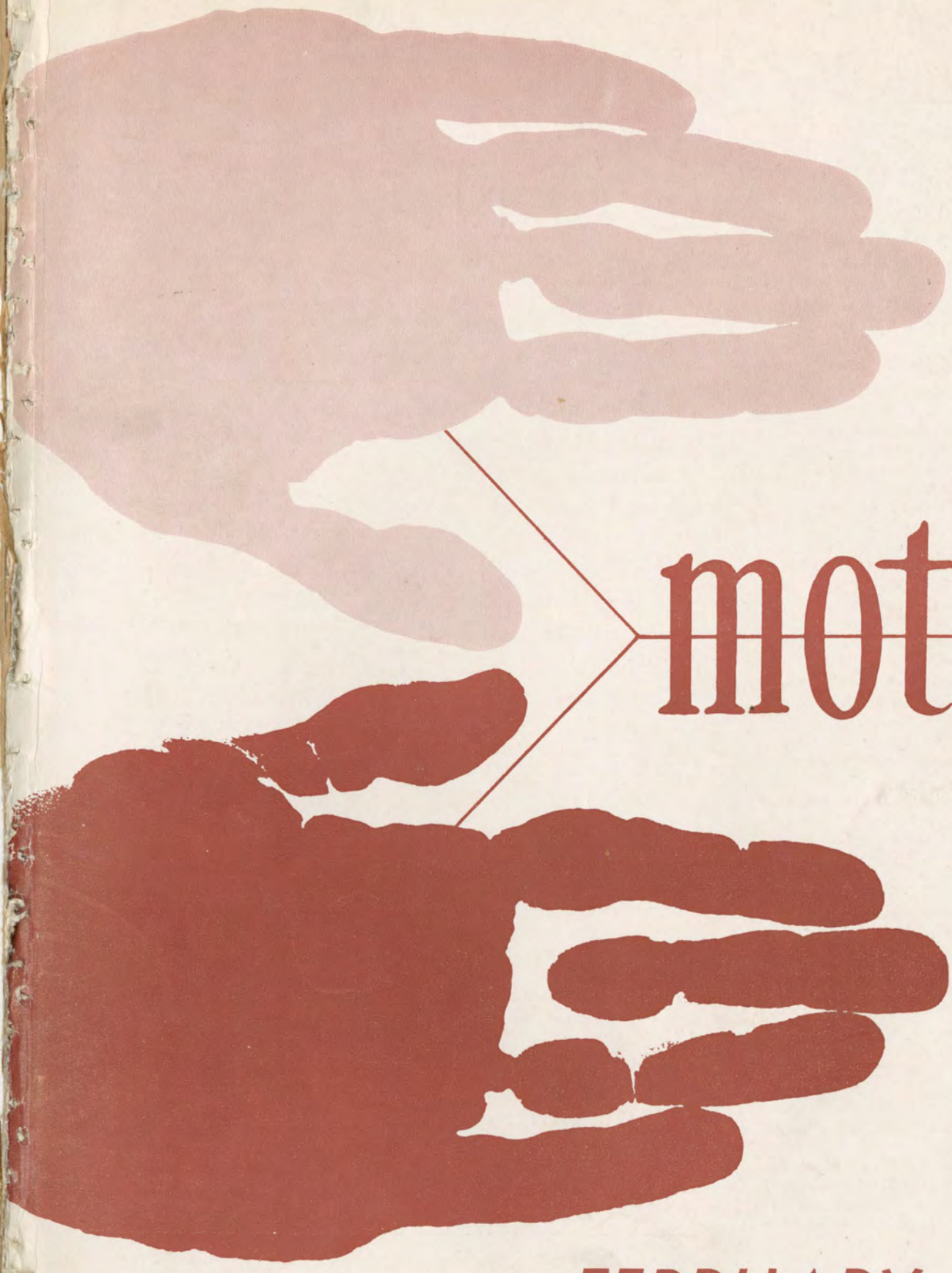
13-5



motive

FEBRUARY 1953

STAFF

Roger Ortmayer . . . . . Editor
Henry Koestline . . . Managing Editor
Miss Eddie Lee McCall
. . . . . Circulation Manager

Contributing Editors

Herbert Hackett
. . . . . Harold Ehrensperger

Editorial Council

John O. Gross — H. D. Bollinger
Woodrow A. Geier — Lem Stokes II
Howard Ellis — Harvey Brown
Boyd M. McKeown — Myron Wicke
Harold W. Ewing

Campus Editorial Board

Bright, Richard, University of Texas
Carr, John Lynn, Yale University
Comfort, James, University of Oklahoma
Coon, Ruth, University of Iowa
Ennis, Dolores, University of Miami
Fike, Francis, Duke University
Goodman, George, Oregon State College
Hale, Robert, Wesley College—North Dakota University
Lubitz, Barbara, Milwaukee State College
Maiden, Hank, Antioch College
McDaniel, Charles G., Northwestern University
McLean, James, Southern Methodist University
Miller, James, Texas Christian University
Moore, Wiletta, Philander Smith College
Nabors, James Joseph, Emory University
Nelson, Claud, Jr., Hampton Institute
Nixon, Raymond B., University of Minnesota
Olofson, John D., Allegheny College
Pow, Grace, Winthrop College
Rutherford, Henry, Dickinson College
Whitam, Frederick Lee, Millsaps College

motive is the magazine of the Methodist Student Movement, published monthly, October through May, by the Division of Educational Institutions of the Board of Education of The Methodist Church; John O. Gross, Executive Secretary. Copyright, 1953, by the Board of Education of The Methodist Church.

Subscription rates: Single subscriptions, eight issues, $2. Group subscriptions of fifteen or more to one address, $1 each. Foreign subscriptions $2.50. Single copies 30 cents.

Address all communications to *motive*, P. O. Box 871, Nashville 2, Tennessee. Please accompany articles, stories, poems and art work submitted for publication 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 1103, act of October 3, 1917, and authorized on July 5, 1918.

CONTENTS

Volume XIII, No. 5 — February, 1953

Signed articles reflect the views of the authors only and not necessarily the editorial convictions of *motive*.

Cover artist is Carolyn House, Ohio Wesleyan University

The first twenty-one pages of this issue are dedicated to music, the art of the soul. To some, it is a lost art; to others a professional art; to all a necessary art for "abundant living."

The *Faith* We Sing

By S. Paul Schilling, Westminster Theological Seminary, Maryland

THOSE who lift their voices in sacred song utter not only notes but words. Since words express ideas, the ideas must be worthy if the experience is to be meaningful. The lament of the guilt-ridden but unrepentant king in *Hamlet* applies to hymnody no less than to prayer:

> My words fly up, my thoughts remain below:
> Words without thoughts never to heaven go.

Unfortunately, not all of the discords in church music are struck audibly by singers and accompanists. Many are produced by theological concepts out of harmony with Christian truth, by religious ideas which contradict the actual experiences and beliefs of the worshipers, or by words which lack any clear meaning whatever.

". . . sometimes people are made to sing the opposite of what they believe."

Even great hymns sometimes fall victim to our failure to think as we sing. In one service not long ago the singing of Luther's "A Mighty Fortress Is Our God" was confined to the first stanza, which closes:

> For still our ancient foe
> Doth seek to work us woe;
> His craft and power are great,
> And, armed with cruel hate,
> On earth is not his equal.

