idea, today it is "an idea whose time has come." This idea is rolling across the world, and no power on earth can stop it.

At the national level the equality of men means the self-determination of peoples, a doctrine which Woodrow Wilson proclaimed to the world at the close of World War I. Since that date and more particularly since World War II, that doctrine has changed the map of the world. The number of peoples who have become self-determining nations in the last fifteen years is simply astounding. Even a well-informed man visiting the United Nations will find seated in that body delegates from nations whose existence was not known to him and still others whose geographical location he does not know. When I was born, the British Empire was the most powerful on earth, and yet this world-wide movement has dismembered that Empire in the past fifteen years. In fact, there is no empire today but merely an association of nations. All this has come from "an idea whose time has come"—the equality of men at the national level of self-determination.

At the individual level, the equality of men means that no longer does a man of color admit that the white man is superior because of the color of his skin. That attitude belonged to an era which has passed. However glorious the past may have been, unless we white people face up to this fact, we are going to lose the future.

It is time, indeed it is far past time, for Southern people to face this fact. I do not believe that Southern people are aware of the seriousness of the problem. For almost a hundred years we have had the "Negro problem." Across the South there is the feeling that the

present crisis is just the old problem turned up again, and that it will pass, as it always has. No attitude could be more detrimental to the South than such an attitude toward the present crisis. This is not just the old problem turned up again. We are dealing with something that is world-wide in extent and unmanageable in its force. It is a power that has created a dozen new nations in as many years and, as I have said, dismembered the British Empire. It is not an issue with the Southern white man on one side and the Southern Negro on the other. Rather, it is "an idea whose time has come" with the Southern white man on one side and almost the entire world on the other.

We people of the South need, more than anything else, to wrestle with the fact that we have come up against something we cannot manage—at least not with the old methods or by political demagogues who cannot deliver what they have promised. We need to face the fact that the South's attitude can mean the end of the United States as an independent nation. It is self-evident that the nations of the world are and for a while will be forming new alliances. If the United States is to be labeled as a nation that draws the color line in a period of world-wide movement toward the equality of men, it will by that very fact invite the world's people of color into a common bond of sympathy for each other and a common cause of antipathy toward us. An emotional antipathy is a most common cause of war. No man can say this will happen, but no man in the world is in the position to say it will not happen. Certainly our Southern attitude on race creates a possible peril for this nation.

Certainly we Southern people need to be more realistic and less emotional in this crisis, and we ministers of the South face a responsibility of leadership not faced by the Southern ministry in a hundred years. If we fail in leadership in this hour, if we do not utter the right words, if we deny the very

essence of our religion by silence on this racial issue, then we need not rise to make remarks on other issues—the world isn't going to listen to us. As ministers we make ourselves ludicrous if we proclaim the Fatherhood of God and leave off the brotherhood of man.

I am fully aware of the difficulty you face in this race situation. Some of you may lose your position for simply being Christian in this matter, for once you take the position that the brotherhood of man includes the Negro, the traditionalist puts words in your mouth and says you are an advocate of social equality and intermarriage. This has happened to many ministers. Well, as for social equality, we do not have that among white people. In this free country a man chooses his associates. Social equality is a red herring that simply confuses the issue. As for intermarriage, I am opposed to that, not because of racial prejudice, but simply because it is not good genetics. Intelligent Negroes are also opposed to it and for the same reason. Whatever the cost in unpopularity, I have no choice but to affirm that the Negro is my brother. I have in the past and I shall continue in the future to preach the Fatherhood of God and the brotherhood of man.

I am as Southern as anybody, born and reared in the Deep South, with a social heritage that included the traditional Southern position on race. For thirty years I never questioned the rightness of this position. But more than thirty years ago a single incident was the beginning of a revolutionary change in my thinking. In the northern part of my state a car loaded with Negroes collided with a car filled with white people. The fatalities for both cars were multiple. Ambulances came to the scene, picked up the whites and left the Negroes on the roadside to die. This was for me a shock, but as I analyzed the situation, I could not criticize the ambulance drivers, for they knew the Negroes would not be received in the hospital. I could not criticize the hospital, for the small city in



courtesy, Catholic Worker

which it was located would not allow Negroes to enter. I could not criticize the city, for it was doing what society and Southern mores demanded. There was no escaping the truth. Southern society was responsible, and Southern society was sub-Christian in this matter.

