

january

MOTIVE

1962



Motive

JANUARY 1962

VOLUME XXII / 4

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motive is the magazine of the Methodist Student Movement, an agency affiliated with the World Student Christian Federation through the National Student Christian Federation, published monthly, October through May, by the Division of Higher Education of the Board of Education of The Methodist Church; John O. Gross, general secretary. Copyright, 1962, by the Board of Education of The Methodist Church.
Subscription rates: Single subscription, eight issues, \$2. Group subscriptions of fifteen or more to one address, \$1 each. Foreign subscriptions, \$2.50. Single copy, 30 cents.
Address all communications to **motive**, P. O. Box 871, Nashville 2, Tennessee. Please accompany articles, stories, poems and art work submitted with return postage.
Entered as second-class matter at the Post Office at Nashville, Tennessee, under act of March 3, 1879. Acceptance for mailing at special rate of postage provided for in Section 1102, act of October 3, 1917, and authorized on July 5, 1918.

WHY WE CAN'T GO ON FROM HERE

We can't go on from here
Principally because we are nowhere.
Elliot in his day whimpered
Ginsberg has howled
And both today are buried in the atomic cemetery of an intercontinental
special whing-ding mania amounting to geopolitical suicide by
executive fiat and the vote of the vox populi
Despite the holocaust just around the corner on Main Street and First
Where the bomb just fell or might well will have fallen any day now if not
because
Yesterday the bomb fell and no one noticed it
And everyday the bomb falls and no one notices it
While around the prickly pear we go
Without so much as a whimper.
The howl is dead, caught in an antiseptic echo chamber, 3-D'ed,
stereoed and decibelled in hi-fi fie on it alas!

Yet we rush into the echo chamber to recover the glory that once was,
The glory even of the whimper, which we cannot find—
Somewhere it is caught in the echo chamber of curved space
Making laughable idiots of us all
Crying out in a cool dry cry, Where is our whimper?
We gave you our whimper, world,
And what have you done with it?
We want our whimper back,
At least by playback from the magnetic tape of time
In this echo-chambered surgical ward of the present moment
With incisive comments by Chet Huntley—
And there is great silence,
Absent of howl and even of whimper,
As we merrily merrily down the stream
Rape ourselves somnambulistically before our TV screens
To the false-echoed Lassie whimper of ourselves in dog-land
While starve-land thrusts it at us
From Cuba off our stored shores,
From the Congo and from Indo-China,
From the countless starving places
Unconcerned about finding their voices in bird-land over the rainbow
or in the great echo chamber without patent by RCA Victor
with international rights reserved
Where we find, or have lost, ourselves still searching, many of us, for
our howl or even our whimper,
Looking back back-tracked in this true to life
all about you stereophony
compatible crash-proofed programmed
echo-chambered release on LP

Because the time has come
To close our tomb
And we look not for resurrection
Uncouraged
Unfaithed in the fact
That resurrection is a possibility
Even of our dead dread selves
Sealed in the echo chamber
Of our regressive irresponsibility
And our unmanhood
Manhood demanded of us now, as always:
Be ye perfect, even as your Father in heaven is perfect)—
So do not ask where we go from here
(Although all things shall be made new)—
We are nowhere and cannot find the where nor the here
From to go
In any totality,
For ours is a no totality
And a really boxed-in
Finality without a theology of
Resurrection—
A finality without a totality—
Lost in this abscondedness of selfhood crying
In this wilderness of lost time
Fractured
And lost in nowhere am I
And you
And you
And you
And you
And you
And you
And you
And you
And you
And you
And you
And you
And you
And you

—JOHN HARRELL

MISS AMERICA AND THE CULT OF THE GIRL

BY HARVEY COX

Adorned with emblem and crown . . . she is carried in awe-inspiring state. Tight-stretched tambourines and hollow cymbals thunder all round to the stroke of open hands, hollow pipes stir with Phrygian strain. . . . She rides in procession through great cities and mutely enriches mortals with a blessing not expressed in words. They straw all her path with brass and silver, presenting her with bounteous alms, and scatter over her a snow-shower of roses.

—Lucretius (97-53 B.C.), describing the Pageant of Cybele.

SPOTLIGHTS like votive tapers probe the dimness, banks of flowers exude their varied aromas, the orchestra blends feminine strings and regal trumpets. There is a hushed moment of tortured suspense, a drum roll, then the climax—a young woman with carefully prescribed anatomical proportions and exemplary "personality" parades serenely with sceptre and crown to her throne. At TV sets across the nation throats tighten and eyes moisten. "There she goes, Miss America . . ." sings the crooner, "there she goes, your ideal." A new Queen in America's emerging cult of The Girl has been crowned.

Is it merely illusory or anachronistic to discern in the multiplying pageants of the Miss America, Miss Universe, Miss College Queen type a re-emergence of cults of the pre-Christian fertility goddesses? Perhaps, but students of the history of religions have become less prone in recent years to dismiss the possibility that the cultural behavior of modern man may be significantly illuminated by studying it in the perspective of the mythologies of bygone ages. After all, did not Freud initiate a revolution in social science by utilizing the venerable myth of Oedipus to help make sense out of the strange behavior of his Viennese contemporaries? Mircea Eliade has reminded us that although twentieth-century man may be consciously "post-Christian," his unconscious still seethes with religious symbols that display interesting similarities to those of archaic religions.



In light of this fertile combination of insights from modern social science and history of religions, it is no longer possible to see in the Miss America Pageant merely an overpublicized prank foisted on us by the advertising industry. It certainly is this, but it is also much more. It represents the mass cultic celebration, complete with a rich variety of ancient ritual embellishments, of the growing place of The Girl in the collective soul of America.

This young woman—though she is no doubt totally ignorant of the fact—symbolizes something beyond herself. She symbolizes The Girl, the primal image, the One behind the many. Just as the Virgin appears in many guises, as our Lady of Lourdes, or of Fatima or of Guadalupe, but is always recognizably the Virgin, so with The Girl.

The Girl is also the omnipresent ikon of consumer society. Selling beer she is folksy and jolly. Selling gems she is chic and distant. But behind her various theophanies she remains recognizably The Girl. In Miss America's glowingly healthy smile, her openly sexual but officially virginal figure, and in the name-brand gadgets around her, she personifies the stunted aspirations and ambivalent fears of her culture. "There she goes, your ideal."

MISS America stands in a long line of queens going back to Isis, Ceres and Aphrodite. Everything from the elaborate sexual taboos surrounding her person to the symbolic gifts at her coronation hints at her ancient ancestry. But the real proof comes when we find that the function served by The Girl in our culture is just as much a "religious" one as that served by Cybele in hers. In fact, the functions are identical—to provide a secure personal "identity" for initiates, and to support and integrate the value structure of the society.

Let us look first at the way in which The Girl confers a kind of identity on her initiates. Simone de Beauvoir says in *The Second Sex* that "no one is *born* a woman." One is merely born a female, and "*becomes* a woman" according to the models and meanings provided by the civilization. During the classical Christian centuries, it might be argued, the Virgin Mary served in part as this model. With the Reformation and especially with the Puritans, the place of Mary within the symbol system of the Protestant countries was reduced or eliminated. There are those who claim that this excision constituted an excess of zeal that greatly impoverished Western culture, an impoverishment from which it has never recovered. Some would even claim that the alleged failure of American novelists to produce a single great heroine (we have no Phaedra, no Anna Karenina) stems from this self-imposed lack of a central feminine ideal.

Without entering into this fascinating discussion, we can certainly be sure that, even within modern American Roman Catholicism, the Virgin Mary pro-

vides an identity image for few American girls. Where, then, do they look for the "model" Miss de Beauvoir convincingly contends they need? For most, the prototype of femininity seen in their mothers, their friends and in the multitudinous images to which they are exposed on the mass media is what we have called "The Girl."

In his significant monograph *Identity and the Life Cycle*, Erik Erikson reminds us that the child's identity is not modeled simply on the parent but on the parent's "super-ego." Thus in seeking to forge her own identity the young girl is led beyond her mother to her mother's ideal image, and it is here that what Freud called "the ideologies of the superego . . . the traditions of the race and the people" become formative. It is here also that The Girl functions, conferring identity on those for whom she is—perhaps never completely consciously—the tangible incarnation of womanhood.

To describe the mechanics of this complex psychological process by which the fledgling American girl participates in the life of The Girl and thus attains a woman's identity is complicated. To describe it would require a thorough description of American adolescence, but there is little doubt that such an analysis would reveal certain striking parallels to the "savage" practices by which initiates in the mystery cults shared in the magical life of their god.

For those inured to the process, the tortuous nightly fetish by which the young American woman pulls her hair into tight bunches secured by metal clips may bear little resemblance to the incisions made on their arms by certain African tribesmen to make them resemble their totem, the tiger. But to an anthropologist comparing two ways of attempting to resemble the holy one, the only difference might appear to be that with the Africans the torture is over after initiation, while with the American it has to be repeated every night, a luxury that only a culture with abundant leisure can afford.

In turning now to an examination of the second function of The Girl—supporting and portraying the value-system—a comparison with the role of the Virgin in the twelfth and thirteenth centuries may be helpful. For just as the Virgin exhibited and sustained the ideals of the age that fashioned Chartres Cathedral, as Henry Adams saw, so The Girl symbolizes the values and aspirations of a consumer society. (She is crowned not in the political capital, notice, but in Atlantic City or Miami Beach, centers associated with leisure and consumption.) And she is not entirely incapable of exploitation. If men sometimes sought to buy with gold the Virgin's blessings on their questionable causes, so The Girl now dispenses her charismatic favor on watches, refrigerators and razor blades—for a price. Though The Girl has built no cathedrals, without her the colossal edifice of mass persuasion would crumble. Her sharply stylized face and figure beckon us from

every magazine and TV channel, luring us toward the beatific vision of a consumer's paradise.

The Girl is *not* the Virgin. In fact she is a kind of **anti-Madonna**. She reverses most of the values traditionally associated with the Virgin—poverty, humility, sacrifice. In startling contrast, particularly, to the biblical portrait of Mary in Luke 1:46-55, The Girl has nothing to do with filling the hungry with "good things" but hawks an endless proliferation to trivia on TV spot commercials. The Girl exhorts the mighty, extols the rich and brings nothing to the hungry but added despair. So The Girl does buttress and bring into personal focus a value system, such as it is. In both social and psychological terms, The Girl, whether or not she is really a goddess, certainly acts that way.

Perhaps the most ironic element in the rise of the cult of The Girl is that Protestantism has almost completely failed to notice it, while Roman Catholics have at least given some evidence of sensing its significance. In some places, for instance, Catholics are forbidden to participate in beauty pageants, and this is not entirely a ruling inspired by prudery. It is ironical that Protestants have traditionally been most opposed to lady cults while Catholics have managed to assimilate more than one at various times in history.

If we are correct, however, in assuming that The

Girl *functions* in many ways as a goddess, then the cult of The Girl demands careful theological criticism from Protestants. For anything that functions, even in part, as a god when it is in fact not God, is an idol. When the Reformers and their Puritan offspring criticized the cult of Mary it was not because they were anti-feminists. They opposed anything—man, woman or beast (or dogma or institution)—that usurped in the slightest the prerogatives that belonged alone to God Almighty. As Marx Weber has insisted, when the prophets of Israel railed against fertility cults, they had nothing against fertility. It is not against sexuality but against a cult that protest is needed. Not, as it were, against the "beauty" but against the "pageant."

Thus the Protestant objection to the emerging cult of The Girl must be based on the realization that The Girl is an *idol*. She functions as the source of value, the giver of personal identity. But the values she mediates and the identity she confers are both spurious. Like every idol she is ultimately a creation of our own hands and cannot save us. The values she represents as ultimate satisfactions—mechanical comfort, sexual success, unencumbered leisure—have no ultimacy. They lead only to endless upward mobility, competitive consumption and anxious cynicism. The devilish social insecurities from which she promises to deliver us are,



Evans

alas, still there, even after we have purified our breaths, our skins and our armpits by applying her sacred oils. She is a merciless goddess who draws us further and further into the net of accelerated ordeals of obeisance. As the Queen of commodities in an expanding economy, the fulfillment she promises must always remain just beyond the tips of our fingers.

WHY has Protestantism kept its attention obsessively fastened on the development of Mariology in Catholicism and not noticed the sinister rise of this vampire-like cult of The Girl in our society? Unfortunately it is due to the continuing incapacity of theological critics to recognize the religious significance of cultural phenomena outside the formal religious system itself. But the rise of this new cult reminds us that the work of the reformer is never done. Man's mind is indeed—as Luther said—a factory busy making idols. The Girl is a far more pervasive and destructive influence than the Virgin, and it is to her and to her omnipresent altars that we should be directing our criticism.

Besides sanctifying a set of phony values, The Girl compounds her noxiousness by maiming her victims in a Procrustean bed of uniformity. This is the empty "identity" she panders. Take the Miss America Pageant, for example. Are these virtually indistinguishable specimens of white, middle-class, post adolescence really the best we can do? Do they not mirror the ethos of a mass-production society where genuine individualism somehow mars the clean, precision-tooled effect? Like their sisters, the finely calibrated Rockettes, these meticulously measured and pretested "beauties" lined up on the boardwalk bear an ominous similarity to the faceless retinues of goose-steppers and the interchangeable mass exercises of explicitly totalitarian societies. In short, *who* says this is "beauty"?

The Caricature becomes complete in the "Miss Universe" contest when Miss Rhodesia is a blond, Miss South Africa is white, and Oriental girls with a totally different tradition of feminine beauty are forced to display their thighs in spike heels and Catalina swim suits. "Miss Universe" is as universal as an American adman's stereotype of what beauty should be.

The truth is that The Girl *cannot* bestow the identity she promises. She forces her initiates to torture themselves, with starvation diets and beauty parlor ordeals, but still cannot deliver the satisfactions she holds out. She is young, but what happens when her followers, despite added hours in the boudoir, can no longer appear young? She is happy and smiling and loved. What happens when, despite all the potions and incantations, her disciples still feel the human pangs of rejection and loneliness? Or what about all the girls whose statistics, or "personality" (or color) do not match the authoritative "ideal"?