Then came a vigorous "Amen"! Through the elimination of the succeeding stanzas which proclaim the triumphant power of God, the people were made to sing precisely the opposite of what they really believed. In effect they declared, "The devil is

the strongest power on earth. So be it. We heartily approve!"

There are at least three good reasons why we need to give attention to the thought-content of church music.

1. Some theology is implicit if not explicit in all hymns. Many are conscious expressions, in the language of devotion, of beliefs held by their authors, and often of beliefs typical of a particular period. Others reflect in poetic imagery the deeply religious experiences which theological formulations seek to interpret. In either case hymns are inseparably related to religious ideas. When Isaac Watts writes,

> Strong is His arm, and shall fulfill
> His great decrees and sovereign will,

he is giving poetic expression to the central doctrine of Calvinism. When Charles Wesley longs for a thousand tongues to sing the praises of him who "breaks the power of canceled sin" and "sets the prisoner free," he writes from the depths of his own experience of the forgiving love of God manifest in Christ. Whittier's prayer, "Dear Lord and Father of Mankind," voices both his quiet confidence in the eternal purposes of God and his sense of the wholeness of life that comes through the service of God.

2. Sincerity in hymn singing requires understanding and accord with the beliefs voiced. If devotion, like love in Moffatt's translation of Romans 12:9, is to be "a real thing," worshipers must know and mean what they sing.

Kierkegaard has suggested a needed corrective to the spectator view of worship often held by Protestants. Worship, he says, is a moving drama in which the members of the congregation are the actors, with the minister and the choir serving as prompters. How important it is, then, that we not only say or even memorize our lines, but also understand and make our own the meaning of the words! What eminent actor gives no heed to the content of what he says? Indeed, the main difference between excellence and mediocrity often lies in the degree to which actors grasp and identify themselves with the thoughts and feelings of the characters they portray.

When understanding is lacking in worship, or when what we sing contradicts what we really believe, the experience becomes hollow and meaningless. On the other hand, when we praise God with all our mind as well as with all our heart, our act becomes both a matchless source of spiritual enrichment and a worthy offering to God.

3. Hymns have an incalculable power to spread truth—and error. Through linking religious concepts with music they charge them with emotion, thus adding immeasurably to their strength and depth. Music has power not only to soothe the savage breast, but to exalt and purify the human spirit. Augustine tells of being deeply moved by the hymns and canticles of the Church: "The voices flowed into mine ears, and the truth was poured forth into my heart!"

Unfortunately, unworthy as well as worthy ideas may be spread when sung repeatedly to a lilting tune. We may pray with Washington Gladden,

> O master, let me walk with Thee
> In lowly paths of service free,

and thereby heighten our sense of responsibility to man and God. On the contrary, if we sing sentimentally of going to the garden alone with Jesus, where

> He walks with me and he talks with me,
> And he tells me I am his own,

we are nourishing a religion of self-centered escapism. The hymns we sing in our formative years and throughout life have a surprising power to influence our thinking and mold our characters. We cannot afford to be indifferent to the ideas they inculcate.

If we agree that the content of hymns is important, how can we evaluate that content? On what basis can we determine whether a given

piece of music will enhance creative faith and enrich personality or diminish religious awareness and hinder understanding? The following principles are illustrative, though not exhaustive.

1. Does the hymn being considered say something worth saying? Some songs fail to convey any idea with clarity, generating in the congregation a pleasant stupor which should not be mistaken for religious exaltation. Just what is meant, for example, by "Beautiful Isle of Somewhere?" Other songs express concepts that are remote from life, questionable in ethics, out of harmony with basic Christian affirmations, or merely trivial. Contrast the sub-Christian expediency of "It pays to serve Jesus" with the unselfish devotion of

> Love so amazing, so divine,
> Demands my soul, my life, my all.

The first step in evaluating the theological content of hymns is therefore to identify the concepts represented. What ideas are set forth concerning God and his providence, man, sin and salvation, Jesus Christ, and the kingdom of God? The next step is to estimate the truth and validity of the ideas thus discovered. What follows is mainly an attempt to indicate how this may be done in several specific areas.

2. Does the hymn embody a worthy view of God, in accord with New Testament teaching and our highest Christian experience and insight? Medieval hymnodists often pictured God as an angry, vindic-

tive, unlovable deity, while compressing into their portrayals of the Virgin Mary the gentle, merciful qualities which arouse adoration and praise. Much Protestant hymnody has similarly overstressed the justice of God at the expense of his love, sometimes trying to correct the distortion through sentimental representations of Jesus as sweet and tender Saviour.

In one frequently used hymn Charles Wesley pictures God as a stern monarch who is influenced by the pleading and "the bleeding sacrifice" of Jesus to spare and forgive the sinner. The final stanza opens with the words, "My God is reconciled," thereby reversing the teaching of the New Testament. In II Corinthians 5:19 Paul asserts that "God was in Christ, reconciling the world to himself." It was man, not God, who needed to be reconciled.

On a far higher level are those hymns in which God is at once Creator and Redeemer, the righteous Lord of the universe and the forgiving Father disclosed in Christ. He is "God of grace and God of glory," "immortal, invisible, God only wise," "our Maker, Defender, Redeemer, and Friend." Grateful for both his power and his love, we may affirm in Watts' superb lines,

> O God, our help in ages past,
> Our hope for years to come,
> Our shelter from the stormy blast,
> And our eternal home!

3. Is the hymn in question selfishly individualistic, or is it expressive of or consistent with genuine concern for others? This standard is not easy to apply fairly, since religion is so intensely personal that some authors write joyfully of what God has done for them without reference to other human beings, but with no antisocial implications. Such stanzas may reflect experiences shared by many, and so be quite appropriate for group use. Nevertheless, some hymns ignore so completely the Christian's relations with those about him that their repeated use can easily engender irresponsible indifference to human need. Illustrations are provided by lines like "I in my Saviour am happy and blest" and "Lord Jesus, I love Thee, I know Thou art mine."

As Whitehead insisted, religion is partly "what a man does with his own solitariness"; yet he who relates himself to the true God is inescapably related to all for whom God cares. Living as a child of God means being a member of God's family. Hence those hymns are most adequate which recognize our human togetherness in God. Hymn singing is normally a corporate act in which the absorption of the individual exclusively in his own interests is out of place. Congregational worship reaches its peak when people aware of their parthood in a community join hearts and voices in singing, "Now thank we all our God," "We may not climb the heavenly steeps," "Faith of our fathers," or "Turn back, O man, forswear thy foolish ways."

This does not mean that the personal pronoun must always be plural. Many hymns cast in the first person singular express the outreach of Christian love, commitment to unselfish service, or acceptance of common tasks. Examples are "Take my life, and let it be," "Just as I am, Thine own to be," "I would be true," and "Lord, speak to me, that I may speak." The important thing is that the thought should avoid self-centeredness and reinforce interpersonal responsibility.

4. Does the hymn recognize the claims of both time and eternity? Probably the worst offenders in this regard are the extremely otherworldly hymns which view earthly life as purely a vale of sorrow and pain and the life to come as alone desirable. For most persons it is plain dishonesty to sing,

> Jerusalem, my happy home,
> Would God I were in thee.

Only the very old or the critically ill can say sincerely,

> I'm sighing for that country,
> My heart is aching here.