RELUCTANTLY and painfully, the pain not unlike the death of a dear friend, I had to surrender. The South, my South and the South of my people since Revolutionary times, was wrong in some of its attitudes. This beginning led to other things, and I was compelled to ex-

amine the whole gamut of the Southern way of life.

What I am about to say now, I wish no Yankee could read. For, while I love the Yankee, there are points at which I do not like to give him any comfort. I do not know who first said it, but the chief trouble with the Yankees is that they are Yankees. No Southern man ever hears that without smiling. But what the Southern man does not at all realize is that the chief trouble with Southerners is that they are Southerners—in so many ways good and fine and lovable, but still Southerners.

In my young manhood, with a hundred and seventy-five years of family background in Georgia, and back of that a Virginia ancestry, with loyalty to the Confederacy kept alive by the memory of a grandfather who served in the Southern Army and an uncle mortally wounded in the Battle of Atlanta, I was intensely Southern with all the emotions that went with it. If not entirely an unreconstructed rebel, neither was I a fully reconstructed one.

I have spoken of a certain incident as being the beginning of a change in my thinking. The process was very swift and, when finished, constituted one of the major shocks, if not the supreme shock, of my life. Southern as I was, I suddenly realized that I did not now want anything for which my grandfather had fought. Now, do not let that statement be too much of a shock to your Southern ears. Suspend the shock for a moment and do a little thinking. It may be that you also do not want any of those things. I do not want slavery back. Do you? I do not believe that one man in a hundred in the South wants slavery back, yet that is one thing my grandfather fought for. I do not want this country divided into two weak nations with fortifications and guns pointing at each other across the Ohio River. Do you? If there had been two, soon there would have been three and, most likely, an ultimate Balkanizing of North America—and yet that is one thing my grandfather fought for.

Let no one mention states' rights, for that provokes a smile. Under the American system, the minority which is not getting what it wants always pleads states' rights. Even New England, you remember, had a Hartford Convention and the Republicans as a minority under the New Deal administration became the states' rights party. Just what then was the "glorious lost cause"?

The average Southerner, and the above-average Southerner, for that matter, has never faced the question of what it was we lost in the War



Between the States (or Civil War, I have forgotten which term we Southerners prefer) that we now want. Surely after a hundred years, with four intervening wars we have well-nigh forgotten; we ought to be able to be objective about the War Between the States. The overwhelming majority of Southerners, if they would only stop to think, do not now want what the South fought for in 1861-65.

I am saying these things because it is high time they were said, and only a Southern man can say them. There have been far too few men in the South willing to stand up and tell the people the truth that there is no escape from the Supreme Court decision, and that the last county in the South is going to bow to that decision. This near silence has enabled political demagogues to seize high offices by promising the people things they cannot deliver and in most instances these false prophets have known that they could not deliver. A new high level of contempt is called for as an adequate attitude toward these political figures who are willing to mislead people in order to occupy office.

I am loyal to the South, my South and my people. But what South? In 1866 Benjamin H. Hill, the Georgia statesman, said in an oration: "There was a South of slavery and secession—that South is dead. There is a South of Union and freedom—that South, thank God, is living, breathing, growing every hour." Twenty-four years later the immortal Henry W. Grady stood before

a Boston audience and delivered with tremendous effect his oration, "The New South," taking as a text the words of Ben Hill. Henry Grady and Ben Hill, seventy and ninety-six years ago, respectively, recognized that the old South was dead and a new South was in the making. There is evidently therefore more than one South. In fact, there are three Souths to be considered. There was the old South of slavery and secession. I am not loyal to that South and do not want it back. There is the contemporary South. Much of it is good and I am loyal to that good, but there is much of it that is not good and I am not loyal to these wrongs just because they are Southern. Its racial attitudes are sub-Christian, wrong, and a peril to this nation. Ambassadors and missionaries in instances have to stand mute as peoples of color inquire about Little Rock, the story of which is known to every back corner of the world. Men of the caliber of ambassadors and missionaries know that while Little Rock and the South have many defenders, they have no defense. Hence they can only stand speechless before the peoples of color.

But there is still another South which is in the process of birth and to which I am loyal—the South of the future. That South, thank God, gives every promise of righting the wrongs of the past. It is my judgment that twenty-five years from now we will wonder why we ever got so aroused over the matter, and that civil rights will be accorded the Negro as a matter of course. I

prefer to take my stand with the South of the future. In the changed atmosphere of the South twenty-five years hence, the silence of some ministers will be difficult for the youth of that day to understand. I am fully aware that if we ministers of today take the fully Christian attitude in this race issue, we will be criticized, perhaps in instances ostracized, and in extreme situations we may even lose our jobs. But for myself I have settled the matter. Come what may, on this matter at least, I have decided to be Christian.