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After all, it is God—and not The Girl—who is God. He is the center and source of value. He liberates men and women from the bland uniformity of cultural deities so that they may feast on the luxurious diversity of life that he has provided. The identity he confers frees men from all pseudoidentities to be themselves, to fulfill their human destinies regardless of whether their faces or figures match some predetermined abstract "ideal." As his gift, sex is freed from both fertility cults and commercial exploitation to become the thoroughly human thing he intended. And since it is one of the last items we have left that is neither pre-packaged nor standardized, let us not sacrifice it too hastily on the omnivorous altar of Cybele.

DELICIOUS INNOVATOR

a shy revolutionary in a scoop interview

BY JOHN CANADAY

WE took a long-awaited opportunity recently to interview an artist who has been making a quiet sensation in art circles lately—Miss Amy Crush, whose paintings executed entirely in raspberry jam have contributed significantly to contemporary explorations of new methods and materials. We would like to share this experience here at the beginning of a new year.

Miss Crush received us in the charming studio apartment she has created at the bottom of an abandoned elevator shaft ("I have always liked high ceilings," she explains) to show us some of her work and describe some of her objectives. A slight, soft-spoken person who has been painting in secret for twenty years, Miss Crush was modest about her achievement.

"Anybody could have done what I have done—I suppose," she said. "In the early days before I could afford to buy all the materials I needed, it was mostly a matter of getting out at night and collecting bits of jam from old pots before the trash men arrived—and," she added, with a little chuckle of recollection, "of controlling one's appetite at the same time."

Miss Crush describes herself as a "slow worker." For one thing, she points out, she is forced to limit her creative activities to the winter months because of the fly problem. The summer is given over to contemplation.

Asked how she happened to choose the unusual medium she explained, "Well, like so many other avant-garde painters, I had a thorough academic training, and I wouldn't give anything for it. This was in grammar school, where we did tulip stencils in spring, Santa Clauses at Christmas, and posters for worthy causes, all very illustrative. It seemed terribly restricting at the time, and it did delay full realization of my

potential. Frankly, I had never heard of overlapping planes, not to mention spatial interpenetration and simultaneous voids, until I was 12 and overheard other children talking about them in the schoolyard.

"I discovered my personal medium one day after I had begun painting on my own, many years later," she went on. "I was working on a portrait of a friend and I just couldn't get the effect I wanted. I finally got it by touching up the cheeks with a bit of currant jelly—just as an experiment, not thinking it would lead to all this.

"Once I had begun, I found myself depending more and more on preserved fruit for my effects—orange marmalade in blonde hair, for instance—until finally I realized that I was using more edible pigments, as I like to call them, than ordinary ones, and I thought why not 'go all the way' so I did. And that was that," she added with a little gesture of dismissal.

However, Miss Crush's experiments are not so lightly dismissed by the art world. "Fascinating," "revolutionary," and "adorably luscious" are some of the descriptions used. No less a personage than Nightingale Sweeney has called these jam-paintings "the immediately exteriorated expression of potential inner experience"—in other words, almost good enough to eat. More conservative critics have objected to the "sticky" effect of Miss Crush's medium. Others, paradoxically, have found it "crusty."

"What my critics don't understand," Miss Crush objected, "is that while other paintings have early, middle and late periods, I don't—but my paintings do. It's what I call 'inherent development.' A painting has its sticky period, its crusty period, and—well, we'll see. These changes, I like to think, account for some of the

natural dynamism that critics have felt in my work without being able to explain it."

THE word "crusty" brought a flood of reminiscences. "I used to work on slices of bread," Miss Crush recalled, "and I would still like to do so, but I needed a broader canvas. I tried pancakes and did a few tondos as much as nine inches in diameter, and these were effective, I thought, but like other forward-looking painters I have been much concerned with the concept of the expanding image. That is why I have been using my edible pigments on sponge rubber slabs lately. There's no limit to size and it's as close as I can come to bread, which is still the perfect surface, of course."

Miss Crush showed us some of her earliest paintings, now extremely rare, done entirely in edible pigments ranging through the spectrum. Strawberry, orange, lemon, lime, blueberry, grape and apple butter (for shadows) became her standard palette. "But when I hit on raspberry I knew I really had it," she said, a glow coming into her eye. "And raspberry has more range than you'd suspect," she went on licking her fingers as she has a habit of doing when discussing her work. "There's red raspberry, black raspberry, fresh raspberry, spoiled raspberry, and of course all the subtle variations of different manufacturers' brands. But what I like most about working with a single flavor is that it gives my work a purity—a kind of ultimate purity I like to believe, that my multi-flavored painting simply did not have."

Miss Crush was reluctant to talk further about herself, but we did get from her the admission that her forthcoming exhibition at the Node Gallery had been passed by the Committee on Exceptional Regulations of the Pure Food Commission. In Miss Crush's field, this is the equivalent of the Nobel Prize. She seems also to have added a term to the French language. "Framboisism" is now up before the French Academy for admission to the next edition of the *Nouveau Petit Larousse*.

REPRINTED FROM NEW YORK TIMES, JULY 2, 1961.



OK THEN, IF IT'S NOT ART WHAT DO YOU SUPPOSE IT IS?

A noted playwright arrives at a definition of theatre by paying his disrespects to devotees of commercialism, "realism," propaganda and the utilitarian . . .

'THE MARVELOUS COME



BY EUGENE IONESCO

Translated by Rosette C. Lamont

A WORK of art is above all an adventure of the mind, an imaginary construct, the creation of a whole world introduced into our world. One does not wonder about the meaning or the use of a painting, a column, a symphony. Their only use is to be this particular painting, this column, this symphony. And why? Well, if an answer is absolutely required, one could say it is because the painting of a picture, the erection of a column, the composition of a symphony are exigencies of the mind. In the same way, a play must also be the expression of an unpremeditated creative act.

One does not ask why a flower is a flower, nor why existence exists: it exists to exist. I once met a man who wanted to kill all pigeons because those creatures seemed to him utterly useless. Thus one can reach the point of wanting to exterminate the entire universe because the universe is useless as well. Or rather it is beyond usefulness and uselessness.

What can the function of the theatre be in our time? The answer is simple. The function of the theatre is to be theatre; its aim is inherent in itself. If the theatre were anything other than theatre (a demonstration, the illustration of an ideology, an attempt at

motive

TO LIFE'

demagoguery, education or re-education, or something else) it would be a small thing indeed.

And if it were absolutely necessary that art or the theatre be put to some use, I would say that it ought to serve the purpose of teaching people once more that there are activities that are of no use, and that in fact it is indispensable that gratuitous acts exist. Free action; pure game; disinterested knowledge; dreams, or, if you prefer, the architecture of dreams; their incarnation; the construction of a machine able to move; the unloosening of the faculties of imagination; the dynamic interplay of imaginary elements that become a living, speaking, passionate world; the universe becoming spectacle, viewed as a spectacle, man becoming at once spectacle and spectator—all that is theatre. It is also the new theatre, free in that it is free from usefulness; the kind of theatre for which there is a crying need (for the so-called free theatre of Antoine was the very opposite of what its name seems to imply). Such a theatre is as natural as the air we breathe.

Today people have a terrible fear of freedom and of humor. They do not seem to know there is no life possible without freedom and without humor, that the slightest gesture, the simplest initiative require the unfolding of the forces of the imagination that they stupidly attempt to shackle and imprison within the blind walls of the most narrow realism. This realism they call life and light is actually death and shadow. I claim, therefore, that the world lacks boldness—and this is the reason for our suffering. And I affirm that dreams and imagination, rather than a routine existence, require courage, and reveal the fundamental, essential truth. And as a matter of fact (this is a concession made to those who believe only in what is useful and practical), if nowadays planes cross the sky, it is because we conceived the dream of flight long before we succeeded in flying. It has been possible to fly because we dreamed of flying. And yet flying is a useless thing. Only later, once the discovery was made, the necessity for it was demonstrated or invented, as though we wished to apologize for its profound, essential uselessness (a uselessness that, however, was a need—a difficult one to admit, I know).

Look at people running to their business down the street. They look neither to the right, nor to the left. Their eyes to the ground, they run a straight course

like dogs. They do not have to look ahead for they follow mechanically a well-known path. That is what happens in every large city in the world. Modern man, universal man, is a hurried creature. He has no time; he is the prisoner of necessity; he does not understand that a thing does not have to be useful, nor does he comprehend that what is useful might actually be considered a useless, crushing weight. If one does not grasp the usefulness of the "useless," the uselessness of the "useful," one does not have a grasp of art; and a country that does not understand the *nature of art* is a land of slaves or robots, a place of unhappy people who neither laugh nor smile, a spiritless humorless country. For where there is no humor, concentration camps can arise, and where there is no laughter we see anger and hate. The same busy, anxious people who run toward some inhuman goal, which may be nothing but a mirage, can at the sound of a bugle, at some madman's or demon's call, be invaded by a fanatical delirium, by collective rage or mass hysteria. We witnessed such happenings not long ago, and were able to view the transformation of man into rhinoceros-nazis.

Leftist or rightist rhinocerositis constitutes the threat that looms over human beings who have no longer any time for thought—who are unable to regain their wits and their wit.

THE true meaning of solitude and the taste for it have been lost by the men of today. Solitude does not mean separation but contemplation, whereas societal groupings are assemblies of solitary people. One never used to hear anyone complain of "lack of communication" at a time when it was still possible for man to isolate himself. Paradoxically, lack of communication and isolation have become the tragic themes of our modern world in which everything is performed in common within an endless process of nationalization and socialization. Even in the countries that proclaim the superiority of the individualist, man can no longer be alone, for even there the individual conscience is invaded and destroyed by pressures from the crushing and impersonal world of slogans. Propaganda, that hateful disease of our time, finds its way into the upper and lower echelons of society; into politics and publicity as well. Human intelligence has been corrupted to the point where it has become impossible to make people understand that a writer may not want to indulge in propaganda or moralizing; that he refuses in fact to enlist in the ranks of the prevailing ideology, for doing so would mean his submission to the order of the day.

Of course, people's attention will be called to the fact that in *Rhinoceros*, I myself take a stand by denouncing fascism, totalitarianism, collective hysteria, and the fanaticism that at times take hold of society. They will say that I attack ideologies that become idolatries and thus dull and blind human beings, who stop being human at the moment when they are pos-

sessed by this stupid fury, which they assume to be thought, but which in reality dehumanizes.

One will undoubtedly see in *Rhinoceros* the description of the growth of fanaticism, its propagation and its final flowering as it takes root in the fertile soil of mass madness, and as it triumphs over the whole world with the help of the so-called intellectuals who imagine that they have new ideas because they chew over the same slogans and the same clichés. It will also be suggested that since I have chosen for the hero of my play a man "allergic" to the siren song of dictators, military marches and imperious ideologies, I have in my own way indulged in propaganda. Such a contradiction might be held against me. Yet to propagandize against propaganda, to instruct against instruction are the only propaganda and instruction I am capable of giving.

I wish to add that if the audience sees in *Rhinoceros* only this lesson, it will have seen the least-important aspect of the play. What is its important aspect? Simply the amazing story of the inhabitants of a city who, one day, for no earthly reason, begin to change into wild animals. All of them change except one. Basically the play is the story of this metamorphosis, the drama of this metamorphosis; the play is an organized progression of images, which come out of each other in a proliferation that soon fills the stage. And the success of the production will be determined independently of the fable or the parable one might see in the play. Its success depends on the artful presentation of the dynamic combinations within the story. The survival of a work of art depends on whether an autonomous universe—regulated by its own laws and its own logic, and living its own life—has been created.

NO longer does the wisdom or the moral lesson of the fables of La Fontaine interest us, for this wisdom is the elementary and permanent wisdom of common sense; what fascinates us is the way in which it comes to life, and becomes the living matter of a new language, the source of a wondrous mythology. Art is the marvelous come to life. And that is what theatre ought to be above all else.

Because it has failed to live up to that standard, the theatre is dying in Europe and in America as well. Commercialism and realism are killing it, instead of helping it to survive, for a theatre without boldness (I am thinking now of the slick, manufactured product of the Broadway stage or of the boulevard, or the "realistic" play with a message—a message that has been drummed into the ears of the spectators) is bound and shackled, and is basically an unrealistic theatre. On the one hand, a bourgeois theatre devoid of reality; on the other, a socialistic theatre equally empty of realism: such are the dangers that threaten the theatre and, beyond the theatre, the powers of the imagination, the living, creative forces of the human spirit.

From September, 1961, *Theatre Arts* by permission.



the last time out . . .

*One day, while everyone
Was sitting around doing
nothing,
Christ came in.
Everybody said, "No,
Man, not again. We're
Really not up to it.
Why don't you go someplace
else?"
He looked at them and showed
Them the nail marks on His
hands
And feet, and they said,
"Man, that's real touching. Now
Go someplace else."
He showed them
His side where the
Spear had been, and the
scratches
On His forehead where the
Thorns were, and they
Said, "sad, Man, real sad. Just
Go . . . someplace else."
Only He wouldn't go,
So they crucified Him again
And He just hung there.
They laughed and knew
He was faking, because
This time He didn't
Say, "Father, forgive them . . ."
—William W. Savage, Jr.*

AGONY IN ANGOLA

BY MALCOLM McVEIGH

ANGOLA is virtually in a state of civil war. The most conservative estimates list 1,000 whites and 30,000 Africans killed. More than 100,000 refugees have fled to the Congo. Unrest and discontent are apparent everywhere. To those acquainted with Angola for some time, these tragic facts are not surprising.

For centuries Angola has been characterized by some of the most reactionary political, social and economic practices to be found anywhere. Such things as the flagrant and dishonest confiscation of African land,



WOODBLOCK BY ELIZABETH CATLETT. 1957 ARTES DE MEXICO. ©

forced labor, woman and child labor, and corporal punishment have made the Africans little more than slaves in their own country. This, coupled with press censorship and prevention of political participation by the people, has resulted in Angola's being one of the most illiterate and backward countries in Africa.

The impetus for the first outward action of African revolt against the existing order was the desire of Portuguese whites for a more liberal government. The Santa Maria affair was a signal to spark Portuguese opposition to the Salazar regime. Within a short time, African nationalists attacked the Luanda prisons seeking to free suspected political agitators who had served considerable prison terms before they were ever tried in a court of law.

Brutal reprisals followed in the African sections of Luanda. Scores of innocent Africans were killed by angry Portuguese troops and officials. This action was freely reported in the international news since many foreign correspondents were permitted to enter Angola in anticipation of the arrival of the Santa Maria. When foreign correspondents began to send reports unfavorable to Portugal, they were dismissed from the country by Portuguese officials, and their films confiscated. Since then, there has been a complete blackout of impartial news concerning the developments in Angola. It should be noted that the first African attacks in Luanda were not anti-white as such. They were in essence complaints against the existing order which allowed no recognition of the political rights of the people.