What normal young person can really pray, as the writer heard teen-agers sing in a duet last summer, for the end of struggle for life and the attainment of long-sought rest, "pillowed on Thy loving breast"?

Many so-called gospel songs deal solely with the beginning and the end of Christian life on earth—conversion and heaven. Implicitly they thus deny, as few worshipers actually do, the Christian. Our hymns should point the worth of the day-by-day life of the way to spiritual growth in the endeavors of men.

A few modern hymns err in focussing exclusive attention on this world —an attitude just as one-sided as that which rejects this world. What is needed is a faith which sees the life of the present in the light of eternity, imparting to the here and now an otherwise inconceivable meaning and purpose. Such a faith, in the apt phrase of Charles Hartshorne, sees "this world in God," thus linking the temporal and the eternal. The Christian perceives

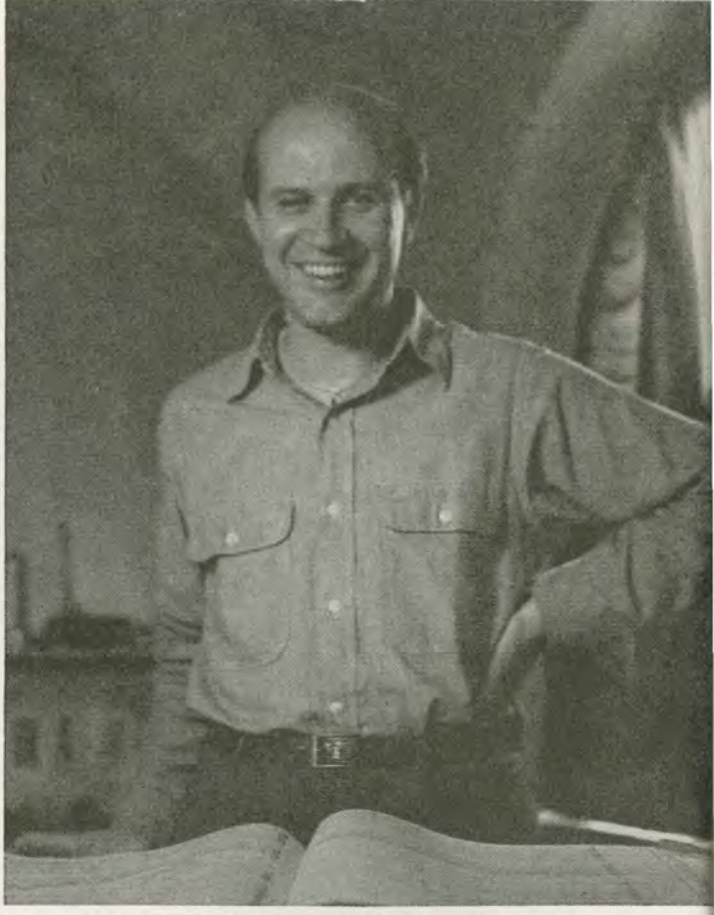
> The sacredness of common things,
> The chance of life that each day brings,

because he is assured that "life and death His mercy underlies."

5. Is the language of the hymn in keeping with the significance of its ideas? The repetition of hackneyed phrases—"Only trust Him," "Brighten the corner," "If your heart keeps right," "Face to face"—and the rhyming of prosaic, unimaginative words set to romantic tunes are poor substitutes for the beauty, simple dignity, and richness of expression which mark the noble hymns like "All praise to Thee, my God, this night," "All hail the power of Jesus' name," "O sacred Head, now wounded," and "When I survey the wondrous cross."

The practice of examining the thoughts we sing according to principles like these can significantly deepen our experiences of worship. Understanding and devotion are not antagonists but friends, partners in lifting man to God. Fittingly we may take the words of Tennyson as our prayer:

> Let knowledge grow from more to more,
> But more of reverence in us dwell
> That mind and soul, according well,
> May make one music as before,
> But vaster.



The author at the American Academy in Rome, Italy

MUSIC TO ORDER

By Gail Kubik

Pulitzer Prize Winner in Music

Are American music audiences becoming mature?

TO the casual observer there have been many important musical developments in American musical life in the last ten years. Symphony orchestras and, even, opera companies have sprung up all over the country. In the long-term perspective, one of the most important, if perhaps unnoticed, developments is the serious American composer's emergence from his position of artistic isolation from the rest of the American scene. One obvious indication of this emergence is seen in the tremendous increase in performances of concert works by our native contemporaries over their sorry performance records up through the early 1930's.

But an equally important—to some of us a more important—indication is the slow yet sure progress which the American composer has been making in his efforts to participate in the functional music fields. Today, composers whose creative significance is undisputed have written scores for both the documentary and the Hollywood fictional films. A sizable number find a commission to do the incidental music for a theatrical or radio production not an unusual event. Certainly the American composer's contribution to the ballet and modern dance field is growing in significance. We can cite, too, the interest on the part of music publishers in having the serious boys write music for the wide audience now reached through the public-school music field. The musical comedy theater, too, has recognized the commercial desirability of the serious composer. The composers of the scores for "Fancy Free" (Bernstein) and "Billion-Dollar Baby" (Gould) performed valuable yeoman service in demonstrating the artistic as well as commercial soundness of the employment of creative composers in a field, which, like the other functional music fields, has heretofore considered it axiomatic that creative, serious music could never be synonymous with commercial success. Finally, Menotti's "Amal and the Night Visitor" is tangible evidence that now that latest of the mass-audience media, television, is

aware of the serious American composer.

Why has the acceptance of the American composer as a rightful participant in these functional music fields taken so long? The reasons are numerous. One, affecting all serious composers, can be traced to the labels of experimentalism and irresponsibility which, by the early 1930's, had attached themselves in most people's minds to "modern" music. A second reason has its roots in the inadequacies of the formal, professional training which most composers experience.

LET me explain. The frankly experimental efforts of a great many of the composers of the 20's certainly marked them in the eyes of their listeners as a sensational-loving bunch of neurotics. It is not my purpose here to discuss the experimentalists' approach. It is undeniable, however, that much of the music composed during the post-World War I period succeeded then in alienating from the composer a large part of his potential audience. That audience branded as "irresponsible" not only most of that music of the 20's and even the early 30's, but its composers as well.

Today, with the wide currency given by the "Appreciation Racket"—to quote Virgil Thomson—to these tags of "experimentalism" and "irresponsibility" we can now add to our concert audiences not only the directly disillusioned (those who actually heard a lot of this music), but also those who have only heard or read *about* it.

Now relatively few people, including professional musicians, have heard much of this music. Yet how many times have we heard in college music courses the rather pat remarks concerning the experimentalism of Edgar Varese or of Charles Ives? How many times have we read the same too-easy remarks about George Antheil's "Mechanical Ballet"? The net result, of course, is a concert audience today that, in great numbers, is fairly sure—before it hears a note—that the new pieces to be heard will be, like the new pieces twenty-five years ago, in their opinion, just "not worth listening to."

I have said that we American composers are being played more than we were in 1925, and this is true. But if, still, 95 per cent of contemporary American music goes unplayed, it is in large part because our audiences remember Varese, Ives, or Antheil. (Or they have read the acid comments of some critic who did.) Naturally, with this sour reputation which modern music has acquired it is easy to see why the announcement of a functional score by any serious, creative composer is greeted by this audience with an attitude which says in effect, "Well, I hope it makes more sense than his (the composer's) new symphony did!"