After I am dead and gone, I prefer for my grandchildren to discover that their grandfather took his stand on the Christian principle of brotherhood and accepted the Negro as a brother. What are you going to do about it? Remember that you cannot be completely loyal to the contemporary South without being disloyal to the future South. Just as complete loyalty to the old

South of slavery and secession is disloyalty to the present South, so is a blind loyalty to the South of today disloyalty to the South of tomorrow. To which South will you give your loyalty?

I must not close without pointing out that our racial attitudes here in the South affect Christianity to our remotest mission field. Leaders in the missionary areas of the world point out that the standards by which non-Christian peoples judge Christianity have radically changed. Formerly a missionary's success depended almost entirely upon himself. The missionary was a good man or woman with a kind attitude toward everyone, and his message was one of human goodness and brotherhood; therefore, people listened and converts were made. Today, non-Christian peoples do not look so much at the individual missionary as they look at the country

from which he comes, or at least this is the trend.

This is because, due to modern means of travel and communication, the non-Christian peoples know what is going on in the entire world. They know us better than we know them. They know all about the racial attitudes in America and they reason that America is the kind of country that Christianity will produce. They know that the Christian church has had a hundred and seventy-five years of complete freedom to do anything it wanted to do about the evils in American life, and they reason that whatever evils exist in America exist by the silent consent of American Christianity, not with the approval of the Christian church, to be sure, but by the tolerance of the church.

They know that the racial attitudes in America are tolerated by the Christian churches. This is why leaders of non-Christian peoples are saying, "We want your gadgets and your science but we do not want your religion," or words to that effect. This is why also the Southern attitude toward race is of such world-wide importance.

It is a strange situation, isn't it, when the most pressing foreign mission need turns out to be a home problem, that is, the Christianizing of America. This places upon us as ministers of Jesus Christ a fearful responsibility, for an honest confession compels us to admit that largely we have adjusted our consciences to a situation rather than adjusting the situation to the standards of Christianity. God forgive us and God help us as ministers to become completely Christian.

We Methodists can meet the challenge of this hour only by becoming Christlike. The essence of Christianity is living like Jesus Christ. The moment we define Christianity otherwise, we take the power out of it. The heart of the matter is that we take no attitude toward any thing or any man that Jesus Christ would not take. Do you believe that all our attitudes are Christian? If not, let the change begin with you.



summer service supplement

The motive "Summer Service Directory" for 1961 appeared in the December, 1960, issue of the magazine. Copies of that issue may be obtained for 30 cents each by writing to "Summer Service Directory," motive, Box 871, Nashville 2, Tenn.

WORK CAMPS

Work camps involve physical labor on projects of social significance. Work campers volunteer their time, share in the costs, pay their transportation for the privilege of helping in an area of need in various parts of the world.

THE UNITED CHURCH OF CHRIST, through its Department of Specialized Ministries, is cooperating in the following ecumenical work camps:

INDIANAPOLIS, INDIANA

July

Two two-week periods of construction work in a self-help housing program of a large settlement house. Participants apply for one or both periods. Cost for one period, \$47.50; for both periods, \$73.50 plus travel.

OVERSEAS units will be held in the countries listed below, during July and August. Each camp will take four Americans.

Austria	Iceland
Belgium	Italy
Denmark	Netherlands
Finland	Norway
Middle East	Asia
France	Portugal
Germany	Sweden
Great Britain	Switzerland
Greece	Mexico
Africa	

Costs in Europe approximately \$750; Middle East \$850; Asia and Africa \$1100. All include round-trip travel.

In ecumenical projects, the deadline for application is April 1. Early applications will be given preference.

Apply: Department of Specialized Ministries, United Church of Christ, Pottstown R.D. 2, Penna.

THE LUTHER LEAGUE OF AMERICA has, in addition to the listings in our December directory, the following work camps:

HONOLULU, HAWAII June 29-August 5

Hawaii remains one of the last of our geo-

graphical frontiers. The multiracial and international character of the population presents a real challenge for the church's message. *St. Paul's Church* was established in 1950. The church and school buildings were built with the aid of a LLA mission project. We now return to give personal assistance in the work of this congregation. *Project:* General maintenance of buildings and yard, assist in vacation church school. *Sidelights:* Island wonders, swimming in the blue Pacific. *Camp fee:* \$350 from Los Angeles. Additional information available to those specifying Hawaii Camp.