It is a tragedy that the first attacks evoked such violent and irresponsible reprisals, rather than a sincere recognition of error and the need for reform. Many high government officials, since deposed, advocated the latter. The reprisals encouraged a view long held by the Africans that peaceful reform was impossible in Angola.

From early February until the middle of March, 1961, Africans in Luanda and other areas continued to be harassed. On March 15, the Africans launched violent attacks which resulted in the brutal killing of hundreds of Portuguese whites. The details of these attacks were reported in the Portuguese and world news. Yet, the full story of the Portuguese reaction to these African attacks was never told because all foreign correspondents had been expelled from the colony. Reaction was both swift and violent following the policy that brutality must be met with brutality. Villages throughout the Dembos and Congo districts were bombed. The majority of those who survived the bombings but did not flee were taken prisoner or killed. These reprisals were not confined to the area of rebel attack. White militias were formed quickly and given complete freedom to use their arms as they saw fit. A reign of terror began, and continues to the present.

More Africans were being taken into custody every day when I left Angola in late June. A woman who left

Angola in late September confirmed reports that violent reprisals by the Portuguese were still common. Thousands have disappeared since last February. Where are they going? The rumor (from whites, mulattoes, and Africans) in Malange is that they are being killed and buried in mass graves. The Portuguese have failed to confirm where these people are, have not allowed their families to see them, and have refused to permit any impartial agency to investigate or report. These circumstances would seem to indicate that there is considerable truth in the rumors.

Thousands of Portuguese troops have been imported to increase the military power. In September, the Portuguese abolished the distinction between assimilated and indigenous Africans. This was obviously meant to impress Portugal's allies who have been critical of her refusal to institute any reforms. Nevertheless, this was purely a propaganda measure and did not represent any fundamental change of attitude. In spite of Portuguese statements that the revolt has been crushed, reports from the Congo, where thousands of Angolan rebels are being trained, suggest the opposite. The rebellion will undoubtedly continue, and Mozambique and Portuguese Guinea may be the scene of Africa's next blood bath.

THE Methodist Church has had missions in Angola since 1885. Churches had been established by Methodists in three areas hit by the revolt. In a number of areas where there was no rebel activity, the church has suffered bitter persecution. Buildings have been stoned, burned, and destroyed. Pastors have been beaten, imprisoned, and killed. In the Luanda area, accord-



ing to October reports, of 164 pastors and teachers, 23 were listed dead, 30 thought to be in prison, 25 had fled the villages where they were working but were alive and free. The whereabouts of 77 was unknown. Only 9 were still at work and 8 of these (mostly female teachers) were in the city of Luanda. The majority of these were in areas where there had been no revolt.

British and Canadian Baptists reported that the majority of their pastors and teachers in the north who did not flee were taken prisoner and killed. These estimates refer only to officially recognized church workers. These numbers would be greatly increased if church members or those casually related to the church

motive

were included. Raymond Noah, an American Methodist missionary, was held in prison for 28 days and then expelled from the colony. Other American missionaries, including Marion Way, Wendell Golden, Edwin LeMaster and Frederick Brancel also have been arrested and deported to Lisbon jails.

In their open persecution of the Protestant church, the Portuguese have had several objectives. First, they have tried to stimulate religious hatred, hoping thereby to divide Protestant and Catholic Africans. This is similar to their recent efforts to encourage tribalism. The Portuguese recognize that the Africans are most dangerous to them when there are united. Secondly, they know that the majority of potential African leaders are Protestant and by liquidating them, they hope to rid the country of a serious threat to their position. Protestants have been leaders in education, hospital work, social service, and evangelism. They have taught the Portuguese language to more people and brought more persons to citizenship than has the Government. Protestants have tried to establish a democratic church government and develop African leadership. This strategy of liquidating whole segments of leadership seems incredible. The most brutal reprisals have been directed toward the more highly educated and better trained. None have suffered more than the Protestant pastors and teachers.

Thirdly, the church is suffering as the scapegoat for Portuguese anger. When the revolt broke out in northern Angola, the Portuguese attempted to blame various groups. Suspicion and blame were focused upon communists, Americans (because of their vote in the Security Council in March in favor of a U. N. investigating team), and Protestants. The only ones who would appear to be completely innocent were the Portuguese themselves! Of these three groups, Protestants represented the most convenient scapegoat and have suffered accordingly. Nevertheless, this rebellion is not a religious nor tribal, nor even communist movement. It is an expression of the same nationalistic phenomenon which has led in recent years to the establishment of independent countries all over Africa and Asia.

In some areas of Angola the church has already disappeared as a physical entity. Many buildings have been destroyed, and the people either killed or forced to flee. This does not mean the church as a body of witnesses and believers has been eliminated, however. In many ways the Angolan church was never stronger than now. As has been true of the Christian church for centuries, physical persecution often results in spiritual growth and stronger witness. The church in Angola has suffered and will continue to do so, but considerable renewal is evidenced at many points. Churches are filled with persons who go in spite of threats, danger, and open hostility. One of the churches which I visited in June in north Luanda had worshipers standing in the aisles. This church had been stoned by an angry Portuguese mob in late March.



Many pastors have been killed because they refused to leave their churches. They have met a martyr's death because they continued with their work in spite of obvious danger. Domingos de Almeida, the ordained pastor of the church at Quiluanje, was leading prayers at morning worship when the white militia interrupted. He was beaten, and later died from the wounds. The church was leveled. This occurred in an area where there had not been an African revolt. Though many pastors and teachers have been killed or put in prison, others continue their work where possible. One ordained man said to me: "We have often heard of the faith of the great martyrs of the church, but it always seemed very remote. Now it has become a reality for us as well. We don't know which of us who remain may be asked to give his life for his faith."

One indication of the intrepidity of the Africans is the spiritual understanding which they evidence as they experience the death of loved ones. Death has become a terrible reality for them. The African family is larger and more inclusive than the American, and in many areas almost every family has lost at least one member. Scriptural passages of consolation, hymns of hope, and the sincere belief in eternal life have taken on new meaning for the Angolan Christian church. Also, the mutual experience of suffering and persecution has brought the missionaries and Africans into a new unity. Most missionaries have identified themselves with the aspirations of the Africans.

This affirmation of new life in the churches must not blind us to the obvious difficulties which confront the Angolan church. We have recognized in the history of the Christian church those points at which persecution has stimulated the church to new activity and mission. But, a sustained and brutal persecution over a long period can also be destructive. The loss of Christian leadership is a serious danger now for the church.

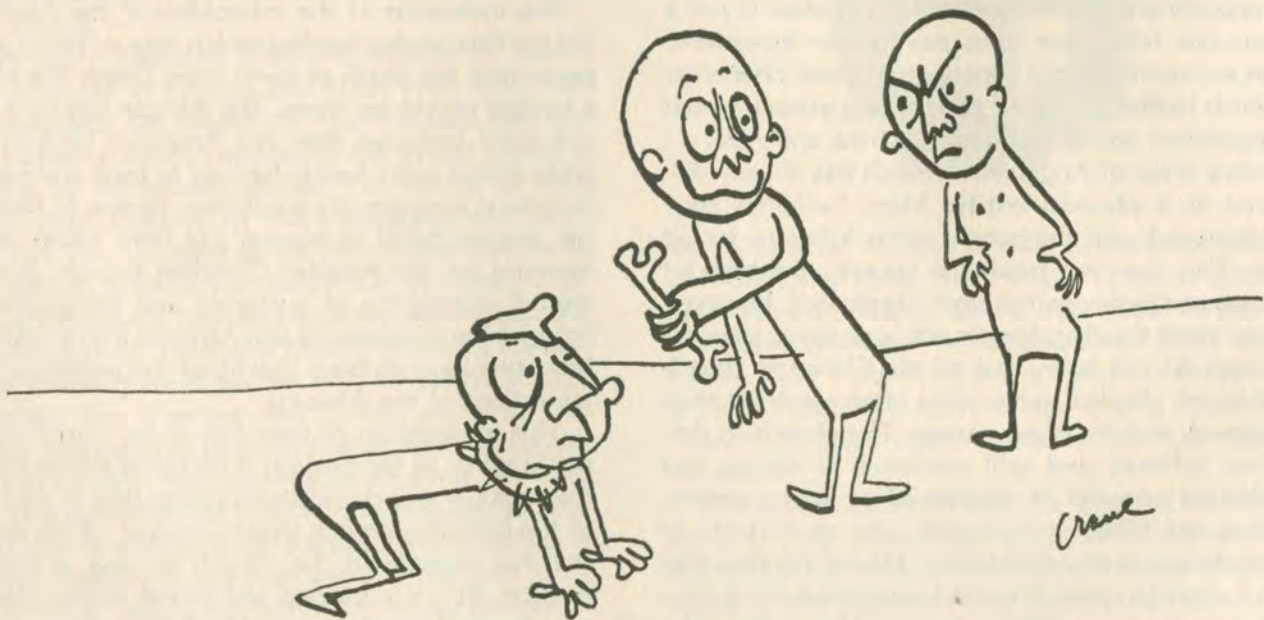
The majority of the professing African Christians are but a few steps from paganism, and capable leaders are desperately needed. The Portuguese program of deliberate liquidation of these leaders could be disastrous, not only for the future of the church, but for the future of Angola.

THE ultimate outcome of the ideological struggle for the political future of Angola will affect very radically the future of the church there. This struggle has already begun. Portugal cannot continue indefinitely her present position in Angola. No country in Africa will remain much longer under complete white domination. Real peace is impossible until this is realized and specific steps must be taken to create political and social justice.

Communist propaganda is prevalent in Angola. Moscow and Peiping have radio programs in Portuguese, and help to formulate African opinion and policies. These programs also focus upon the racial discrimination and segregation in the United States. The Portuguese have blamed everything said or done against their government upon those who were Communist-inspired. Thus, many Africans have begun to believe that there is some value to communism if the Portuguese are that much opposed to it. In spite of the propaganda, however, the great majority of Africans don't favor communism. They are desperately seeking real help, however, and will accept it where they can get it.

Portugal, in spite of her reactionary political, social and economic practices, is a trusted NATO partner. She is completely dependent upon the United States for the sale of coffee, manganese, diamonds, and other Angolan resources. American-made weapons are being used by the Portuguese in their attacks upon the Angolan rebels. The U.S. vote in the United Nations Security Council in March and the subsequent votes in the U.N. investigating team in Angola have helped to neutralize the African resentment of this use of American weapons by the Portuguese. The Portuguese' bitter denunciation of the United States' position in the U.N. has also resulted in favorable African reaction to the U.S. Nevertheless, our deeds have not coincided with our U.N. words and votes. *The Chicago Daily Tribune* on August 30, 1961, reported that the U.S. had contributed \$330,000 to Portugal for atomic research.

The United States talks a great deal about the "free world," but then identifies fascist dictatorships like Portugal with the "free world." We go to great limits in our fight against communism, but this fight is too frequently misdirected. The prevailing impression of the United States in Africa and Asia is that we have been inconsistent and have compromised our position too frequently. If we are committed to defending freedom and human dignity, then our foreign policy, foreign trade agreements, NATO alliances, and other governmental commitments should consistently witness to this commitment in places like Angola and Portugal.



I'VE ALWAYS BEEN GOOD TO HIM.

NEW PRINTS BY
JIM McLEAN

IN December, 1959, *motive* ran an art feature on the work of Jim McLean. To those familiar with Jim's work in those days, his new print series will come as a surprise. The rigid, enclosing boundary lines are gone, the streamlined cartoon-like human figure has disappeared. The forms and the medium have changed. His latest efforts represent a tremendous shift, visually, intellectually, and theologically.

The dynamic possibilities of freedom and the inner processes of power have, theologically and visually, become available—and expressible. The expression is in and of the very materials of the graphic arts: his theology contributes to the actual style and method of visual expression.

Jim's prints on Creation are serious efforts, yet at the same time maintain an element of play and of experiment which his former style would not allow. His present series is deeper, more integrated. There is an unself-conscious seriousness which does not pound at the questions of life and death but simply lets affirmation take on form. It is not a matter of theological "ideas" which art must illustrate. His work has become evocative in contrast to his former insistence upon an intellectual, theological or literary message-making art. His art is "visual," demanding a total response: a response of the emotions as well as of the mind. There is nothing now of the "lesson" in his prints. You cannot stand before them and "read" them like clear statements which are only incidentally visual. It is the difference between the poet and the propagandist—between the fine artist and the commercial artist. In these Creation prints Jim is not interested in selling theological ideas, instructing, or moralizing. He is celebrating. The visual poetry flows across the paper, controlled and free at the same time; evoking a response which is fundamentally emotional.

In the following, Jim discusses his print series and raises certain theological considerations. He has explored the implications of his theology for his art. But he has not allowed theology to take over the proper functions of the artist. The preacher in him is in conversation with the artist in him and the artist has been liberated to be a midwife for new visual expressions of the ancient and venerable themes, myths, and questions which intrigue man in every age. Jim understands Creation dynamically and his art forms have become evocative, flowing, inventive, celebrative, fresh and alive.

—MARGARET RIGG

the
evocative
nature
of the
creation
myths

BY JIM McLEAN

Immobility is an imperfection . . . dramatic movement and tragedy are born of the fullness, not of the poverty of life. . . . Creation of the world implies movement in God, it is a dramatic event in the divine life.

—Nicolas Berdyaev, in *The Destiny of Man*

THE Creation myths in the first two chapters of Genesis represent ancient Hebrew efforts to communicate, to share certain felt truths about the meaning and the purpose of existence. The myths can be interpreted, not as meticulous descriptions of specific facts of objective reality, but as a means of evoking emotional responses to these facts, of stimulating commitment to a larger kind of reality.

These myth writers felt themselves to have a special relationship to God because of their connection with a historic religious community which could be traced to Abraham. They were, however, still conscious of their finitude, of the creaturely nature of their existence. They believed themselves to be made in the "image of God," but at the same time they experienced

periods of alienation from God, of disruptions within their historic community. These myths represent their efforts to communicate these commitments about life in its actuality and potentiality.