Along with this reputation for writing an inaccessible brand of music, we have inherited the reputation of the composer of the 1920's for personal and professional irresponsibility. The average business executive, the men in the advertising agencies, still think of most serious composers as Bohemians who, if not wearing four-in-hand ties, at least can be counted on to be a half hour late for appointments, need a shave and their clothes pressed, haven't more than two dollars in their pocket (which is often true!) and, as far as business matters are concerned, are completely naïve and unreliable.

In the days since 1935, every time a serious, responsible—and businesslike—composer has written a film score, the cause of the creative composer in breaking down the prejudices arising out of this inherited reputation has been furthered quite as much by his ability to act and talk like a sane, reasonable businessman as by the quality of sounds which he puts down on paper.

A FEW words now about the composer's benighted education. Most of the younger men have received their training with composers who reached artistic maturity and made their reputations at a time when few of the functional music fields existed. The compositional techniques peculiar to writing for these fields were, obviously, practically unknown to these older composer-teachers with the result that functional music techniques, including a handling of the vast musical resources opened up by sound engineering, by the microphone, have either remained unknown and untapped by the younger composers or they have learned their manipulation the hard way, by trial and error. Every error—and there have been many—has impeded the acceptance of the serious composer as a natural and—again—responsible, practitioner in these fields.

The educational background of many young composers has had another important result. It has inculcated in him a patronizing attitude toward the functional music forms, an attitude which has been a greater psychological barrier to his writing for radio, films and the theater than ignorance of any specific technical detail could ever pose.

Many a teacher unconsciously exudes the attitude that since Bach, Beethoven and Brahms did not write a film or radio score or a "Four Minutes and Twenty Seconds" (Harris) piece for a recording company, that, therefore, film and radio scores or music designed specifically for the theater or for a high-school band or for the side of a record, has somehow less "quality" than the traditional forms of the old masters.

There is no need to point out the nonsequiturs in this reasoning, but since creative composers are likely to note the absence of creativity in most of the functional music heard today, the combination of this observation with the halo which they have unconsciously bestowed upon the accepted classical forms makes their acceptance of the validity of the functional music forms difficult, to say the least.

In spite of these obstacles, however, composers *are* beginning to make their influence felt in the functional fields. It is encouraging to note that most of the composers who have tackled the functional fields have not "fluffed off" their assignments, have tackled the problem of stylistic simplification—how to be creative, though simple—with integrity, and with increasing success. Serious composers who have functioned in the "functional" music

field would include, besides older men like Douglas Moore, Henry Cowell, Aaron Copland, Virgil Thomson, or Marc Blitzstein, a great many of the younger men: David Diamond, Paul Bowles, Norman Dello Joio, Leonard Bernstein, Alex North, Irwin Bazelon, Arthur Kreutz, Henry Brant, or myself.

It is clear that composers can, and are involving themselves in these fields which, for the first time in history, enable them to live by their ability to compose. And to live in a valid, healthy economic relationship to society. No handouts. No private patronage. An economic status no different in principle from that of the doctor or the lawyer. But a continued success in their struggle to get creative sounds into today's films, radio and television programs, ballet companies and musical-theaters, will come, I believe, only because today's audiences insist upon hearing creative music, not the synthetic, mass-produced, faceless sound which dominated the mass-audience media today.

It is not within the scope of this article to analyze fully the remedies which might be undertaken. But taking the motion picture field and the film audience as typical, and also the largest, of the mass-communication media, I should like to hint at one of the hurdles that must be overcome if creative music is to be allowed to do more than sample the potentialities of these opinion-forming fields. I pose the question: Film Audiences: Are they musically mature or adolescent?

Does the American movie audience know its basic musical "facts of life"? Is it a young adolescent or a mature adult? It is mature if its obvious approval of Hollywood composers like Alfred Newman or Franz Waxman, for instance, reflects its awareness of those composers' superior dramatic gifts. It is adolescent if it assumes that a dramatic talent, superior or otherwise, automatically includes a creative composing talent as well; just as it is adolescent if it believes that a marked, individual style, a priori, insures also a dramatic style.

Both Newman and Waxman have demonstrated a remarkable instinct for what music can do to a piece of film—composers should study their brilliant manipulation of microphone and sound track, their dozens of ingenious dramatic devices. Roy Harris, on the other hand, has clearly established himself as a highly gifted creative talent. Yet I think it debatable whether either Newman or Harris represents the ideal solution for film music. Aren't there composers around with *both* dramatic and creative talent? The surest indication of the musical maturity of a country's film-going public, its awareness of film music's number-one "fact of life," is its appreciation of the principle, negatively stated, that *dramatically successful film music which lacks creativity is no more what film music could and ought to be than is the creative film score which is dramatically weak.*

No one actually knows whether any considerable number of people appreciate this need for music which combines dramatic effectiveness with a creative profile. The public cannot react to something it has so seldom heard. Practically the only way attention to film music of any kind can be gauged is by the movie-goers' willingness to write letters to the film studios and the press about the music they have heard. The fairly considerable fan mail enjoyed by many prominent industry composers, however, has little significance as long as the creative variety of dramatic music is denied the opportunity to present its case. That opportunity will come only when movie listeners start writing in, not about the kind of music they have heard but about that kind which they *have not* heard.

To know contemporary music, to be excited by the prospect of a new Prokofieff or Piston score, to have assimilated the creative music of our time and to hear in those sounds the life, the tensions of our time—to experience these things is to be, emotionally, fully alive. More than that, to know what our modern composers are saying is to give evidence not only of keen musical receptivity but also of an emotional maturity without which no adult can claim to be living in complete awareness of his own time. If the adult understands this fact, he will be helped into an eventual enjoyment of the sounds made by the men whose special talent is to interpret for us in tone the life we lead *today*.

I cannot believe that film music, as a phenomenon of the twentieth century, poses special problems which make it desirable that it should mirror, not our time, but that of three, four, or five generations ago. No other art is so contemporaneous as motion pictures. No art has ever in the long history of recorded civilization achieved such widespread, democratic support. But why most film music has to reflect not this mass-audience support and contemporaneousness, but, rather, the days of private patronage of the arts, the days of the hoop skirts and the bustle, is more than I can figure out. Could it be that the film public knows its musical "facts of life," but the film-makers don't?

And if this observation is, possibly, true, then it is only the audience's insistence that film-makers—directors, producers—grow up, live not only visually, but aurally, in *today's* world, that will bring into being films that *sound*, as well as look, like they were made for a twentieth-century audience. To have such an obvious realization of the film's potentiality is clearly within the right of the audience. I hope the audience, opinion-formers such as the readers of *motive*, will insist on that right.

PEACEWARD

By

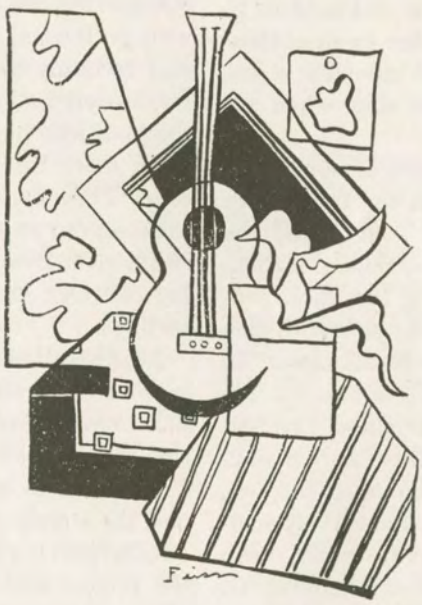
Russ Miller

Koinonia Farm, Americus, Georgia

The food we waste,
The fertilizers we flush into the ocean,
The forests we needlessly cut,
The money we falsely spend,
The science we use backwards,
The life we lose in lifeless ethics,
The love we escape from into politics,
—Rely upon armies if you wish, but these things, I say, are the raw materials of world peace wasting in the winds of time.