ICELAND

June 14-July 14

This northerly island has a population of over 170,000 persons, most of whom belong to the state Lutheran church. In a small town, the ancient church building is in ruins; new residents require a functioning church building. This project will provide an excellent opportunity to become acquainted with an international situation where the church must struggle to communicate the gospel. An optional extension of the work camp, at additional cost, provides for a trip to Europe. Limited to high school graduates. *Project:* Renovation of ancient church building. *Sidelights:* Insight into another culture, its promises and problems. *Camp fee:* \$350 from New York City. Additional information available to those specifying Iceland Camp.

ECUMENICAL WORK CAMPS

Four- to six-week projects are sponsored by *Ecumenical Voluntary Service Projects*, an agency of the National Council of Churches. They are held at interesting locations in various parts of the country. International work camps are conducted by the Youth Department of the *World Council of Churches*. Most such projects are held in Europe, with others in Asia and Africa. U.S.A. camps cost around \$90; European about \$500-\$650; Asia and Africa \$900-\$1100. For additional information, specify "EVSP" when writing LLA.

Apply: Luther League of America, 2900 Queen Lane, Philadelphia 29, Penna.

COMMUNITY SERVICE

THE UNITED CHURCH OF CHRIST is cooperating in the following ecumenical project:

COMMUNITY SERVICE projects are those in which a group works as a team to meet a definite social need manifested by a community. This might include such things as racial, economic or class tensions, delinquency, health and home problems as they are approached through basic education, recreation or programs of mutual assistance. Some projects may include limited physical labor.

ECUMENICAL PROJECT

Cuba

July

Possible team to work with members of Evangelical Protestant churches and seminary in an effort at reconciliation. Cost to be announced.

Age requirements for Community Service projects are eighteen years of age and above with the equivalent of at least one year of college.

Apply: Department of Specialized Ministries, United Church of Christ, Pottstown R.D. 2, Penna.

THE AMERICAN FRIENDS SERVICE COMMITTEE has planned the following community service programs for extended periods in various parts of the world:

Description: The Voluntary International Service Assignments program offers young Americans the opportunity for challenging intercultural encounters. Through this program, recent college graduates work in newly emerging communities in different parts of the world. Volunteers do not serve as experts, but as amateurs, whose interest and enthusiasm encourage the community to help itself. Problems such as disease, illiteracy, malnutrition, interracial tension, and economic need will be confronted. Through personal involvement in the problem, a young adult can better comprehend tension and its solutions. This may help him to become a more responsible citizen of his own country and of the world.

VISA volunteers will be assigned to specific jobs in community service under the auspices of the AFSC or indigenous organizations. Most assignments will be for individuals, but may include pairs or small groups. The volunteer will work under the direction of local staff. Living arrangements, in many cases, will be provided near the job, and will be in keeping with the living standard of the community.

In each country, the VISA group will be under an American Friends Service Committee leader who will define the job assignments, bring the group together periodically for orientation and evaluation, and keep in close touch with each individual assigned to the area.

Location: Opportunities for community service are now being planned in India, Pakistan, Tanganyika, Germany, France, Guatemala, Peru, Haiti, and the United States.

In Southern India 12 volunteers will work in village work and training centers. Two persons are invited to work in *Dacca, East Pakistan*, through the Quaker Center on urban development projects.

There are openings in *Tanganyika* for 12 volunteers to work in health, child care, recreation, and rural development with the Arusha tribe.

Five individuals will be assigned to neighborhood centers in *Germany*. One volunteer is already working in *Paris* in the AFSC School Affiliation Program.

A couple will be assigned to *Guatemala City* to work closely with the government in rural villages. In *Peru* VISA volunteers have been invited to participate in an international social and technical assistance program in the High Andes. In *Haiti* volunteers may do village improvement work.

Challenging assignments in the *United States* are being considered on Indian reservations, with merit employment programs, and in school integration activities.

Who qualifies: VISA volunteers must be twenty-one or over, preferably recent college graduates. For some assignments, pertinent academic training is desirable in such areas as agriculture, public health, teaching, or home economics. Robust health and personal maturity are essential.

Participants must be prepared to fit into the local culture, even to the extent of changing personal habits of diet, dress, and leisure-time activities.

Assignments will be made for one or two years.

To achieve depth of experience, language facility is important. For Latin American and European assignments some knowledge of the national language is required. For Asian and African assignments, the participant is expected to learn the language of the local people through planned courses during orientation and on the job.