The basic theme of the first two chapters is creation; Gen. 1-2:3 depicts a seven-day creation cycle, while Gen. 2:4-25 continues the theme with a moral emphasis upon the responsibilities of freedom in Eden. The seven-day creation cycle suggests a beginning and an end for creation. "In the beginning God . . ." implies a point in time when God created something out of nothing. A repetition of the words ". . . and it was so" implies an end in time to the creative act. I cannot conceive of creation in this manner. I suspect that this kind of finality in the creation myth was the Jew's way of evoking reverence for and response to the God he believed to be the ground of his existence. Creation *ex nihilo* and the passage ". . . on the seventh day God finished his work . . ." become ironical in light of the idea that both of them probably grew out of the ancient Jew's attempt to understand God as the instrument and ground of all the transformations, upheavals, and fulfillments that the Jew himself experienced in his own lifetime.

The myths, then, can be interpreted as far more than frozen formulations in celebration of a past event. They are timeless symbols of the changes and transformations that take place continually, not through reckless abandon, but in the context of a larger purpose.

I conceive of creation primarily in terms of movement, of change. It is an endless process, involving shifting relationships. When climaxes occur, they do not represent final stages in creation, but they are rather new beginnings. And creation never takes place in a vacuum. It is a continuation of forces already at work, an enrichment of materials already in existence. Although the Genesis myths are expressions of commitment to God as the author of creation, still they evoke images of such changing relationships, of aspects of nature seeking fulfillment, of forms realizing

themselves and of elements driven toward some kind of order.

To me creation has endless variety. It is filled with tensions, ambiguities, and sharp contrasts. Certain aspects of it are serene, others violent and brutal. Creation makes use of both attraction and revulsion, both the slow process and the unexpected disruption. On some levels of perception creative processes take on a peaceful air, on other levels the transformations seem to come only from vicious conflict. There are appearances of chaos, but these are swallowed up in a larger kind of order. All these contrasts buttress the idea of creation as a process of flux, of growth.

The Genesis creation myths have provided me as a printmaker with an atmosphere in which I can respond to these diverse elements.

The atmosphere of flux is an ideal one in which to discuss the creation of a print. The print grows out of the use of existing materials. It does not suddenly exist, but is the product of the artist's use of his tools. The printmaker does not approach these tools with a blank mind, either. Even in the most spontaneous approach to the medium, the artist still brings himself, a complex collection of memories, of sensitivities to his total environment, and of past experiences.

IN order to respond to the evocations of the Genesis myths, I chose a printmaking technique of aquatint and lift ground, one that allows the highest degree of spontaneity and freedom. In this technique the metal plate (zinc) was covered with a layer of fine rosin. The plate was then heated so that the rosin adhered to the surface. I then drew freely on the plate with a liquid consisting of blue tempera paint, Prussian blue and Gamboge tint watercolors, and a few drops of gum arabic. When this liquid dried I coated the plate with a fine wash of liquid asphaltum. The plate was then placed in a solution of about one part nitric acid to about seven parts water. The acid solution quickly broke through those areas of asphaltum which covered

(continued on page 19)



BEGINNINGS, PLATE NO. 1

1961



BEGINNINGS, PLATE NO. 2

1961

the tempera drawing, causing the tempera to "lift," thereby exposing the zinc plate to the action of the acid. A range of values from black to light gray was achieved through this technique because the asphaltum covering broke down quickly over the thick tempera and much more slowly over those areas of the design done with a thin tempera solution. With the exception of zinc and engraving combination, all the plates were done in this technique. In most cases I added a few engraved lines for specification and for the setting of a type of spatial vibration.

Two woodcuts were included in the series because the bold primitive quality of the medium was suited to the treatment of themes relating to emerging or evolving forms in nature.

In all the prints I tried to let the nature of the medium suggest the basic direction that the composition would take. My purpose was to let the final

forms emerge from technical experimentation, rather than through imposing a preconceived design upon the plate or block. An effort was made to avoid surface specification that would destroy the sense of quest, of adventure.

The Genesis concepts of *gathering*, of *division*, of *dramatic action* served as a general context in which all the prints were developed, *but none of the prints was an outgrowth of a desire to illustrate any specific aspect of the Genesis passages*. As I experimented on wet plates with the tempera lift ground solution, certain drippings suggested possible forms in nature. When this happened I would follow these forms through without specifying detail to the point of destroying the fresh quality of the tempera forms.

Several of the prints deal with the idea of creation through attraction, through the drawing together of

(Continued on page 23)

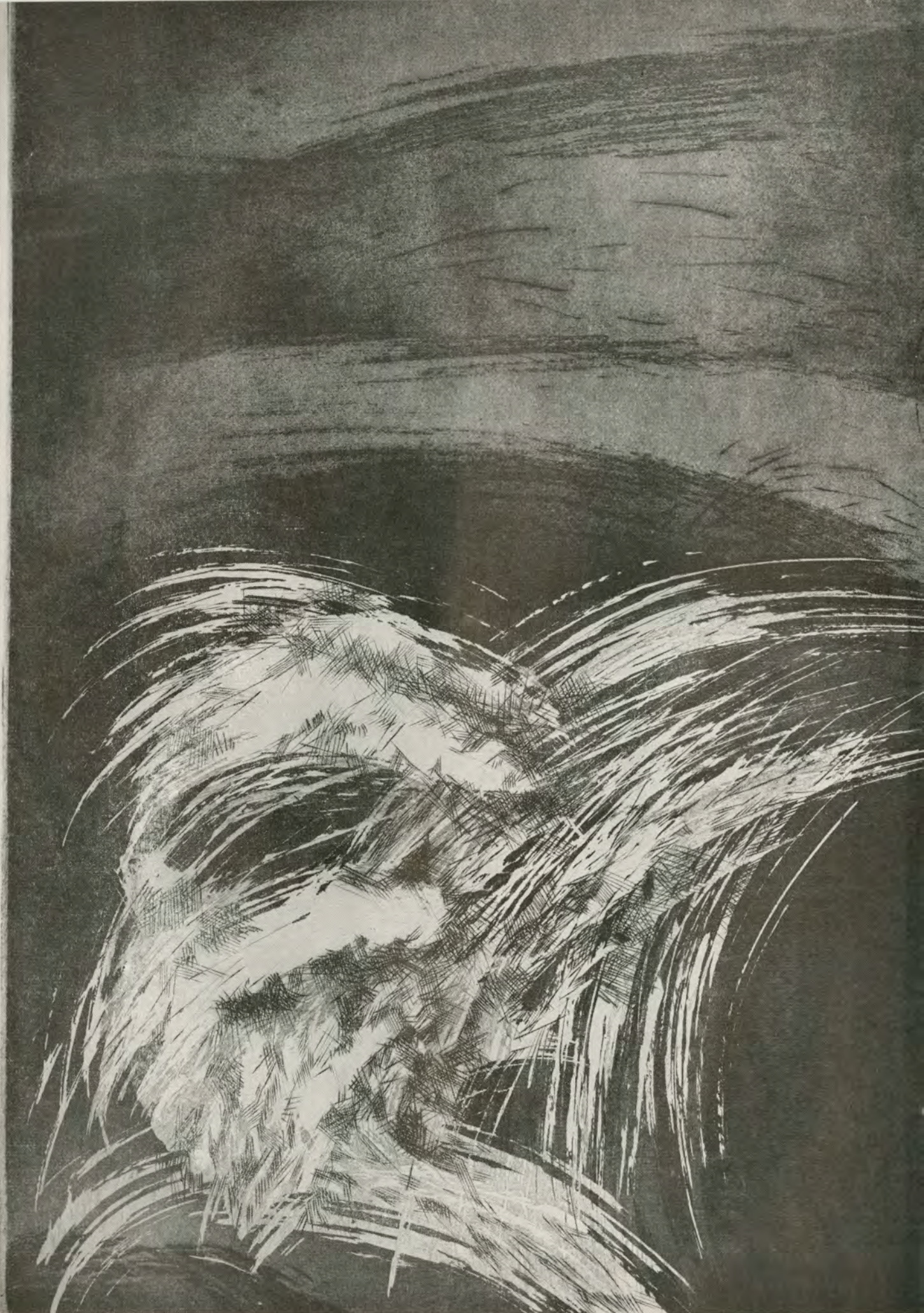


CREATION OF THE FIRMAMENT

January 1962

1960

19



CREATION OF LIGHT





METAMORPHOSIS

22

1961

motive

diverse elements. Some forms gracefully relate to one another. Some small forms subtly relate themselves to larger ones. In other cases diverse elements are literally tied together and are forced to relate to a larger order. A few of the prints develop the idea of operation through disruption, or creation, not through slow process, but by dramatic upheaval and the clashing of belligerent forces. One print relates to the theme of failure or decay, of mutilation, of forces dissolving after a climax.

All the prints reflect the transitory nature of existence. None of the prints suggests finality or eternal

repose. All can be viewed as moments with past histories and with future possibilities. They are flickering insights into a sequence of events. The emphasis is never upon the *isness* of the forms, but upon change, upon the idea of becoming.

These prints are efforts to reflect or respond to the impact of the creation myths. I do not view these myths as statements of finality about what God has done, but rather as invitations to see life *now* in terms of a larger, continuing quest for wholeness, fulfillment, completion.



FAILURE

1961



THE FORBIDDEN TREE

1961

THEOLOGY IN THE ERA OF COLD WAR

TRANSLATED BY MILOS STRUPL

This essay is of vital importance as one of the few documents to come from the Christian church behind the Iron Curtain . . . a church severely curtailed in its activities but which, nevertheless, concerns itself with effective Christian action and the propagation of the idea of world peace.

I. THE UNCONDITIONAL AFFIRMATIVE OF THE GOSPEL

The gospel is the message of a saving and all-important action of God on behalf of the world. It takes place in an unequivocal and unconditional affirmative of God's grace which wills the salvation and obedience of the whole man.

In the incarnation, crucifixion, and resurrection of Jesus Christ God identified himself with the world, took upon himself its guilt and thus expressed his gracious "yes" to the world. This divine "yes" is not tied to human conditions. It is unconditioned and unbounded. It has to do with all nations and races; it does not recognize any political, social, religious, or cultural differences. It encounters man in his naked humanity as a gift of grace which desires the life and the good of man. In the light of the gospel we can understand even the negations in God's commandments and judgments as an expression of God's positive love to man.

The gospel which proclaims this divine "yes" in Jesus Christ at the same time binds professing Christians to follow Jesus Christ and thus also binds us to

an unconditional devotion and love toward men. Faith does not permit any Christian to treat man—and therefore to hurt him or intentionally try to injure him by slander or other expressions of ill-will—without regard to Jesus Christ who died for all.

Every limiting of the gospel will manifest itself in a false shaping of theology and of the church; God's promise or the demand of his grace is thus truncated.

In the history of theology and the church we can trace attempts to deny the validity of the divine "yes" in its unconditional form. Time and again Christianity lacked that heroic faith which would rely solely on God's grace, which is included in this "yes." The dispute in the congregations of the Apostle Paul concerning circumcision is an early example of this. Every tying of the gospel to a church, race, nation, culture, civilization, or ideology means a denial of its sovereignty and a compromising of the Christian faith. This limiting of the gospel takes place in two basic forms, each exhibiting different variations: in the truncation of the promise of the gospel, and in the truncation of its demand.

TRUNCATING THE PROMISE OF THE GOSPEL

God's unconditional divine self-giving to man is violated wherever the church usurps Christ's function for itself, wherever it claims divine authority, and wherever it sees its vocation not in service but in domination.

It is the notorious temptation of the church to take over the gospel, putting it under its own management, to understand the benefits of Christ (*beneficia Christi*) as its own monopoly, to regulate free grace only into its fixed channels and limit it only to the elect. It is possible to see this misunderstanding in the first centuries. The path of this temptation led to Rome, i.e., to the erection of that ecclesiastical structure which appropriates the salvation of mankind to itself alone, and, as a practical consequence, lays claim to a divine authority for those spiritual, cultural, and social forms

The essay was prepared by Dr. J. M. Lochman in collaboration with Drs. J. Smolik and J. Heller, all members of the Comenius Theological Faculty in Prague, Czechoslovakia. The paper was prepared at the request of the Commission for the Study of Questions of the Cold War and in preparation for the First All-Christian Peace Assembly which met in Prague, June, 1961. The essay first appeared in the *Theologická príloha Křestanské revue*, vol. 1960, no. 4. Its appearance in *motive* marks the only English translation of the essay in the United States.



and institutions which it has developed in the course of history. As if it were not Christ who was seated on God's right hand, but his earthly vicar! As if his disciples were able to go in a way of their own, different from his, attempting to dominate and regiment the world in every respect, rather than responding in unconditional service and compassion for the world. The Reformation, pointing to the testimony of the prophets and the apostles, revealed this error of Romanism. However the Romanist temptation continued and frequently threatened the Reformation church and its dignitaries. Did not the expressly Catholic ideal of a "Christian political party"—and all that is connected with it, even to the extent of the disastrous notions and sentiments of the Crusaders—find, all too easily, a willing ear in Evangelical circles after the last world war? Therefore today we must emphasize unequivocally that the road by which we attempt to take Christ's function into our own hands, for ourselves and against others, leads to the violation and misuse of the gospel.

The power of Christ's resurrection and ascension is being limited wherever the preservation of ecclesiastical institutions is considered in itself as a theologically legitimate goal and purpose of the church in new social circumstances.

The gospel is limited not only when the church succumbs to the temptation of power politics, but whenever it attaches itself, consciously or unconsciously, to traditional forms and orders of church life. Church organizations are, in their concrete forms, historical phenomena. Accordingly they find themselves perpetually—and more so today, in the revolutions of a technical civilization—in new socio-political and cultural-historical circumstances. These changes strongly influence the life of the church. Yet it is theologically false to take an *a priori* inimical attitude toward them, in an attempt to preserve church life in its traditional

forms. The mission of the church in the world does not consist in striving to preserve its own self at any price, but in serving the world in the proclamation and the following of God's will. Where this is taking place faithfully, there the congregation creates new forms of ecclesiastical life which are more suitable to the new situation. Jesus Christ does not tie his Lordship to any ecclesiastical institution, but governs the world in relation to his Church, which travels as a "communion of pilgrims" to meet him, despite all the changes of the world.

The gospel is legalized and its freedom truncated if it is understood and presented as an ideology. It is then drawn into the immanent strife of human ideologies and loses its transcendent sovereignty.