". . . my eternal memories of music are not from the concert hall. They are from life . . ."

Music---Just for Joy!



By Hobart Mitchell
Concert singer, writer, New York City

I

ONE Sunday evening last winter in Rock Island, a group of perhaps two hundred Augustana College students streamed into one of the women's dormitories for a cafeteria supper. They crowded the hall and stairway down to the dining room two and three abreast, and as they waited, they sang.

Song followed song as the line slowly moved, and the singing was easy and relaxed, frank and clear. Each time a song ended, someone would begin another, and the whole group would take it up. A few sang parts, but most sang in unison, and those who were silent, listened. The music sparkled like a stream that rollicks down a woodland hill. It filled the hall with beauty and joy.

Those students have long since forgotten that moment. But it gave my memory of Augustana College a spe-

cial warmth and color. Whether or not "Augie," as it is affectionately called, is a singing college, I do not know. The student accompanying me said the incident was not unique, that the students did at times sing when they were waiting. In any case, I came away with a memory, and I was impressed again with the reason for singing, the point of singing, the way singing should happen. For in that glorious moment, song was being used, not performed; and it was serving a greater end than itself as a means of expression in daily living.

It seems to me that we have a better understanding of how to use instrumental music in our living outside the concert hall than we do of song. Yet songs and singing are infinitely more capable of spontaneity, of being a fluent, integral part of our lives. We have our songbooks, and we sing from them at group gatherings and banquets, at pep rousers and games, but how seldom does singing break out among us without a man on a platform to wave his arms and hold us to time. At best, we gather to sing. How much more would be gained if it became our instinct to sing when we gather!

But the clear stream of song does not flow easily within us. Too few of us comprehend what song is and the reason for singing. Too seldom is there an unpicked gathering like those students at Augustana who sing with elan and without self-consciousness. In most groups, at least a few of the singers will not understand and out of embarrassment will twist their singing into exhibitionism or caricature. Even the solitary ruminant today singing a popular song as he walks down the street more often tortures the music in the style of his radio or television idol than lets his feelings flow out joyously and unaffectedly. For the radio and television soloists have set the pace with distortions of voice and artificialities of manner in their striving after what they consider originality and distinction, until even in a simple popular song, "style" has supplanted spontaneity, and joy or meaning is lost in display.

We seem to have forgotten that songs and singing are not meant to be a performance but are a means of expression, a vehicle by which we can express our elation and feeling of harmony with our life or at times our lonesomeness and sadness. Some races and nations understand this and express their spirits in happiness or in despair through their singing. They know that singing soothes the hurt and gives wings to delight. They know that singing is a way of expression, like talking . . . that it is an extension of speaking, just as running is an extension of walking or flying is an extension of automobile riding . . . just as poetry is an extension of prose. Whereas we seem to think of singing almost always as a performance and its rightful setting as some kind of concert hall.

BEING a concert singer, I am not opposed to song recitals in concert halls . . . even if in many such affairs both the performer and the audience appear to be seeking only a large bouquet of pure musical beauty. Music well performed can certainly be that, and certainly that is a worthy reason for concert hall music. But music and song can also be something else, something more than a beautiful performance. They can be the means of expressing our moods, our emotions, our reactions to living, or through our singing of songs, the poet's reactions and feelings.

I can recall moments of great beauty in musical performances, but my eternal memories of music are not from the concert hall. They are from life. I remember a clear night in Darjeeling and the strange melodies of a solitary stroller playing a Chinese flute. I see the picture and hear the clear sound of people sitting around a bonfire singing. I hear a cluster of carolers that sang along our street once on Christmas Eve. I remember the chants of longshoremen in a port of the East, and the lulling songs of mothers at bedtime, and the singing of boys and girls walking together along the sidewalks of cities. I remember a Dresden Amen sung by the choir at Virginia State College after a Sunday morning service. And I remember the singing of Augustana College students waiting in a supper line in Rock Island.

Can we not catch more widely this understanding of music and song, that it is a way of letting our good spirits flow out, of expressing our moods, sometimes of helping us soothe and heal our melancholy? Many who lack interest in formal music might be led to use music in their daily living and might even be led into the concert hall, if they could become aware of music as a channel of expression rather than as an opportunity for bravura performance. Indeed, without thinking, many do use it so. They sit down to the piano or pick up a recorder or violin or trumpet in a free moment, or they sing and whistle as they walk and work. But what about groups in America? What about college groups, who live together and can sing or collect their instruments and play music together just for joy, just for the uplifting, integrating, ennobling value which the harmony and melody of music-making subtly gives to those who use it?

As I stood at the tail of the Augustana College line, listening to the easy, clear singing of the students, I thought how much it would mean to us as individuals and as a people if we could in handfuls or in larger gatherings find the pleasure and release and even at times the exaltation of spontaneous, wholehearted singing. College is an excellent place to learn and to do that. But even in college, more necessary than the stimulation of campus singing is the need for each of us as individuals to learn to think of music in terms of expression and of song as an extension of speech . . . not a performance but a channel through which we can let our emotions flow, indeed, be a part, an expressive part of our environment.

"Campus sings" at twilight on the steps of Old Main make a pleasant college memory for after years. They are enjoyable gatherings and can be a means of generating among the students of a college a greater readiness to sing. But though they lead to the answer, they are not the answer I seek. The idea is not "gathering to sing" but "singing when we gather."

As individuals and as groups, song should rise up out of our good spirits easily and spontaneously. Then we shall be using music expressively as part of our daily living and in turn shall be enriching our daily living with its concord and beauty.

Was that a chance happening at Augustana? Or are the students of "Augie" relaxed and close-knit and filled with the joy that leads to singing? I hope they sing often when they are together.

II

Even as music can be used spontaneously in the realm of secular living to let good spirits flow, to express a sense of well-being and unity and joy, so in a more particular way in a sacred service it can serve a greater end than itself. Motion pictures and radio and now television programs have long been demonstrating the manner in which music can be integrated with other forms of expression into single, unified and impressive programs. In these, music is sometimes featured for itself, sometimes used to help build to a climax, sometimes used merely as a bridge or as background.

Without carrying over the superficial slickness and sentimentality usually present in such programs, those who work in the religious field can apply this technique of program integration to the church service with highly beneficial results. They can mesh music and other forms of expression as subordinate materials to build a completely integrated and impressive service.

We go to church either to be more consciously in the presence of God than we are in our secular living or to be moved and inspired by spiritual truth. What is sought, then, is a worship service so constituted that we are held in an awareness of God or are deeply moved and uplifted.

We need both church attenders who will participate rather than observe and a service that is fashioned to give its participants a profound spiritual experience.

TODAY, the minister chooses a text for his sermon and then writes the sermon to develop that text convincingly. Usually, he also chooses the hymns, the Scripture, and perhaps the choral reading to fit his sermon point. He may also try to have the choir and solo music conform to the text.