The learning experience for each participant will be emphasized throughout the period of assignment. Each participant will spend at least a week near Philadelphia in orientation before leaving. Additional orientation will also be scheduled in the country of assignment.

Application date: By the summer of 1961, it is expected 50 VISA volunteers will be placed. Some openings are immediately available for both leaders and volunteers. Appointments for the year beginning July, 1961, will be made before May 1.

Cost: VISA volunteers are expected to pay

as much of the cost of round-trip travel as possible, and provide pocket money. The organization receiving the services of the volunteer is expected to provide board and lodging. Insurance, orientation, leadership, and administrative costs are carried by the AFSC.

Financial arrangements will be worked out with each applicant. It is hoped that those individuals who are unable to cover their own costs can get help from their Meeting, Church, or other interested group. Some financial help will also be available through the AFSC for those who could not otherwise afford the experience.

Apply: For application blanks or additional information write: Personnel Department, American Friends Service Committee, 160 North 15th Street, Philadelphia 2, Penna.

STUDY SEMINARS

THE UNITED CHURCH OF CHRIST is co-operating in the following ecumenical study seminars, which bring together men and women to exchange views in an atmosphere of informality and freedom. The common life and sharing of the group grow out of consideration of national and international problems from social, psychological, racial, religious, economic and political standpoints. The time spent in work is not the major time factor. Study has the major emphasis.

ECUMENICAL PROJECTS

New Windsor, Md.

July-August

Processing clothing in Church World Service Center. Each period includes two-day trip to Washington, D. C., studying church and relief aid. Application to two-, four-, or six-week basis. Cost, \$47.50 one period; \$26 for each additional two-week period, plus travel.

Le Chambon-sur-Lignon,

Haute Loire, France

Adult seminary work project at Accueil Fraternal designed for participants twenty-five years of age and over. Approximately four hours of manual labor with special emphasis on seminars and discussions of importance to the laity of the church. Cost, \$100 plus transportation.

US-USSR Exchange

Late June-early September

Approximately 40 days in USSR planned in cooperation with the Council on Student Travel. Emphasis on prolonged visits and possible work project with tourism secondary. Language and USSR knowledge important. Application deadline February 1, 1960. Cost, \$1,200-\$1,300.

Apply: Department of Specialized Ministries, United Church of Christ, Pottstown, R.D. 2, Penna.

DRAMA

THE NATIONAL COUNCIL OF CHURCHES OF CHRIST IN THE U.S.A., through its

Division of Christian Education, will sponsor the thirteenth annual Religious Drama Workshop at Lake Forest College, Lake Forest, Illinois, July 22-29.

Purpose: Delegates will have opportunity to find meaning and insight into the Christian faith in and through its relation to drama.

All delegates participate in discussions of theology and religious drama, in vespers, recreation and in other informal activities.

Program and leaders: A continuing feature of the workshop in 1961 will be the Production Studio under the direction of Dr. Alfred R. Edyvean of Christian Theological Seminary, Indianapolis, Ind. A seminar for leaders will hold special appeal for directors of Christian education. Miss Amy Goodhue Loomis of Vincennes University, Vincennes, Ind., will guide this seminar. Other members of the staff will include: Mrs. Barbara Anderson, Allison Park, Penna.; James R. Carlson, Hamline University, St. Paul, Minn.; Mrs. Zula Pearson, Lon Morris College, Jacksonville, Texas; and Robert Seaver, director of the Religious Drama Program, Union Theological Seminary, New York City. Associate director of the workshop: J. Blaine Fister, National Council of Churches.

Apply: A. Argyle Knight, Workshop Director, Board of Education, The Methodist Church, Box 871, Nashville 2, Tenn.

THE DALLAS THEATER CENTER, a unique school of drama designed by Frank Lloyd Wright, announces registration and audition dates for the fall semester.

Program: Provides (1) a repertory theater with a company of professional excellence, (2) a graduate school in the theatrical arts offering a Master's Degree, (3) adult education in the performing arts, (4) a Teen-Children's Theater, and (5) a research laboratory in light and sound.

Registration dates: September 15-17. Application forms available upon request.

Auditions for scholarships: Dates and application forms available upon request.

Admission requirements: B.A. degree from an approved college or university and compliance with all regulations for graduate study as specified with the college affiliate, Baylor University.

Tuition and expenses: \$16.50 per semester hour with a minimum of 8 hours per semester. Housing facilities available upon request.