In Jesus Christ God identified himself with the whole man. The gospel is not merely a doctrine, but as God's word and deed it is a great revolution not only in religious knowledge but in human existence as a whole. At its center stands not an idea but Jesus Christ, a real man. Thus the gospel is relevant to both religious and nonreligious ideologies in so far as they are elements of natural human existence; however it does not dissolve in them, become identical with them, but transcends them. This transcendence of the gospel is not recognized, is denied, and its sovereignty lost if it is exchanged for an ideology; if in theology it is apologetically or polemically put forward as a doctrine over against other doctrines. Thus not only is the free word of a free God, which is above every human reason, pulled down to the changeable plane of constantly moving ideological strifes, but above all, in this way its innermost intention is caricatured. Jesus Christ who is the salvation of the whole man becomes thus a mere principle of human cognition; the Lord who is the rescuer of all men becomes thus a partisan in the ideological struggle.

The gospel is legalized when it is tied to a definite confessional expression or a definite terminology, when specific dogmatic traditions are associated with the free Word of God, when the church understands its comprehension of truth as its own property.

In Jesus Christ God identified himself with the gospel when the church, from an esoteric-churchly point of view, understands it as a concretely given, doctrinal system. This is a danger of all confessionalism. A grateful listening to the voices of the church fathers belongs, of course, to a true theology as a sign of that communion of pilgrims, which unites Christians across distance of time as well as distance of space. However such a communion is a gift of the Holy Spirit, and where he rules there is liberty, not slavery of a "dead letter." This is precisely what is not understood in confessionalism. The church fathers are

not understood with a free spiritual respect, but with a dead deference. The gospel and faith are thus legalized. The truth of the living Lord Jesus Christ—who himself time and again is his own witness—is fixed and put at the disposal of the church and its teaching office, so that it is placed, as a possession, into a front-line position against others.

TRUNCATING THE DEMAND OF THE GOSPEL

In Jesus Christ God enters into a full depth and breadth of human existence. In this fullness of life man is also confronted by Jesus Christ and obliged to follow.

To God in Christ nothing human is indifferent and foreign. That is the comfort, peace, and salvation of the Christian life: God with us! To God in Jesus Christ nothing is indifferent and foreign. That is at the same time an obligation, the proclamation of a demand, a call to follow: Us with God! This demand has an unconditional validity, just as the promise of the gospel was unconditionally valid. There is no plane and no sphere of life—no matter where man lives and suffers as an individual and where he acts and suffers in a society—where the call to follow allows an exception. The gospel is the power and the light of the whole life.

The gospel is the power and light of the whole human life. It is transgressed wherever it is understood and lived merely "religiously"—i.e., as the message and practice of seclusion from the world and devotion, which has nothing to do with the problems of the world.

The gospel is the end of religion—as man's attempt to usurp God by means of his own resources. Nevertheless religion has remained, during the whole of church history, the temptation of the church. The Word made flesh was religiously translated as follows: God at the center of concrete life represented as the universal deity; the claim to the whole realm of human life in all its earthly forms was represented as the cultic-liturgical style of life; the reign of Christ over the whole world as his rule in my soul. It cannot be denied that in this manner there have been tended and gathered in the history of the church many blossoms of deep piety—from the early and medieval mysticism to the pietism of modern times. At the same time—especially in pietism—much genuine service was performed for the needy. Nevertheless cultivated devotion (of the cultic-liturgical, mystical-quietistic, pietistic-soteriological, or theological-academic type) in its departure from the "world" as the basic line of Christian life, especially in the sphere of public responsibility, is a caricature of the gospel, a pious restriction of its relevance. It is a spirit of resignation, which stands in a considerable tension with the creative spirit of faith, love, and hope. The church, which in following its Lord knows its responsibility for the whole man and for all mankind, recognizes—especial-

ly in times of increased threat to man in an atomic age—in a religious stylization of the Christian existence a temptation, perhaps noble and enticing, but dangerous for precisely this reason.

The gospel is the power and strength of the whole human life. This is fatally denied when the Christian life is understood and lived in a dualism, where only some spheres of life are measured and formed by the gospel, whereas in others the word of Jesus is consciously held to be inadmissible and not binding.

The radical demand of Jesus Christ, his deepening and dashing to pieces of the traditional commandments, especially in the Sermon on the Mount, is so unheard of that its application to questions and situations of this corrupt world, even in the church, is regarded as enthusiasm. It is true that a supra-literal, legalistic, imitative interpretation of the word of Jesus could mean an enthusiastic caricaturing of the gospel. Here is the legitimate starting point of the classical doctrine concerning the "two cities," which then, of course, was presented in a dualistic fashion: the Gospel is a spiritual word, valid for faith and the realm of the church; the realm of civic life in this unredeemed world represents the second realm, in which not the gospel, but the law, not the word of Jesus, but the word of our own reason are valid. Despite a partial justification for this initial point of view, this dualistic doctrine is—especially in its later development—biblically untenable. In its schematization the gospel is evacuated in too sweeping a fashion from very important areas of life—for example, it is evacuated traditionally from the economic and the political realm. That means, however, that the reign of Christ is practically suspended in considerable realms of life and priority given to human reason, or, as historical experi-



ence also teaches, to human lack of reason, blind will to power. It is necessary to reject this doctrine, not in its consequences only, but at its theological roots. Jesus Christ is relevant, even in the realm of politics. His unconditional identification with man throws light upon the most impenetrable questions of political and social life—not as a mechanical law, but as the gospel: as a call to an unconditional will to live at peace with one's neighbor.

II. TRUNCATING THE GOSPEL AS A PRESUPPOSITION OF COLD WAR MOVEMENTS IN THEOLOGY

The cold war is an attempt to force one's own will ruthlessly and by all means upon an adversary, even by threat of a hot war. The cold war in the church is an attempt to disparage by slander and defamation, the adversary as an enemy of God and an enemy of truth, and to break fellowship with him.

We live in the era of the cold war. In an atomic age an open, "hot" war has become politically impossible. There are no political goals which could be attained following the total atomic destruction which the hot war means today. In this situation attempts are made to unleash a cold war in order to frighten the adversary, to weaken and suppress him by all the means of a ruthless ideological, psychological, and economic pressure. The church also is tempted on every side to let itself be hitched to the wagon of cold war. Face to face with the reality that one community of nations is openly shaped by a materialistic ideology, efforts are being made from the other side to cover economic and political interests with religious attributes and identify them as a Christian civilization, even as Christianity itself. Particularly poisonous weapons of the cold war are provided in this way, for in this attitude political adversaries are designated and defamed as adversaries of God and adversaries of truth, as godless man and destroyers of souls, with whom no further communication is possible, whom it is better to eject from all fellowship, to excommunicate. The cold war in the church becomes thus the poison of the political war.

The gospel of a reconciling love of God to man, without any reservation, is the spirit and power of peace which is entirely irreconcilable with the spirit of the cold war. Only at the cost of denying the gospel can the cold war thrive in the church.

The essence of the cold war is—war. One does not shoot yet, but the adversary is understood as the one who actually ought to be shot at, whom it is decisively necessary to weaken, intimidate, and repel. Thus the spirit of war is already present—the spirit of the one who is "a murderer from the beginning" [John 8:44], that is to say, before he actually commits murder. This spirit is in total disagreement with the spirit of Jesus

who by his death and resurrection wholly overcame the satanic spirit of war—cold war between man and God and cold war between man and man—whose plenipotentiary Easter word is simply "peace." Thus the cold war in the church is, to be sure, in itself a contradictory phenomenon—if the church is understood as the congregation of the disciples and confessors of Jesus. Only when the church and its theology succumbs to unbelief, and thus in a particular case squints past the gospel and derives its thought and life from elsewhere, from a different spirit, can it consciously or unconsciously lend itself to the service of the cold war. Only a misunderstood and misused gospel can forge the weapons of a cold war.

In summary, the legalistic truncation of its promise, the gospel—incorrectly understood as a possession of truth—places itself self-righteously in the front line against others. Thus it directly or indirectly kindles and supports the spirit of the cold war.

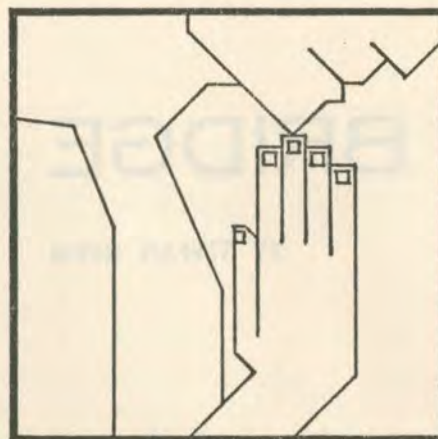
The common denominator of the most varied forms of truncation of the promises of the gospel is legalism. God's free, unlimited grace and truth are conjured into definite petrified forms; they are tied to definite historical types of churchliness, institution, ideology, or confession: the gospel loses its sovereignty, it is subject to a law. Since even now this law is determined and molded by man, the gospel is thus actually put at man's disposal: a churchman and a theologian considers himself—consciously or unconsciously—as the possessor of truth. The spirit of a legalistic holder of truth is, however, a spirit of self-justification and self-righteousness. Whoever is so driven is hardly capable of a genuine communication with a neighbor who has developed differently: he sees himself beforehand in the place of truth and the other in the place of untruth. Here is the root of a cold war in the church—inwardly and outwardly. It is "a war in a Christian guise between the holders of truth who want to justify themselves as the possessors of truth" [Heinrich Vogel]. The disastrous element of implacability is thus thrown upon the fire of the cold war, the "good conscience" of the Crusaders is underpinned and the already petrified fronts and walls of the cold war are further cemented. The cold war in the church becomes the cement of the general cold war.

In the dualistic limitation of its demand the gospel is banished from certain areas of Christian responsibility. Thus the powers of the cold war are tolerated by the church, and even religiously justified in the name of a "Christian realism."

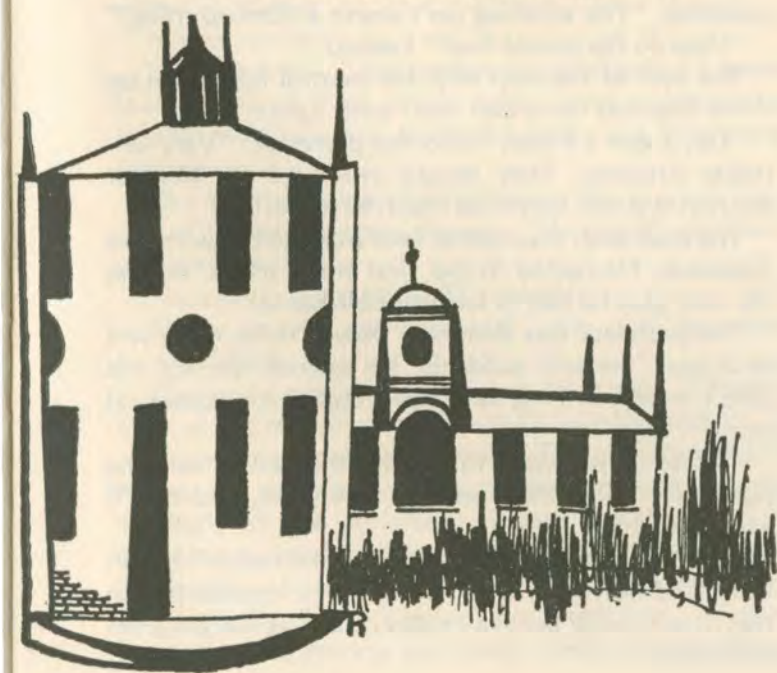
Every dualistic conception of the gospel—e. g., the quietist-pietistic or the sharpened conception of the doctrine of the two realms—practically eliminates Christ's authoritative word from vast areas of human

life. The vacuum which is thus created must be filled by rational reflection and judgment. Church history, however, teaches otherwise: If the demand of the gospel is limited or even suspended, the forces of unfettered authoritarian will and despotism very soon penetrate into the gap so formed. In the wake of pietists and dualists political cynics frequently get a hearing. It is not by accident: the doctrine and attitudes (often sincerely and piously meant from a subjective point of view) are a bridgehead for them. "The whole world lieth in wickedness" [1 John 5:19], all people are guilty, "there is none that doeth good, no, not one" [Romans 3:12]—these biblical pronouncements are profoundly understood by the dualists, but also abstractly generalized and thus caricatured and carried to false dogmatic conclusions. Only the "realism" of power politics, they claim, accords with the sinfulness of human nature. We know the practical consequences of this attitude: a disastrous toleration, even a conservatively reactionary justification of the powerful. We know the consequences, to the very abyss of today's "atomic theology," which indeed frequently operates with these ideological tools. The forces of cold war thrive in the shadow of a sharp dualism. Precisely here, however, it is possible to see with absolute clarity the untenability of this thinking for the evangelical: to take even an atomic mass murder into the area of a theologically justifiable behavior means simply the dashing to pieces of Evangelical (so far as this word has any meaning) theology. A sharp dualism manifests itself in this case as a denial of faith.

Cold war is being overcome in the church where the church dares—in spite of every temptation—to live by the gospel and where it lets itself be overcome only by the peace of Jesus Christ. In faithfulness to this gospel a way is made for the Christian—a way to a reasonable political service to the people of our time.



The one thing sought by the Evangelical church has been to live by the full gospel. And it always has been the basic task of Evangelical theology to be on its guard against every attempt to truncate the gospel in the church. Yet the immediate practical relevance of this task—even for the central issues of the political sphere—has scarcely ever been more obvious than it is today. In an age of atomic threat to mankind it is one of the most urgent tasks of politics to remove the cold war, with its latent danger of an atomic war, and thus of a total destruction. A theology and a church faithful to its function cannot but lay hold of and undertake this task as its own. It will do everything in its power to establish the order in its own house and will remove the conditions of the cold war in the life and thinking of the church, in order thus to contribute in an opportune manner—i. e., in the spirit of reconciliation and peace—to the poisoned atmosphere of world politics. It can do so because it has been entrusted with the gospel. And the gospel is an inexhaustible and radical power for reconciliation and peace—there is no other power so profound, just as there is no other inexhaustible and radical identification with men such as there is in Jesus Christ. This is not a mere theological pronouncement, or rhetorical hyperbole. At this very time the following of Jesus Christ is pertinent and rational even in the practical-political context. Perhaps it is in the final analysis the only hopeful way of Christian orientation in an atomic age. What formerly sounded realistic ("the realism of power politics") is today a fruitless fiction. And what seemed hitherto utopian (the radical way of peace and reconciliation in the spirit of the Sermon on the Mount) is realistic. For this reason it is most important today for the church not to put its light under a bushel, but to remain unshakably faithful to the whole gospel—important not only for the church but also for the world: our service through the gospel of peace and reconciliation is the decisive service to man. To know this once more, to be permitted to taste the increasing relevance of this service even in the realm of world politics, this is today for our theological existence (and for the work of the church) a hopeful gift of God. A great gift—and a great obligation!