In building an *integrated service,* on the other hand, the minister or leader would choose the text for the whole service, not just for the sermon. He would write a whole service, and in so doing he would have to fit carefully the hymns and scripture and readings into the service script where those elements of the service would be most effective. The choices of hymn and choir music would have to be very accurate.

". . . how seldom does singing break out among us without a man on the platform to wave his arms . . ."

There are numerous phrases or thoughts or texts which would make a focal point for such a service: "Thou shalt love the Lord thy God with all thy heart and soul and mind"; "Father, forgive them for they know not what they do"; "Man does not live by bread alone but by every word that proceedeth out of the mouth of the Father"; "The Lord is in His holy temple, let all the earth keep silent before Him"; "Thou shalt love thy neighbor as thyself" (Brotherhood Sunday); "Mary kept all these things and pondered them in her heart" (Mother's Day). In fact, there is scarcely a limit to the texts which can be chosen as the point for such an integrated service.

Suppose the text chosen was: "The Lord is in His holy temple, let all the earth keep silent before Him." Very likely in fashioning the service, the minister or leader would begin with this as an invocation. Then he would plot the whole direction of the service thereafter, including everything that was said or sung, to give impact to this idea, to develop a broad understanding of it, and to instill in the participants a deep and moving realization of the immanence of God and of the need for quietness. Finally, the course of the service might well build up to a period of silence lasting several minutes, to be concluded by a quiet benediction.

To build such a service, the minister or leader would need to gather all his materials and use them skillfully to focus the attention completely on the text chosen and to make the development of that text through the service deeply persuasive. He would have to work just as the creative artist does in any field . . . music, writing, painting, sculpture. For his materials, he would have organ music, solo singing, choir singing, congregational singing, choral reading, solo reading, and speaking; he would have scripture, prayers, sacred songs, sacred prose and poetry, and whatever script he wrote for the service himself. With these materials he must fashion an hour's service of hymn and scripture, prayer and choir music and choral reading and spoken passages or meditations which would generate in the participants a deep and moving understanding of the text.

SOME changes would have to be made in the present order of service. In an integrated service, the sermon would no longer be focal, to which all else was a preliminary. It would become part of a greater whole. But the position of minister or leader would not be dwarfed thereby. Rather it would be increased, for in effect, instead of writing a sermon, the minister would now be writing a whole service. The whole service would be the sermon, led by the minister and participated in by the choir and congregation as well. In writing the service, the minister or leader would have to choose the readings and hymns and music and prayers and set them each into the script of the service where they would be most effective. In place of a formal sermon lecture, he might well find two or three or several spots where a ministerial meditation or exhortation or story or poem would be important to carry the service forward to its ultimate impact.

Just as with the sermon, some other present parts of the service would need changing. The announcements, the words of direction, and the collection would need to be eliminated entirely. Boxes, baskets, or plates at the end of each aisle to receive the offering of visitors who do not support the church by subscription or check could replace the collection. Then the congregation would need to become alert to find hymn numbers and other page numbers by themselves from the service leaflet without verbal direction, and also they would need to learn to read for themselves after the service the announcements for the week. The interim period might be difficult while the church members accustomed themselves to participating in the service rather than observing it, learned that they were no longer going to be herded like sheep through the service and through the week. But in order to have real impact in a service, all such extraneous words and actions need to be eliminated. Even in its present forms, the worship service could have more impact than it does if the spiritual current were not cut and the mood deflated regularly at announcement and collection times. It is of the utmost importance to the effectiveness of an integrated service that it flow smoothly and continuously, never hesitate or be intruded upon and that the attenders participate in the service, come to church to worship God themselves, not to have God worshiped for them.

Furthermore, the set order of service, so customary in churches today, would have to be upset. Hymns, readings, anthems, prayers, solos, and meditations would have to be used where they fit the particular service, not at set times as they are now. One service might use five hymns; another, two. Choir anthems and solos would have to be used when and as needed, not with plodding uniformity week after week. Consequently, the minister or leader would very likely have to "block in" the parts of such a service some time in advance of its use in order to give the choir director sufficient preparation time.

Were such a service as this to be built each week, it might well prove an impossible task for any but the most gifted minister. But unlike a sermon which does not bear repetition, such a service as this once written could be used again and again by the same congregation through the years. It might well be, indeed, that such a service, if well written, would generate a greater and greater impact upon subsequent repetitions than it did when it was first used, for it would be designed to instill spirituality, to move and to inspire much more than to instruct.

But this article is supposedly about music and its use to serve ends greater than itself. How does this relate to that? In an integrated service, music is subordinated, and so the whole service rather than just the music is discussed. But if the music is only a part, it is still a highly important part of such a service; for more than any other mode of expression perhaps, it will speak directly and movingly to the spirits of those participating. Through it will the participants be inspired. The soloists, the choir, and the hymn singers will have to use it properly. They will have to understand that it is not important for itself as an exhibition or a concert hall experience but for the meaning of the words that are sung and for the spiritual intensity which the melody expresses and engenders. They will have to sing out of a feeling of reverence.

But if the music is skillfully chosen and set and is sung with spiritual focus, it will give the service warmth and vitality and persuasiveness, and through its use, the participants will rise beyond intellectual understanding to exaltation. Then music as a form of human expression will be serving an end far greater than itself.

Used by permission

"This will make a good test question: 'Compare social psychology to the psychology of music.' But when you make up the quiz, make the question read: 'Collate the formation of social stereotypes and the effect of the social environment of the individual with the psychological principles underlying the musical arts.' "

Robert Shaw Chorale

Courtesy, *Nashville Tennessean*

". . . we have too many faculty members with doctor's degrees masquerading as choral conductors. "

What About These College Choral Groups?

By Lloyd Pftausch, director
College Choir, Illinois Wesleyan University

SEVERAL years ago a nationally known magazine ran an article featuring the eminent choral conductor, Robert Shaw. The following comment was headlined: "He Makes People Sing." These words have veracious overtones! In the extreme upper partials, or overtones, is the well-deserved compliment which is understood by the chorally sensitive or esoteric auditors of Mr. Shaw's concerts. However, the tenor of the whole article seemed to indicate that for the reporter the initial partial was the

only one he received. It was an awe-inspired comment not too different from what other reporters probably wrote about the successful ascent of the Wright brothers. The impossible was happening.

It is obvious that American audiences are hearing choral performances on a standard rarely achieved. These standards have been notably absent from concert halls for so many years that what is heard now sounds like an innovation. The choral art and emphasis which started to decline in the eighteenth century have returned; and while there is still much choral decadence on the contemporary college campus, one finds with greater frequency renascent possibilities.

What many critics overlook is the fact that hundreds of educational institutions have been searching for this lost art for many years—some with surprising and others with questionable results. Every college has on its faculty a person who is given the responsibility of "making people sing." What should the college expect from a choral conductor? Here is a partial list of attributes: musicianship and all this implies; thorough knowledge of the human voice; discernible conducting technique; ability to apply the rules of good diction; an ever-increasing knowledge of repertoire; industry; patience; an active imagination . . . but, I promised a partial list. Handling the human voice *en masse* is a demanding responsibility!