Apply: Paul Baker, Director, Dallas Theater Center, 3636 Turtle Creek Boulevard, Dallas 16, Texas

INDIVIDUAL SERVICE

THE UNITED CHURCH OF CHRIST is co-operating in the following ecumenical service:

INDIVIDUAL SERVICE—Persons with special training and skills and a sufficient background of experience may serve in positions of individual responsibility. Service is needed

in institutions, children's homes, homes for aged, mental hospitals, camps.

June to August—camp counseling, recreational leadership in children's homes, relief attendants in old folks' homes and hospitals. Expenses are underwritten, but usually no salary.

ECUMENICAL OPPORTUNITIES

July-September in Austria. Work with Hungarian refugee young people in one of four camp locations. Work as club leaders, group leaders, recreation helpers, barracks counselors. Longer service may be available for those with special qualifications. Cost, approximately \$750 including travel.

Apply: Department of Specialized Ministries, United Church of Christ, Pottstown, R.D. 2, Penna.

OTHER SUMMER SERVICE DIRECTORIES

THE EPISCOPAL CHURCH has prepared a folder, "Summer Service Projects, 1961," which may be obtained by writing to the Committee on Summer Service Projects, 281 Park Avenue South, New York 10, N. Y. THE ADVANCEMENT AND PLACEMENT INSTITUTE now has available a *Summer Placement Directory*. This unique DIRECTORY completely revised and brought up to date each year, is particularly prepared for college students, teachers, professors, and librarians.

Some of the over 14,000 unusual summer earning opportunities listed throughout the United States and many foreign countries include citizenship projects to study the U. S. government, scholarships for studying archaeology in Greece, baking bread and pastries in Alaska, theatrical apprenticeships in summer playhouses, conducting tours to Europe, summer newspaper fellowships for journalism teachers, internships in social agencies and hospitals, on-the-spot studies of business firms by college professors, secretarial work at the United Nations, church caravans, trainees on a cruise ship, and a concert tour to Europe for singers with the All-American Chorus.

Study projects camp positions, jobs and apprenticeships with summer playhouses and music theaters, and work at inns, resorts, restaurants, hotels, motels, lodges, and dude ranches are some of the other varied offers made to students and educators. Many branches of the U. S. Government in Washington and throughout the country have also requested their openings to be included.

The SUMMER PLACEMENT DIRECTORY can be obtained for \$3 directly from THE ADVANCEMENT and PLACEMENT INSTITUTE, Box 99P, Station G, Brooklyn 22, N. Y.

METHODIST SERVICE PROJECTS 1961, a basic manual of vocational information of The Methodist Church, may now be ordered from the Interboard Committee on Christian Vocations, P. O. Box 871, Nashville 2, Tenn. Price: Single copy, 50 cents; ten copies, \$1;

one hundred copies, \$9; one thousand copies, \$75.

OPPORTUNITIES FOR THE TEACHER AND EDUCATOR

THE AMERICAN OVERSEAS EDUCATORS ORGANIZATION, INC., in cooperation with THE LISLE FELLOWSHIP, INC., is sponsoring an African travel seminar and charter to Europe offered to teachers. In a year when the eyes of the world are focused on Africa, the AOEO and Lisle Fellowship have scheduled a personally conducted travel study tour by Reverend and Mrs. DeWitt C. Baldwin to four unique areas of Africa—the United Arab Republic and Ethiopia in the Northeast; Kenya and Uganda in East Central Africa; Nigeria in Central Africa; and Ghana on the West Coast. The group of thirty will visit historic sights, interview governmental and educational leaders, and have person-to-person contacts with personal acquaintances among African friends. The

emphasis will be on comparative education, and special visits will be made to outstanding educational institutions. Aids in planning this economy-priced tour (\$2,485) have been provided by the U. S. Office of Education.

The 1961 plans also include a charter flight from New York to London; for a three-week group tour to Austria, Italy, Switzerland, Luxembourg, Germany and France (\$425); and opportunities for cross-cultural experience in Lisle workshops in Bavaria, July 22—August 26, and in Scandinavia, July 5—August 14.

Teachers wishing to unite the freedom of vacation travel with programs contributing to their educational records should inquire at once through Rev. DeWitt C. Baldwin, 3039 Pittsview Drive, Ann Arbor, Michigan. These tours are open to members of AOEO, the Lisle Fellowship and newly accepted members of either.



What's wrong with the artists of today



why are they sick? why have they no spirit



can't they see the beauty of nature?



of mountains and sunsets?



of flowers



or mushroom clouds?