BRIDGE

BY STEFAN HEYM

THEY NEEDED a fourth for bridge.

One of them, who wore his stomach with dignity, came across the lobby of the hotel and said, "I hear you're an American. Play bridge? Care to join us?"

I said yes. I had seen them around the hotel in Interlaken for two days. They were waiting for the weather to clear on top of the Jungfrau, they told me. Then they talked about the weather in general. Europe wasn't treating them right.

The fat man who had come over to me had big white hands with soft skin well cared for. Considering their size, they were remarkably deft with the cards. He was a newspaper publisher from Indiana, he told me, and during the war he had worked in one of the big Government agencies in Washington for the nominal pay of one dollar a year. He didn't look the poorer for his sacrifice. His business was running itself, and so he was taking it easy. "Traveling," he said. "Want to see the world before it goes to pieces." He laughed, hardly moving his chins.

He was the most substantial of the three. You could see it from the way the other two listened when he spoke—as if he were the headman at a board of directors' meeting.

The second was grey-haired and grey-faced, and to his complaints about the weather he added complaints about the food. He was a professor from a New England college on his sabbatical leave. His field was political science, and he was gathering material for a book on present-day European democracy. It was a very problematical subject, he said, that was the trouble with it.

The publisher laughed. He really managed to laugh without moving any of his chins. I don't know how he did it.

The third man didn't say what he was; he just mumbled a name. He might have been a businessman, or a junior diplomat, or a coupon clipper in the medium brackets. He had one of those neutral faces, but his eyes were constantly on the move, constantly observing, though I couldn't see anything for him to observe.

I WAS PLACED facing the publisher. I decided to play carefully. The three knew each other and probably had played together before. They had met in Vienna, they said, and had come to Switzerland on a lark.

"Austria's the cheapest place in the world," said the publisher. "The schilling isn't worth a damned thing."

"How do the people live?" I asked.

The eyes of the man with the neutral face came up at me from his cards and went back again.

"Oh, I don't know," said the professor. "Very unstable situation. They should introduce our kind of election system; they'd be much better off."

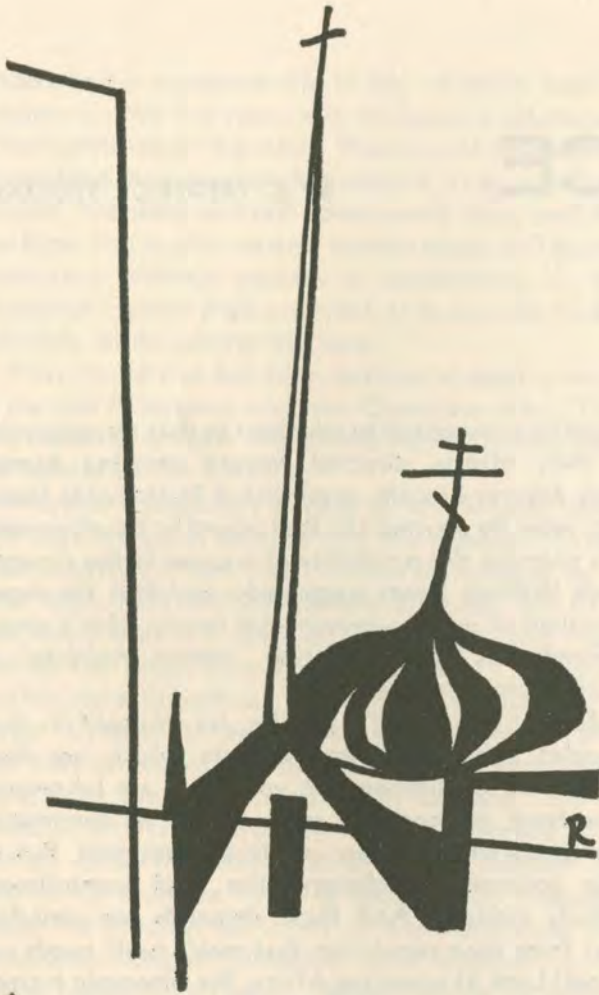
The man with the neutral face won the bid with five diamonds. He pulled in the first three tricks. But on the next play he had to let the publisher in.

The professor was dummy. "Do you think there will be a war?" he said suddenly. He seemed worried. He didn't want anything to happen during his sabbatical year.

"What do you want to do with the Reds?" said the publisher. "Give them another five years, and they'll be unbeatable."

"I've been in France," said the professor, "and in Italy, and Germany, and Austria—the trouble is that they don't really believe in democracy as we do. Even in England. . . ."

FROM "THE CANNIBALS AND OTHER STORIES" PUBLISHED BY SEVEN SEAS PUB., EAST BERLIN.



"You mean they won't fight for it?" said the publisher. "After all we've done for them?"

"Are we playing bridge?" demanded the neutral-faced man. He was losing. The rest of the hand was played in silence.

It was my deal.

"I don't know," the professor said slowly. "I guess quite a few of them won't fight. Those governments should introduce our election system. I'd give some lectures on it."

The publisher was looking over the score. "Lectures!" he said, contemptuously. "You won't get them with lectures."

"How will you get them?" I asked.

"How do you get anything?" the publisher shot back. "Money."

The professor was picking up his cards. "Money! Look at the money we sank into Chiang Kai-shek!"

It was an unfortunate remark. The publisher didn't like it, and the man with the neutral face looked questioningly at the professor. Throughout the hand, I could see that the professor was trying to fish for something proper to say to make up for his *faux pas*.

Eventually, he addressed the publisher. "You're right, they are getting too strong. Look what we have

January 1962

against us already: the Russians, those people in Eastern Europe—and all the trouble the French and the British are having in their colonies—and the unrest in Western Europe—the problem of India. . . . We must stop them somewhere!"

"We'll stop them all right!" said the publisher.

"Like in Korea?" I asked.

"Three hearts," said the publisher. "MacArthur made a fool of himself. Getting half our army stuck there! . . ."

"They're insidious," the professor said. "That's the trouble with them. I read their papers."

"You read Russian?" asked the neutral-faced man.

The professor hesitated. "A little. . . ." Then he recovered. "I have to—for my work, you know! They are building dams and canals; new factories all over, even in those satellite countries. They may be having their troubles, but production is going up and prices are coming down, there. Those things get around! That's why I'm not sure at all people will fight for our Western democracy!"

The man with the neutral face put down his cards. "According to what you say, it is already too late for us."

THE PROFESSOR was frantic. "I don't mean that. No, I really don't. We've got the bomb!"

It was probably unkind to add to the professor's discomfort. But I'm sensitive on the subject of atomic bombs. "I thought you wanted to teach them democracy!" I said. "Besides, the others have the bomb, too!"

"Yes," said the publisher. "Damn them."

I felt the eyes of the neutral-faced man on me. "And you?" he inquired. "What do you think?"

"You're a policeman, aren't you?" I asked back.

His lips thinned into a pinched smile. "I work for the Government," he answered.

The professor looked very grey. The publisher laughed. He laughed so hard that this time his chins moved. "Suppose we break it up, boys!" he called out after he had got his face back into shape. "Let's go to the bar!"

He did not bother to figure the final score.

"I do hope the weather will be good tomorrow," said the professor. "I would so much like to see the Jungfrau."

SUMMER SERVICE

BY C. FREDERICK STOERKER



Tepid Christianity is hardly a challenge to today's dynamic paganism. We confront paganism not only in the militant opposition of those outside the church, but also in the uncommitted nonchalance of so many within the church. Christianity cannot be hoarded in anticipation of being used as a counterforce to conflicting "philosophies" or "ways of life." Too many think of Christianity as a moral weapon to be used against the offensive attacks of "the world."

Such heresies need to be countered by Christians who can be realistic about the demand for service which is placed upon those who witness to their faith in Jesus Christ.

Two important questions must be asked about Christian service. What kind of commitment is needed? and Is it imperative that I be a participant in the church's voluntary service?

Just prior to his death in 1910, William James, in *The Moral Equivalent of War*, wrote, "So far, war has been the only force that can discipline a whole community, and until an equivalent discipline is organized, I believe that war must have its way. But I have no serious doubt that the ordinary prides and shames of social man, once developed to a certain intensity, are capable of organizing such a moral equivalent as I have sketched, or some other just as effective force for preserving manliness of type. It is but a question of time, of skilled propagandism, and of opinion-making man seizing historic opportunities." William James suggested that this equivalent could be found in the struggle against the wilds of nature, and that young people

should be conscripted to take part in that struggle with all their efforts directed toward meeting human needs. Murray Lincoln, president of Nationwide Insurance, recently pointed out that scientific developments have given us the possibility of success in the struggle which William James suggested—and that the moral equivalent of war is a present-day reality. Man's physical needs can be met—if that "certain intensity" of commitment is reached.

Most of the world's peoples are engaged in that struggle! Some have governments which we like; others have governments to which we are lukewarm. Some have governments with fascist or communist ideology to which we are unalterably opposed. But all these governments demand the total commitment of their citizens. And these demands are senseless apart from their conviction that man's basic needs can be met! Look at emerging Africa, the economic turmoil of Asia, the turbulence of South America! People calling for the necessities of life which we have long taken for granted. The pinched faces and bulging stomachs of the hungry and malnourished, of the unclothed and poorly housed, these perpetually haunt us. Do we need to look any further for motivation for service?

The answer is "We do not need to look further for sufficient motivation, but we need to go one step further to understand these people about whose needs we have been talking. Look at the United States for a moment. There are hungry people in the United States. There are large numbers who lack adequate clothing and adequate housing. But throughout the dramatic bus boycott in Montgomery, Alabama, the sit-ins and freedom riders, the rallying cry has not been bread but human dignity spelled out in political and social rights. And where the right to vote and the use of public facilities are no longer disputed, the same rallying cry stands behind demands for equality in employment and equal privilege in housing. Those who cannot commit themselves to the struggle for human rights in this country cannot understand the revolution going on abroad. And the person whose desire to meet human need is not coupled with a conviction of the fact of human dignity cannot understand the creative explosions of the twentieth century. These dynamic forces rapidly are bringing colonialism to an end. Failure to

understand or recognize this is the "Achilles' heel" of fascism on the one hand and of Russia's relationship to her satellites on the other. The order of development is not food first and freedom second. It is exactly the reverse. Freedom and self-government first, and then the hope that in this context human needs will be met. Assistance without respect is paternalism. It is a "handout" rather than a service. It is an offer to feed the body while searing the soul.

Thus far service has been defined in such a way as to include Christians and non-Christians alike. There are, however, at least two distinctive characteristics of the service of the Christian.

There is a moralism among us which says lightly, "All men are equal because they are children of God." This assertion is not true. Human differences on almost every level are obvious and very real. But to say that every man is a child of God is true, and clearly implies the worth of every individual in God's sight, and his right to both our concern and our service. Dr. Visser 't Hooft in *The Pressure of Our Common Calling* says that service is the road to Christian authority in society. By the usual standards of our day, this is a paradox. Yet, if this statement does not make sense, neither does the New Testament: a Master who washed his disciples' feet—a teacher who frequently found the greatest difficulty in communicating with those who thought themselves most religious—a man whose concern for human needs knew no national or religious boundaries, and who was constantly criticized for associating with publicans and sinners—a Saviour on the cross whose legacy includes the words "He who would save his life shall lose it, he who would lose his life for my sake and the Gospel's, the same shall find it"—of whom it is written "God was in Christ reconciling the world unto Himself." God has given to us, his followers, the continuation of this ministry of reconciliation.

Secondly, there is a characteristic which is integral to service by the Christian. There is the awareness of our own need, and indeed the awareness of our own need for service. Sin has frequently been defined as man's separation from God, but there has been much less willingness to realize that this includes our separation from man. This reluctance is magnified astronomically when we are asked to accept personal responsibility for this separation. There can be no pride or arrogance in service given by those who recognize their own need and know that in serving one is being served. And so we pass beyond any possible paternalism! We stand among those in need as one of them. We have universalized the role of service. We have gone beyond the image of physical need as the only and invariable stimulus for service.

But must all that is implied be a part of our experience before participating in a service project?

Several thousand apply each year for participation in the denominational projects and in the program of Ecumenical Voluntary Service. Applicants are asked to share a statement of faith and give the reasons for their desire to participate in a service project. Some reply with vigorous affirmation. Many reply with statements reflecting severe questioning. And a few reply with frank statements of present agnosticism, going on to say that they are seeking. All are welcome to participate in a service project for the churches. With few exceptions, all types of service opportunities are open-ended. The saints are very few in number and the community of the Church has never had them in a majority! The crucial question is: Are you willing to explore? To be a part of a group both experiencing and searching for the faith?

We are living in a post-Christian Era, i.e., the Christian concept of society is certainly not a universally accepted norm. This is a generation often accused of being characterized by its "lostness," but many correctly assert that it is characterized by "realistic search." That is, this is an instance that beliefs be validated by experience rather than being accepted as a matter of inheritance. Today's danger centers not on those who ask hard questions but on those who ask no questions, not on those who make mistakes but on those who remain spectators seeking thus to avoid them, not from those who consciously reject Christianity but from those who reject it without being aware that they are doing so.

Service is not the exclusive prerogative of the Christian. But can there be a Christian who does not serve?



INVEST YOUR SUMMER, a catalogue of summer service opportunities, is produced annually by the Commission on Youth Service Projects. Published by more than 30 religious and secular agencies, it contains information on work camps, community service, institutional service, working seminars, study seminars and caravans. One copy 25 cents; 5 copies \$1; 50 copies \$8.50; 100 copies \$15 from C.Y.S.P., 475 Riverside Drive, New York 27, New York.

BOOKS

THE SEARCH FOR MEANING. By A. J. Ungersma. (Philadelphia: The Westminster Press, 1961. \$4.75.)

There is a growing consensus of opinion in the psychological world regarding the inadequacy of current concepts of man. One of the ablest contemporary spokesmen for a more adequate picture of man is the Viennese psychiatrist, Viktor E. Frankl, about whom A. J. Ungersma writes in his book *The Search for Meaning*. Ungersma sets for himself the broad purpose of examining Frankl's work "as a new approach in psychotherapy and pastoral psychology," and in doing so provides an introduction to existentialism, the movement which Gordon Allport refers to as "the most significant psychological movement of our day."