The above attribute might seem most obvious to many readers, but unfortunately the obvious is not always the understood. A result is that in numerous colleges and universities the administrator chooses the conductor of the choral group on the basis of seniority, expediency, or default. There has been a tendency to think that anyone can conduct a choral group. A person can be a good musician and not know anything about handling voices. A very fine singer does not necessarily make a good choral conductor.

In many institutions, the choral responsibilities are divided among the faculty who have conducting aspirations. Thus we have choral tyrants, dictators, Simon Legrees who transfer and coerce their singers into musical marionettes. We also have musical cheer leaders, the "good Joes" who coddle their singers into "nice" performances that begin and end almost in spite of the incongruous gyrations used by the so-called conductors. The former might conduct Purcell's "In the delightful pleasant groves" as if it were "Pomp and Circumstance"; the latter might conduct Bach's "Crucifixus" as if it were "Dry Bones." Unfortunately, there are far too many instances of these types of choral leadership.

Too many choral groups are led by untrained conductors—chorally untrained, that is. Some schools are seeking choral conductors who can bring to a campus the attributes listed above. A few administrators are even willing to admit that having these attributes is more important than having a doctor's degree. While one does not preclude the other, we have too many faculty members with doctor's degrees masquering as choral conductors. Doctorates do not necessarily guarantee good choral work. So, regardless of degrees or of major performing medium, the all-important ultimate consideration must be choral competence!

CHORAL competence will help maintain high choral standards. Consider first, vocal standards. It has been stated above that knowledge of the voice is most important. A symphony orchestra conductor is expected to have a thorough knowledge of the instruments with which he works. This knowledge helps him read scores, communicate his interpretative wishes to the instrumentalists, and to offer constructive suggestions or criticisms.

A certain choral pedagogue, who assists graduate students in the procurement of advanced degrees, suggests in a book that too much knowledge of the voice is dangerous because it can alienate the members of the choral group. This sounds like a rationalization for vocal inadequacy. Actually the opposite is true. One must know the human voice thoroughly. While it is not necessary, the possession of a well-trained voice is of great assistance. It enables the conductor to understand more intimately the possibilities and limitations of the human voice individually and collectively. It helps him in pointing out to a group its faults and in demonstrating correct production, diction, phrasing, etc.

Vocal inadequacy leads to forcing the human voice to sound like a man-made instrument instead of allowing it to sound like the God-made instrument it is, with all of its exciting varieties. Some choirs are made up of so many reeds, strings, or flutes. Their unique tone is maintained each year because all new members are forced to distort their voices in order to fit the tonal scheme. As a result, one hears "hooty" sopranos or a choral tone lacking vibrato. Unfortunately, many audiences (and devoted alumni) mistake unusual vocal production for choral excellence. Instead of this vocal perversion, choral conductors should encourage good vocal technique from each individual and should guide the group into a sectional unity of soprano, alto, tenor and bass sound which results in a vocal ensemble that has sonority, balance, and vocal variety. College students present a choral conductor with human voices in their formative years. The conductor must develop and not distort these voices!

Consider next, performance standards. One has every right to expect college choral groups to do superlative work. A competent conductor working with young voices whose owners are at an age when they learn very rapidly should maintain high standards of performance. This involves balance of parts, sectional unity, discernible yet unaffected diction, nuance of verbal and melodic inflection, sensitive and faithful dynamics, rhythmic vitality and accuracy, and significant repertoire.

Too many college choral conductors are satisfied with memorized mediocrity. They operate on the theory that the audiences will think that if the concert program is memorized it must be good. (The same is not expected of orchestras or bands!) Thus

most of their rehearsal time is spent on hammering and rehammering out the notes until memorized. So much effort is expended on memorization and unique choral tone that sight reading is not developed, the recognized rules of good diction are overlooked, and artistic sensitivity is anesthetized. Failure to improve sight reading stunts choral growth. Garbled diction negates the composer's intention in setting a text.

But what is even worse, many groups follow what is often referred to as the "Waring technique of pronunciation" and in their earnest attempt to imitate what they erroneously think is revolutionary, they only succeed in distorting the words. The result is affected diction, divorced from normal verbal inflection and correct production of vowels, diphthongs, tripthongs, voiced and unvoiced consonants. Artistry in turn is then absent because a concert program is sung just as it was memorized some months previously, instead of being the result of a growing understanding of the works sung through the agency of the above aids to higher standards.

BUT what is even more dangerous, emphasis on memorization of choral programs precludes repertoire growth and variety. Every college choral group should not only help performance standards but should also explore and make available to audiences the vast repository of choral works from past and contemporary composers. Each college choral group should present several concerts each year and avoid repetition. There should be variety of style, of sacred and secular music, of a cappella and accompanied works, and of composers past and present . . . with an increasing interest in the contemporary.

Aaron Copland writing in the New York *Times* magazine of September 21, 1952, criticized programming in America. "No artist in any field can hope to lead a vigorous existence on a diet of rehashing a small number of consecrated works. . . . The performer will tell you that the situation he finds himself in is not of his own making—that it is the fault of the backward public, of the recording manufacturers, of the national managerial combines, of the small-town concert committees. All these are undoubtedly contributing factors but in the final analysis it seems to me that the responsibility for the well-being of music rests squarely on the shoulders of the performing artists themselves."

Mr. Copland was referring to professional concerts; yet the same barb should goad the many college choirs whose programs betray biennial repetition of repertoire, condescension to what is thought to have audience appeal, and the continued purchase of the creative dross which publishers prefer to promote. College choirs should take the lead, especially since they represent educational institutions. It is heartening to note increasing instances of progressive programming, but unfortunately it is a minority activity. One finds far too many annual performances of musical fetishes which are justified by what might be called *argumentem ad traditionem.*

The "Messiah" is a "beloved" oratorio but there is other choral repertoire suitable for the Christmas season. In repeating the familiar, performers and auditors tend to forget that even the familiar has a *first* performance!

It is not only entirely possible but it is also frequently satisfying to audiences that a choral program can be educational as well as entertaining. For college choirs, this combination is necessary. When a doctor's hood from Wooster first encircled the shoulders of Robert Shaw, his acceptance address was refreshingly honest. One of his parenthetic remarks has pertinence at this point. "I happen to believe that music—particularly choral music—has frightening powers of communication. Here is the magic confluence of word and tone which, if one could perform it perfectly and purely and faithfully—meaning full of faith—no one could fail to understand. No one, that is, except those who fear understanding."

What a credo! But like all creeds, it can attract many who could easily subscribe to it but who would find it extremely difficult to act according to its demands. Choral work must be a constantly creative experience. Creativity involves movement from the present "known" to a "newly discovered." The interdependence of the conductor and choral personnel in this activity results in reciprocal educational satisfaction which reaches its peak when it is possible to share what has become theirs with others.

The choral integrity which has been very briefly presented above can assist the raising of choral standards in America. I am thoroughly convinced that the college choral group or choir can make a singularly significant contribution. Just as no one ever perfectly fulfills the ethical ideal, so all choral groups merely approximate the choral ideal. It is my humble opinion that the Robert Shaw Chorale comes as close as is humanly possible to this ideal. Other groups . . . professional, collegiate, church, public school, etc. . . . have varying degrees of approximation. I believe that college choral groups can come even closer to the choral ideal than the level on which most perform now. Generally speaking, the material is evident on campuses. Given competent choral conductors, the versatility of a college choir or chorus can be developed. However, there must be both the ability and the willingness to accept the varied demands which ever increase as a college choral group achieves higher standards of performance.