Mushroom cloud!



we've got enough to worry about without a bunch of silly artists

LETTERS . . .

The article by Deane Ferm, "Party-line Theology," in the December *motive* misleads the serious inquirer more than it helps. This is because the list of questions given at the end of the article is neither imaginative nor to the point.

A number of us who have seen the formulation of the "ecumenical consensus" come into being (and so ably condensed by Dr. Ferm) also are raising questions about where we go from here.

While the Methodists, particularly, should be grateful to Reformed theologians for the emphasis on the normative status accorded the Bible, we must raise questions regarding the authority for interpretation of the Bible. Unless we are to see a resurgence of individualistic Christianity, we must ask questions about the relation of tradition and authority, and the role of the church as interpreter of the Bible.

As to the uniqueness of the Christian revelation our ablest Christian leaders of Asia, speaking from their day-to-day confrontation with these other-world religions, are the most eloquent defenders of a non-syncretic Christian faith. The characterization by Dr. Ferm of the uniqueness of the Christian faith as an "exclusive man-made barrier" places the arguments from sociology and democracy above theological considerations. We must grant that there is much new thought being given the relation of Christianity to world religions, but the conclusions of D. T. Niles and Kenneth Cragg lie in directions other than humanistic eclecticism.

Dr. Ferm's parallel between Jesus Christ and the Dalai Lama continues the problem of authority and specific revelation, but offers no way to get hold of the issue.

The issues of the limitations of man and the transcendence of God are rightly raised, for this is the most serious problem for me in the "ecumenical consensus." Recent readings in the theology of the Eastern Orthodox churches indicate that we may receive some help there as we seek to define a new Christian humanism and an understanding of Christ and his church as "the suffering servant." The question is not one of the Christian revelation contrasted with revelation in other religions but of the nature of the Christian revelation and our understanding of it.

Dr. Ferm writes that students must search for truth regardless of its source or cost. "Therein lies their real salvation." This quotation is, of course, false. Our salvation lies not in our search, but in the act of Christ, God's search for us.

Let us never confuse any current theological formulation with the whole of the gospel nor limit our inquiry. Three years ago Dr. John C. Bennett wrote an article titled "After Neo-Orthodoxy—What?" It is a question which must be answered. It will require stringent thought and deep spiritual insight. It is a task the student Christian movement must undertake with vigor as it seeks to be faithful to its Lord.

—ALLAN J. BURRY
wesley foundation
university of miami

We notice the January issue has two articles whose contributors are not written up biographically on page 39 as we expected to find. The articles are entitled: "Peace Moves on the Campus" by Philip Altbach and the other article, "Student Frontier, 1961," by Edward B. King, Jr. From reading these two articles we feel their content warrants some biographical sketch along with the other contributors on page 39.

Reading Mr. King's article, "Student Frontier, 1961," we question the validity of his statement that our country "allows the state of Louisiana to starve thousands of innocent Negro babies." Statements of this character warrant documentation.

The Student Peace Union according to Mr. Altbach is "a more or less secular movement." Peace, of course, is a main concern of Christians. We are wondering what Christian organizations are already supporting the Student Peace Union. We feel the article could be strengthened by indication of any support from the Christian circle at this time, rather than hoping readers may write Mr. Altbach for this information as we have done.

Certainly there is much in *motive* to be commended. However, we feel hopeful that future publication may be benefited from our searching criticism. Our Christian witness demands the best in all of us and it is with this attitude we write.

—LINCOLN YOUNG
EDWARD LEMAR
wesley foundation
california state polytechnic college
san luis obispo

A devout Methodist friend of mine recently complimented me by thrusting two copies of *motive* in my hands: "It's very good," he told me, "but most people can't understand it."

I'm afraid the trouble is that I think I do understand the *purpose* of your magazine. It seems to be to create a mental set that will help an otherwise unbelieving intellectual to justify, in time of crisis, abandoning his intellectual conscience, letting his sense of honesty go slide. It seems aimed at a remarkably sophisticated audience, with the purpose of encouraging rather sophisticated self-deception.

Even sympathizing with your distaste for the present; even appreciating the historical necessity that theology (and yours is primarily a theological magazine) ride the shirrtails of the latest intellectual fashion; even knowing firsthand the crises of the soul; I cannot but censure your arrogant antirationality.