The name of Viktor E. Frankl is relatively unknown to the American reading public, but his writings are appearing with increasing frequency in psychological journals in English. Called by some the founder of the "Third Viennese School of Psychiatry" (after Freud and Adler), Frankl gathers up in his approach in therapy the trends emerging in psychological thinking both in Europe and in America. Criticizing the anthropology of naturalistic (largely Freudian) psychotherapy, Frankl proposes to extend the field with which therapy is concerned to include the "noetic" dimension. By "noetic" Frankl means the spiritual aspect of man but in a nonreligious sense, i.e., the free, deciding, responsible, valuing aspect. He makes it quite clear that this is not necessarily a religious approach to therapy but, rather, is one which is open to religion. His main goal is to build upon the existing psychoanalytic base so that the therapy which results draws upon psychoanalysis but goes much farther than Freud was ever interested in going. Indeed, by considering the noetic spirit as a realm as legitimate for investigation as the soma (body) or the psyche (mind), Frankl so modifies the psychoanalytic approach that it is difficult to see much resemblance to it in his writings.

Ungersma points out that one of Freud's earliest American disciples, neuropathologist James J. Putnam, M.D. of Harvard, tried without success to encourage Freud to enrich his concept of the nature of the self along these same lines. Frankl now points to the fact that a basic problem of contemporary man centers in the lack of any sense of meaning in this life; and, furthermore, that any problem is intensified by a sense of meaninglessness. Any therapy, therefore, Frankl asserts, which does not deal directly with the search for meaning in each individual patient's life is either incomplete or misses the need entirely.

To describe the feeling of meaninglessness, Frankl uses the term "existential vacuum." He calls his system "existential analysis" or "logotherapy," i.e., ther-

apy in terms of "logos" or "meaning." His work fits easily into the point of view of existentialism, the philosophical mood so prevalent in art and literature and, now, in psychotherapy in which man's freedom from conditioning forces is asserted and man's individuality is proclaimed. To this existentialist stance Frankl adds the distinctive note of responsibility so that, for him, man is not only free from any kind of psychological or sociological conditioning, but he is also free to decide to act in a responsible way toward the tasks imposed upon him by life.

A. J. Ungersma is well qualified to write this first English introduction to Frankl. Spending his sabbatical from San Francisco Theological Seminary (Presbyterian) in Vienna with Frankl in 1958-1959, he had ample opportunity to become intimately acquainted with logotherapy and to see it being practiced. His book is full of fascinating glimpses into Frankl's life story. The impact of two and a half years in concentration camps, reported so vividly by Frankl himself in the translation called *From Death Camp to Existentialism* (Beacon Press, 1959), is mentioned time and again, especially in reference to Frankl's stress on the meaning of suffering. By stressing the possibility of realizing values in the very manner in which unavoidable suffering is handled, Frankl makes it clear that there is no condition whatsoever in which meaning cannot be found.

It is clear that Ungersma brings a rich background of wide knowledge to this task. His comparison for example of Sorokin's critique of a sensate culture with Frankl's critique of pleasure-oriented psychotherapy is particularly good. I wish, however, that Ungersma had sharpened the focus of his work and had attempted to do more than simply report on Frankl's system. He declares that logotherapy is still being developed and this is certainly true, but the thirteen books available in German in addition to the two translated into English (including *The Doctor and the Soul*, Knopf, 1955) plus innumerable articles in both English and German make possible some evaluation of Frankl's thought. In sense, too that Ungersma's goal of finding a *rapprochement* between psychiatry and religion leads to a blunting of the unique thrust of each, a state of affairs to which Frankl contributes as he pushes the limits of the therapist's field over into the realms of value and meaning. It is clear that Ungersma finds Frankl especially helpful in formulating a basis for pastoral counseling, but it is not clear at what points he finds Frankl deficient. It seems to me questionable that Frankl and Carl Rogers are in as much agreement as Ungersma makes them out to be, especially in the light of the strongly educative nature of Frankl's approach. Although Ungersma makes it clear that for Frankl the search for meaning implies the existence of Supreme Meaning in God, it is not made clear to what degree Frankl sees God playing a significant role in man's life. For those acquainted with the unique problems of pas-



toral psychology, this book provides a good orientation; for those interested in broader approaches in psychotherapy as seen through the stimulating eyes of Dr. Frankl, this book provides a good beginning.

—ROBERT C. LESLIE

THE ARCHITECTURAL REQUIREMENTS OF PROTESTANT WORSHIP. By Victor Fiddes. (Toronto: Ryerson Press, 1961. \$5.)

Many of us concerned about church building have been looking for a book which could place in the hands of building committees without fear that it would do more harm than good. Hitherto none has been available. Peter Hammond's *Liturgy and Architecture* was directed so exclusively to the concerns of the Church of England that its utility was limited. The other volumes available simply ignored the theological problems involved in building for Protestant worship.

Victor Fiddes, minister of a United Church of Canada congregation in Niagara Falls, Ontario, has written a volume which can be of great use to the major American denominations. As he makes quite clear, "the recovery of good architecture for Protestantism is not primarily an architectural problem. First of all it is a theological problem." Failure to recognize this fact, he

points out, has led to reliance on "purely aesthetic devices for the creation of a 'worshipful' setting."

One should not expect a simple alternative, and one does not find it in Fiddes' book. An all-too-brief chapter discusses the "distinctive self-consciousness" of the church, the "community that gathers not to *feel* something but to *do* something." One wishes that some of the ideas suggested here had been explored further, but as it stands the chapter makes an excellent basis for discussion of the theological issues which each congregation must explore before it can expect to build an adequate structure for Protestant worship.

Several chapters of the book form a most useful introduction to the history of church architecture presented with a theological awareness of evolving patterns of piety. Fiddes' approach to the building types of the various centuries is devoid of the sentimentality one usually finds in such material. Some illuminating things are said about the difference between efforts at "mood-creation" and attempts to stage "the action of third-century worship," or worship according to the reformed tradition. Most relevant is a chapter on the immediate past with its concern for lifting "men out of themselves into spiritual communion with God," as Cram expressed it. To Fiddes, Protestant worship is more concerned with calling men to the establishment of "community with their fellows through the action of Jesus Christ in their midst." This section concludes with an interesting discussion of "A Functional Architecture for Protestantism." Well aware himself of the dangers of mood-setting architecture, Fiddes points out that the architect has little alternative until the congregation has made up its mind as to what the church does when it worships.

The remaining section of the book is devoted to various "Aspects of Design," including the shape of the building, the liturgical centers, and the educational and social areas of the building. These are made especially useful by photographs and floor plans of new churches in Canada. The variety of experiments in liturgical arrangement seems to have one common factor: the desire to secure "an intimacy between the people and the liturgy and not just between the people and the people." Few of these Canadian experiments have been well publicized and there is much of value in the illustrations and comments. If of no other purpose, they could prevent the repetition of some mistakes.

It is unfortunate that the author has not seen fit to include a bibliography of periodical literature on the subject. Such can be culled from the footnotes which indicate that some good material has appeared in the journals if not in books. Some of us would like to see many areas explored in more detail. But Fiddes has done as much as anyone could in 119 pages and the brevity of the book should help to make it required reading for all building committees.

—JAMES F. WHITE

PERSPECTIVES ON A COLLEGE CHURCH. Edited by Marilee K. Scaff. (239 pages. New York: Association Press, \$4.)

Some years ago the Associated Colleges of Claremont, California, entered into the development of a college church to serve their campus religious needs. In 1955 the Danforth Foundation provided a three-year study grant with which to examine the project, find solutions for some very specific problems, and cast light on similar problems in other communities. The study is now completed and the result is a book, symposium fashion, entitled *Perspectives on a College Church*.

Symposia usually turn out to be a mixed bag, and this one is no exception. There are a great number of good things in this book. In his chapter on a philosopher's perspective, Theodore Green has some very discerning comments on the status of religion on the average campus, as does Mrs. Marilee Scaff in her preface. But Dr. Green's definition of ecumenicity must be a very curious one indeed if we are to grant his premise that a college church, or at least the one in Claremont, can give "an unusually vital experience in authentic Christian ecumenicity." Ecumenicity must mean real and vital denominational involvement and must imply some denominational commitments to be genuinely ecumenical. A vaguely uncertain gathering of a miscellaneous lot of Baptists, Methodists, Episcopalians, and Presbyterians may be a gathering of Chris-

tians, it may even be "the Church," but it will not be an experience of authentic ecumenicity without some real theological encounter between genuine denominational representatives.

Charles McCoy has done a fine piece of work from the educational perspective in his section on "The Imperative to Truth." If, throughout this chapter, the reader will understand in place of the term "college church," the words "campus church" or "ministry to the campus," he will have good counsel in any collegiate setting.

Likewise useful is Von Rohr's theological exposition on "The Gathered Church." However, this is a preface to an argument he never actually advances, namely, that the college church of Claremont is a "gathered church." This last would be a very shaky argument indeed in view of the limitation of that community to students, faculty, and guests.

There are some excellent questions in the Appendix: "Can a college church be a real church, measured by the standards of historic Christianity? . . . Ought a college church seek affiliation with one denomination, or preferably with several? . . . What responsibility has the college church for those outside her present bounds? . . . Was the college church an effective Christian witness within the academic community?" It would be good to report that answers to these searching questions were available in this book, but such is not the case.

There is other material. There is a study of the sociological factors in student religious life. It has some useful findings, made more so by Robert Meyer's theological commentary upon them. But they do *not* contribute to any understanding of the effectiveness of the college church experiment, although they are not without interest to the church at the campus which seeks further understanding of the field in which its work is to be done.

The subtitle of this little volume reads: "How a significant experiment in campus religion worked . . . its implications for everywhere." Contrary to these claims, no evaluation of the college church is reported, and its implications are nowhere spelled out. Some relevant questions are not asked. No question is raised, for example, about the responsibility of a college to the community in which it is set, and we are not told what the existence of the college church has done to the religious life of the town of Claremont nor what the loss of significant faculty witness may have done to the life of Claremont churches.

Nonetheless, the minister of a campus-related church, the Christian minister at work within the framework of the student movement, the members of the Christian community within the campus—students and faculty as well—will find useful and stimulating material in this book about the world in which their lives are cast.

—DAVID SAGESER

motive



I'M AN ATHEIST IN THE MORNING.

REVOLT ON THE CAMPUS, BY M. STANTON EVANS. (HENRY REGNERY COMPANY, CHICAGO 1961. 248 PP. \$4.50.)

This reviewer does not consider *Revolt On the Campus* a significant book. To find it persuasive one must adjust his thinking to accommodate the author's inversion of the common usage of the terms Conservative and Liberal. Evans attempts to make the case that Liberals are really the conformists; and Conservatives, the rebels. He marshals and mutilates the work of Messrs. Packard, Galbraith, Trilling, Barzun, Whyte, and Riesman to establish the sad state of degeneration into which America has fallen. The whole "mess" is laid at the door of Liberalism. In fact, as Evans sees it, Liberalism and the "mess" are one and the same. "The Conformity of our day, down to the last particular, is nothing other than the aggregate of beliefs known as Liberalism." "Indeed," Evans continues, "its (our conformity) constituent elements—permissiveness in ethics (being interpreted elsewhere in the book as: "aggravated pacifism, elastic 'tolerance' of Communists and militant egalitarianism"), statism in politics—may be taken as the very definition of contemporary Liberal philosophy." Using the analyses of social scientists, especially those of Whyte and Riesman, Evans concludes: "It appears that dependence on the state, or on the collectivity, is intimately related to the decline of the American character."

The mutilation of the social sciences is illustrated in the way in which the author uses Riesman to subvert the basic premise of his book. Evans says, "I think our national history indicates that his 'inner-directed' people profess an ascending hierarchy of

secular loyalties; they revere the individual and the family vis-a-vis outside influences, the rights of the states vis-a-vis federal authority, and the rights of the United States vis-a-vis foreign enemies and supranational institutions. Each is an expression of the Conservative impulse. Patriotic attachment is thus an affirmation of individuality. In the 'other-directed,' or Liberal, conception, the order of priorities is inverted. Having little or no faith in the individual, the Liberal affirms the claims of the community over the person, the claims of the federal government over the state, and the claims of 'world opinion' or supranational institutions over the United States. Liberal antinationalism is part of a coherent ethic of anti-individualism."

According to Evans, even *Life* magazine in its recent search for the national character was duped by the prevailing Liberal orthodoxy. Referring to the survey by *Life*, Evans says: "The seekers of youthful rebellion set out upon their quest without knowing what the Grail looked like. They had not troubled to define 'conformity' and so had no conception of authentic rebellion. Instead, they accepted the procedural stereotype which holds that 'rebellion' is always and necessarily a function of the political left, on the analogy of the radical son rejecting the values of his Conservative father. They sought rebellion with the eyes of orthodoxy, and they could find nothing."

The true shape of the "revolt on the campus" is purported to be substantiated by an informal survey the author made of 122 conservative student leaders. He claims a new pattern of rebellion has emerged. "In the old pattern, a youngster would be brought up in a traditionalist home, then go away to school, there to

You also must help us by prayer, so that many will give thanks on our behalf for the blessing granted us in answer to many prayers.

II Corinthians 1:11

**THE CALL FOR THE OBSERVANCE
of the
UNIVERSAL DAY OF PRAYER FOR STUDENTS
Sunday, February 18, 1962**

Surrounded by indifferent and often antagonistic people, the Apostle wrote this in a letter to one of the younger churches. They lived in a situation far from luxurious comfort or self-complacency. "For we do not want you to be ignorant, brethren, of the affliction we experienced in Asia," wrote the author, "for we were so utterly, unbearably crushed that we despaired of life itself." (1:8)

Day and night they wrestled with hardship and suffering, loneliness and anxiety, even despair and death. Yet, there is a note of joy, comfort and hope.

In the midst of their existential situation, they recognized that they must "not rely on ourselves, but on God who raised the dead." (1:9) In spite of the suffering and frustration which they experienced in their daily life, they maintained an attitude of holiness in the world and joy in human life. Despite hardship and oppression, they went on witnessing to the drama of redemption in Jesus Christ.