—CHARLES PERRY
princeton university



CONTRIBUTORS

FRANCOISE FLORENTIN is national secretary of the French Student Christian Movement in schools. This article was one of the major addresses at the teaching conference of the World Student Christian Federation in Strasbourg, France, last summer.

LEWIS MUMFORD is surely too well known to need introduction here. He is author of many books (beginning with *The Story of Utopias* published in 1922), professor (Stanford, University of Pennsylvania, M.I.T.), and lecturer. He is member of many societies, including honorary membership in A.I.A. and the Royal Institute of British Architects. His article in this issue was originally an address to architectural students in Rome.

KOSTAS PAPAIOANNOU, who holds a doctorate in law and philosophy, took an active part in the Greek resistance movement during World War II. He is a lecturer at the School for Higher Studies in Athens and has written several books on political philosophy.

PIERRE HENRI DELATTRE was the creative and capable minister of the Bread and Wine Mission in San Francisco. Among religious journals which print his poetry from time to time are *Commonweal*, *Christian Century*, and this magazine.

LOUISE LEQUIRE is an artist and has for many years been the art critic of the *Nashville Banner*. She is married and has four children but keeps up with the latest trends in art. She paints and does a great deal as a printmaker and sculptor as well. Mrs. LeQuire has known Charles Grooms most of his life in Nashville and has been deeply interested in following his growth as an artist since he has moved away from his home.

JOHN NIST was the first Fulbright lecturer in American literature at the University of Sao Paulo, Sao Paulo, Brazil. He has been publishing poetry for some

time, both in American and Brazilian journals. Now he is associate professor of English at Eastern Michigan University, Ypsilanti.

BERNARD SCOTT is an editor of *Exodus*—the book-magazine published at Judson Memorial Baptist Church in Greenwich Village, New York.

ROGER DESCHNER is a native Texan and graduate of the University of Texas. He received a B.D. from Union Seminary in New York and served for two years as a Methodist minister, but because of a great interest in music, decided to enter the field of church music. He earned bachelor and master of music degrees from Yale University, majoring in composition. He is now minister of music at Epworth Methodist Church, Chickasha, Oklahoma.

THOMAS LANGFORD was born in Winston-Salem and raised in Charlotte, North Carolina. He has an A.B. from Davidson College, B.D. and Ph.D. from Duke University. He is assistant professor in the Department of Religion at Duke and a lecturer in theology at the Duke Divinity School. He is co-editor of a book of readings in philosophy of religion, to be published by Macmillan this year.

WILLIAM T. WATKINS, a native of Georgia, was pastor of Methodist churches in that state for 16 years, then professor of church history at Candler School of Theology, Emory University, for 8 years. In 1938, he was elected a bishop of The Methodist Church. Retired in 1959, Bishop Watkins died in early February of this year.

SUMMER SERVICE pages in this issue are a supplement to the main directory published in the December magazine. This material includes late information, new projects, changes in previously announced projects.



PILATE WASHING HIS HANDS

LINOPRINT

1960

ROBERT HODGELL

HOW TO WIN AND TAME BEATNIKS

Guest: You certainly do have a nice place here. Large lawn, lots of trees, white house with green shutters—quiet, quaint little town. I mean, if you really dig that sort of thing.

You: Man, it's far.

Guest (*swinging his beard around flush into you*): What?

You: Man, I mean it's the peace. Nothing like the big pad, all that shoving and shouting. Out here, you don't have the strain—follow? No daily jazz sessions to dress down for, no cold-water flats to fight over, none of that pressure to keep making up poems every day.

Guest: Say, Jack, you mean there's no reciting out here?

You: Right-O, Daddy-O. It's the peace, every day. And at night, you make love if you *want* to. Am I coming through? It's hard to communicate the beat of the thing.

Guest: Try me.

You: Man, it's like no competition.

Guest: I got you. I really hear that high note. But, man, where's your beard?

You: Who makes me? Besides, I love that after-shave. And that clean chin.

Guest: I dig the way you wear same. Like it was a badge, I mean. But I don't see the children bit.

You: Comic books. I mean, the real thing.

Guest: "The Shadow?" And all? Solid. How can I get out here? This is real Zen land.

You: No, man, not Zen. Christ. This is Christ land.

Guest: Christ? Who's that?

You: They got a place that tells you. Just down the road. Singing every Sunday. But you got to be peaceful, man, peaceful.

Guest: That's me, man, all kinds peaceful. Sounds just like Zen. This is the solidest out here I've ever seen. Didn't you blow with Bird?

You: I might have, until I went peaceful, like.

—DOUGLAS DAVIS.