We see here the deep meaning of the Apostle's admonition, "You also help us by prayer." There will be no renewal unless we ourselves renew our lives in prayer depending solely upon Christ and dedicating ourselves in response to his call.

On this Universal Day of Prayer for Students, we would like to pray for one another and for our renewal, so that our witness to Christ, our service with Christ, and our unity in Christ may become more abundant for the sake of the whole world.

THE OFFICERS OF THE WORLD STUDENT CHRISTIAN FEDERATION



be taken into camp by the glib generalizations of the professoriate. In the new pattern, the youngster receives certain values from his parents, and contests the Liberalism of his professors. The crucial difference is the fact that, in the first instance, the student's parents were at one with the prevailing mood of the society, his professors opposed to it; today, the professors are the voices of conformity, and the student finds the values his parents taught him in a decided minority. He can at once vindicate the traditional values of the 'inner-directed' and enjoy the youthful kick of rebellion against the going order."

The testimonies from Conservative students which are interspersed in the diatribe against Liberalism are to be taken by the reader to establish, on the one hand, that Conservatives are God-fearing, moralists, individualists, and loyal-American "good guys"; conversely, with no pretense at subtlety, that Liberals are materialists, atheists, morally permissive, collectivists, and anti-American "bad guys." Alleging that the presumed Liberalism of the Kennedy administration has not "come off," rather that it has been met by a rising tide of Conservatism, Evans says in characteristic overstatement: "the nation's youth, everyone discovered at once, was turning Conservative. Instead of asking for more government interference in their lives, American young people wanted less; instead of 'accommodations' with the communists, they wanted firmness; instead of 'abolishing' our internal security program, they wanted it strengthened; instead of flux and impermanence, they wanted value, tradition, the predicates of freedom, and the norms of honor."

In this connection the reviewer is inclined to agree with Eisenhower's critique of Conservatives to the far right. He is quoted from a CBS copyrighted interview as saying, "I don't think the United States needs super-patriots. That's just rot, if you will excuse the word."

Between the first two chapters and the epilogue of the book there is a helpful "who's who" among Conservative individuals and organizations on American campuses. Names of individuals are so abundant—indeed, if you are a Conservative and your name is not found in the book, you are a real nobody—as to make transparent the author's effort to populate the Conservative movement on campus with a sense of flesh and blood reality. The text runs on and on, enumerating the success stories of individuals and organizations who in spite of merciless persecution by Liberals are turning the tide for Conservatism on campus after campus all over America. Clearly the intention is to

surround the book with a documentary air. For instance, the bland statement is made that, "at the University of Wisconsin young Conservatives dominate campus discussion." Later in the book, these same Wisconsin students are commended for establishing a "McCarthy-Evjue lecture series, dedicated to vindicating the late Senator Joseph R. McCarthy, and to tweaking the nose of his bitterest enemy, Madison newspaper publisher, William Evjue." And Conservatives clubs, why "they have been springing up so rapidly that in the next Congress any school without one may be qualified to apply for assistance as a depressed area." One wonders who could fail to see through such a palpable attempt to create a climate of momentum for a "movement" apparently lacking—if this book is normative—in any constructive strategy for coping with the complexity of a world that does not yield to black and white oversimplifications.

Readers of this review will be interested in the endorsement Evans gives to the efforts of Carl McIntire's American Council of Christian Churches to create public opinion against the admission of Eastern European churches to the World Council. Referring to the 1957 meetings of the Central Committee of the World Council in New Haven, Evans criticizes the Yale Divinity School for opening "its gates to several alleged 'clergymen' representing communist slave regimes in Eastern Europe." The recent action of the World Council in New Delhi has Evans and his Conservative colleagues really stewing!

All told, the most valuable contribution of *Revolt On The Campus* is to be found in the warning it puts before those who call themselves "liberals"—the word now taken in its common usage (non-Evansonian) sense: "young people are interested in things which are bright, lively, and diverting. And the sonorous repetitions of Liberalism are none of these. An orthodoxy, unchallenged too long, loses its resilience. It becomes intellectually sluggish, incapable of answering criticisms. It is dead on its feet. That, in too many instances, seems to be the case with Liberalism today. Young people may thus be forgiven if they have concluded that, other issues apart, Liberalism will not do because it is a bore."

It is well to be further warned that the heritage of the churches in the piety of the Protestant ethic, presupposes Protestants to respond to Conservative appeals to absolutism where moral issues are concerned and to individualism in politics. Further there is something in all of us which inclines us to wish to simplify what is complex, and to bring to immediate solution problems that demand much discipline and perseverance. *Revolt On The Campus*, consequently, can serve the unintended purpose of alerting Christians on campus to the need to reappraise the relevance of the Protestant ethic for a faithful witness to the gospel in this day and age.

—JOSEPH N. PEACOCK

LETTER

Since I have become an active participant in Methodist student work, and even while I was only an eavesdropper from some other (more sheltered, I am sure) corner of the campus, I have heard much clamor about the arts. The arts are lifted up as the chief media of communicating the gospel to the contemporary campus.

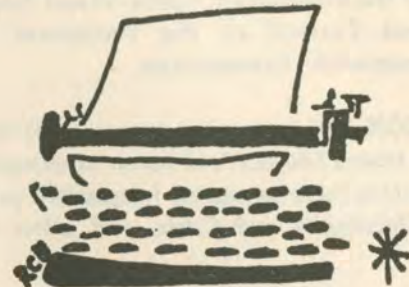
This sounds good to me. I find that I have come to appreciate the arts in precisely this way since I have begun to read *motive* and to participate in various MSM functions. I found the 7th Quadrennial Conference to be a real renaissance. I now walk into a museum or visit an art display with appreciation and, I trust, a measure of understanding and insight.

I began this transition, however, with a conscious sense that if I were to communicate, if I were to be effective, if I were to be able to sit at table and sip coffee with students; I must "know" the arts. I did not like contemporary art forms, I did not understand them, and they spoke not a word to me. But I was convinced that for the sake of status (cursed word) or more accurately rapport, I must be able to evidence some familiarity with the arts. And with this very ulterior motive (no pun intended), I approached the arts. Perhaps it is a testimony to the truth of the Christian gospel that I have been converted.

But what disturbs me is that many campus workers, ministers, faculty, and students have not been converted.

Many persons who have been with me at various meetings and activities who are new in the MSM have been driven to the point at which my quest began. These persons had previously been open and receptive to the arts. Although they were lacking, admittedly, in understanding and insight, they were not lacking in appreciation and willingness to learn. But they have been detoured to a way of thinking which I have already described as ulterior. The arts are tending to take on the nature of a gimmick. Rather than allowing the arts to speak for themselves, we are prone to flaunt art as the sign of having achieved. We will read drama or poems or discuss jazz or contemporary sculpture because we are convinced that these have **APPEAL**.

What a tragic day for art and for religion! . . . I am irritated by those who find my sermons appealing, and come back because they "like" my preaching. Do we approach men with Jesus Christ as the Likeable Lord? "Oh, you'll like Jesus." Do we use Jesus as a gimmick to get the "religious" students to attend our meetings? Of course we do. Similarly we use the latest theological jargon (however meaningless to those who speak it secondhandedly), the Bible, the church, pizza parties, cookies and punch, ping-pong; and we are beginning now to so use . . . or abuse . . . the arts.



We betray all that is right and true, all that is meaningful, all that is basic and essential to Christianity with a kiss of death. I feel it is time to return the 30 pieces of silver.

If we are to be saved from such a grave error we must take a new approach to the arts. We must cease to speak of the art forms as "real communication" in such a tone or manner as to be saying they are the "only real communication."

We need, among other things, to recover our appreciation for the older forms as well as to cultivate an appreciation for the new. We need to lift up the great music of the past, the great poetry, painting, sculpture, and prose of the past as equally valid communications. There is nothing inherently virtuous in that which is "NEW." "NEW" and "IMPROVED" are not actually Siamese twins although most modern advertising would indicate that they are. We must not lose the meaning of "all things old are passed away, behold all things are made new." We must not be misguided by the words, "If any man is in Christ he is a *new* creation." Though newness is to be marveled in . . . the real thrust is what Christ does. And he does work with and through the "old man."

The chief function of "secular" art for religion is descriptive. We need to be jolted and jarred. But many have been so impressed that this art has a religious significance that they think this means it has a message of hope. This is not so. Much of it has no such message. Its significance is not in its prescription for salvation, but in its description of life without salvation. Of course one must be naive to be so confused. But naiveté seems to be one of the chief characteristics of man after the Fall. Many of us are being led astray by using various art forms as though they were harbingers of the gospel of peace, when in truth they are messengers of despair crying out from a Macedonian wilderness: "Come over and help us . . . if you can!"

RICHARD BOWYER
west liberty, w. va.

CONTRIBUTORS

JOHN HARRELL'S "Let Us Pray" in last April's *motive* created quite a stir from the nation's religious conservatives. We welcome all indications that our contents provoke reactions from our readers. John is executive secretary of the Division of Audio-Visual Education of the National Council of the Protestant Episcopal Church, Greenwich, Connecticut.

HARVEY COX is the program associate of the American Baptist Home Mission's division of evangelism. His incisive articles have appeared frequently in the *Intercollegian*, *Christianity and Crisis*, and other American journals.

JOHN CANADAY'S spoof on artist Amy Crush is atypical of his usual writing in the *New York Times*, of which he is art editor and chief art critic. Some may be familiar with Mr. Canaday's seven mystery novels which he has authored under the pen name, Matthew Head.

EUGENE IONESCO, the noted French dramatist, is a leading exponent of the experimental European theater. His plays include "Rhinoceros," "The Bald Soprano," "The Lesson," "Jack," and "The Chairs." His works have been produced throughout Europe and are now being viewed widely in the United States.

WILLIAM W. SAVAGE, JR., is a new contributor from the land of Dixie. A student at the University of South Carolina, he is active in the Wesley Foundation there.

MALCOLM J. McVEIGH returned last July from Angola where he had served three years in agricultural and evangelistic work. He has a B.S. in agriculture from Rutgers, a B.D. from Drew, and has studied at the University of Heidelberg on a Tipple Fellowship. He is currently doing graduate work at Union Theological Seminary in New York.

MILOS STRUPL is an Ecumenical Fellow this year at Union Theological Seminary in New York. A native of Czechoslovakia, he has lived in this country since 1947. He is a Presbyterian minister with special interest in church history which he taught at the Evangelical and Reformed seminary, Mission House, in Plymouth, Wisconsin, last year. An earlier translation of his, "The Task of Being Faithful," appeared in *motive* in May, 1960.

STEFAN HEYM is a German-American novelist. Born in Germany, he was a student at the University of Berlin during the rise of Hitler. He fled Germany in 1933 after publishing an antimilitaristic poem. Came

to the United States in 1935 where he completed an M.A. at the University of Chicago. Author of *Hostages*, *Of Smiling Peace*, *The Crusaders*, *The Eyes of Reason*, and *Cannibals and Other Stories* from which this article is reproduced.

C. FREDERICK STOERKER is the director of the Commission on Youth Service Projects of the National Student Christian Federation. An ordained Methodist minister, he has participated in many volunteer service projects in the United States and abroad.

E. V. STONE'S tale is from *Africa South in Exile*, and came to our attention via the *world student news* which is published by the International Union of Students.

Book reviewers for this issue include **ROBERT C. LESLIE**, professor of pastoral psychology and counseling at Pacific School of Religion; **JAMES F. WHITE**, assistant professor of worship and preaching at Perkins School of Theology at S.M.U.; and **DAVID SAGESER**, pastor of Clifton Methodist Church in Cincinnati.

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RICHARD N. BONENO, Garyville, Louisiana. **JIM CRANE**, East Lansing, Michigan. **ROBERT CHARLES BROWN**, Uncasville, Connecticut. **JACK MORSE**, Rochester, N. Y. **ELIZABETH CATLETT**, Mexico (cut courtesy of the *Artes de Mexico*, 1957). **MATHIAS GOERITZ**, Mexico City, Mexico. **MARGARET RIGG**, Nashville, Tennessee. **ROBERT WIRTH**, Baltimore, Maryland. **ROBIN JENSEN**, Oxford, Ohio.

MOTIVE WELCOMES ART WORK for consideration and possible publication. Students as well as professional artists are encouraged to submit work. However, *motive* is not responsible for the return of any art work not accompanied by a self-addressed, stamped, return envelope. Art work received by *motive* might not be acknowledged for several months, unless a stamped, self-addressed postal card is included by the artist who wishes to hear immediately. Because of our small staff, we can't always answer promptly, but in due time, take courage, you will hear from us!



A GRIM FAIRY TALE

DEEP, deep in the forest lived Hyena. Hyena was very wise and Hyena was very crafty.

One day as he sauntered through the forest, he spied a lion cub on the forest path, and his first thought was to fall upon it and eat it. Being very wise and very crafty though, he merely seized it and ran back to his lair. There, he determined to train Lion to obey him, for besides being very wise and very crafty, he was also very kindhearted and realized how lucky Lion would be to have him for a master.

As Lion grew up, the arrangement proved excellent, for Lion would kill the meal and Hyena would eat most of it, thus saving Lion from indigestion. Whenever Lion got any great ideas as to who was who, Hyena very properly tweaked his tail and reminded him that all his good fortune and his freedom from indigestion were due to the self-sacrifice of Hyena. This puzzled Lion rather, for he was a trifle slow on the uptake in such matters, but he took it for granted that it must be right.

One day, however, unworthy thoughts came to Lion, after he had overheard Hyena talking to Mrs. Hyena. The good lady had suggested that Hyena ought to treat Lion better. "Really," she said, "Lion cannot really enjoy sleeping in the mud at the river bank where you chain him, and now that you've put him on a diet of bananas, he may get dangerous." "Nonsense," said Hyena, "you don't know Lion like I do; give him an inch and he'll take an ell. He likes to be treated firmly." Mrs. Hyena was still very doubtful about this, and thought all the hyena population would feel a great deal safer if Lion were given a comfortable bed and just enough meat to keep him happy. Of course, she would not suggest anything so unthinkable as giving Lion his freedom, for she knew that would not be good for Lion. After careful consideration, she reckoned it would not be good for Hyena either. Neither of them thought of asking Lion what he thought, but then of course, lions don't have thoughts, and if they do they are probably silly ones.

Lion began to think that hyenas were very nasty, but he was quite wrong. He soon found out how nice they were—much nicer than bananas.

E. V. STONE

CREATION TRIPTYCH BY JIM McLEAN