The exciting prospect of such choral responsibilities is humbling: it involves a life-long dedication, and yet it promises the joy of endless maturation involving the conductor himself and, what is even more important, a perennially new freshman class.

MUSIC

IN THE UNITED STATES TODAY

By Louis Nicholas
Peabody College, Nashville, Tenn.

"The Soil Needs Improving . . ."

SURELY, there has never been so much music easily available to music lovers in this country as now, yet in some ways the state of music is worse than in the past. We have so much music that we are in danger of becoming bored with it, of becoming so accustomed to it that we do not even listen to it—indeed, that we close our ears to protect ourselves from the constant flood of sound that incessantly fills the air from radios, TV sets, and juke boxes.

This state of affairs was undreamed of even a quarter century ago. Talking machines were popular then and electrical recording had just revolutionized the industry, but the output of records and the variety available to music lovers were by no means comparable to that of today. We had player pianos, but no juke boxes. The organs or pianos in practically every movie house were almost as bad offenders as today's juke boxes, but they were restricted to the movie houses. Radio was in its infancy, and the few programs available to any listener were apt to be eagerly received in spite of static and all other shortcomings, because of the very novelty of the medium.

Music has burgeoned in many ways since that time. Today, we have numerous symphony and community orchestras across the country. We have a great national federation of local music clubs, and community and civic music and star course concert series. Through radio and now television broadcasts and a spring tour, the performances of the Metropolitan Opera Company are widely available, while there are other resident opera companies and a growing number of

college and university opera workshop groups.

If "grand" opera often seems to be on the skids, as it has for the past twenty years or more, these college opera workshops are a very encouraging sign. If the field of opera has not produced a work which maintains itself steadily in the international repertoire since 1911 when Richard Strauss' *Der Rosenkavalier* was produced, the increasing number and quality of small works that are now being composed and presented in this country in these workshops are impressive and give hope for the creation of a contemporary repertoire here. Moreover, the increasing number of performances of operas in English and the very existence of a growing body of such works as Menotti's *The Consul, The Old Maid and the Thief, The Medium, Amahl and the Night Visitors,* and *Amelia Goes to the Ball,* and the works of Benjamin Britten and others seem to hold hope for a greater American interest in opera. For opera must be given in English if it is ever to attract any large segment of the population.

THE situation of the American composer, too, has been constantly improving. Much attention is paid to composition in all our important music schools, and many of the outstanding composers of the day are on the faculties of these schools and are passing on their knowledge of their craft to eager young disciples. To cite only a few of the better-known ones: Paul Hindemith and Quincy Porter are at Yale; Darius Milhaud is at Mills College; Ernest von Dohnanyi is at Florida State University; Howard Hanson, Bernard Rogers and Wayne Barlow are at the Eastman School of Music; Walter Piston and Randall Thompson are at Harvard; Roy Harris is at Pennsylvania College for Women; Burrill Phillips is at the University of Illinois; John Duke is at Smith College; William Schuman, Robert Ward and Vittorio Giannini are at Juilliard School of Music; and Leo Sowerby is at the American Conservatory of Music.

Many of the college and university music departments give more or less elaborate attention to student composers, ranging from single programs of student work to conferences of several days' duration, with an outstanding visiting composer on hand to hear and to criticize constructively the students' work, meet them in private conferences, and lecture and conduct their own work in public performance.

As further aids, the Festivals of American Music that Howard Hanson began at the Eastman School of Music some twenty-five years ago are now emulated in numerous other guises and localities. There are leagues of composers that promote the performance of new works by these composers in festivals and symposiums. In addition, there are prizes, grants and awards for composers today ranging from Guggenheim and Pulitzer Fellowships on down.

There are so many symphony orchestras in this country now that practically any composer who deserves performances can get them—not as many or as often as he would like—but still he can get some kind of performance. Unfortunately, repeat performances are usually harder to get than the initial one, and it is only through repeated hearings that a work can gain popularity.

In the field of musical performance also there is today more help and encouragement than ever before for the young and truly gifted. Such organizations as the American Federation of Music Clubs and the Naumburg Foundation offer valuable monetary prizes, debut recitals, orchestral engagements, etc., to the winners of their contests. Fulbright Fellowships for foreign study have been awarded to dozens of young American musicians since the war.

For the known concert artists and for the public, there is now an extensive network of concert outlets across the country. Almost every middle-sized community has the opportunity for, if not the actuality of, a concert series of its own. Though in the past two or three years there has been considerable and increasing discontent with New York managers and the methods of the two great "organized audience" plan groups, Community Concerts (Columbia) and Civic Music (NCAC), the idea back of the plan under which these groups operate was the salvation of the concert business some twenty-five years ago. Also, there is considerable evidence on the part of both groups of effort to meet the criticism and to improve their services and offerings in such wise as to preserve the original values and to regain the confidence that has been lost.

Furthermore, a very healthy manifestation in the concert field, whether as a result of this discontent or not, has been a tendency toward decentralization with regional managements springing up for the purpose of promoting young artists not on the roster of the large concert managements. In this way, the young artists may gain professional experience near home before braving the terrific competition of New York, where so few survive to become a part of the concert and entertainment world.

All this development of the musical field has not come about as a matter of course. The labors of thousands of people devoted to the cause of good music for all have helped to bring about this condition of relative plenty. But unceasing vigilance and further growth are necessary if we are to keep from losing the gains made, for there are danger signs and weak points.

THE mechanics for a high musical culture have been developed. In twenty-five years, the growth of all our great media for musical entertainment has vastly increased the potential audience and has brought music—the best along with the poorest—to practically everyone who desires it. We have, on the one hand, a body of professional musicians which includes many of the most efficient and virtuosic performers in the world, and on the other, a great horde of consumers—people who listen to music and attend concerts. Both of these groups are highly important and desirable. Yet at this very point the danger spots lie.

Despite awards, aids and encouragement to the young performer, the

soil from which a healthy continuing crop of concert artists can grow has not been improving to keep pace at all with other musical gains. Because of the control of the great bulk of the concert opportunities across the nation by the two big New York managements and because their roster of artists, which they use in the main to fill these spots, is relatively very small, the market for professional performing musicians has not been growing. In fact, despite the highly laudable efforts of regional managements, that market, if anything, has been slowly, quietly drying up, until today, as one New York manager put it, for the professional musician it is "either a feast or a famine." If the musician is not on top, he is not only on the bottom, but is smothered there. An ever-mounting host of young and hopeful musicians today comes forward out of our schools to fade, wither under the merciless competition for the few openings in the concert and entertainment field.

As radio and now television have developed the means whereby one performer can do the work of hundreds, as small concerts and moderate fees for the many performers have been amalgamated into large concerts and large fees for the few, many musicians at all levels who formerly made a living through performance with choral groups and orchestras, in lyceum circuits, chautauquas, stock companies, salon concerts, vaudeville, theater orchestras, etc., have been squeezed out.

It is true that many were mediocre musicians, and there is little doubt that performance standards have been considerably and beneficially elevated as a result of this forced selection. But some of the musicians forced out were not mediocre; they merely lacked the money to maintain the big-time promotional advertising campaign necessary to build their names in the public mind and to compete successfully.

As a result, we in America still lack real musical abundance, the profusion of musical beauty and the wide-ranging scope of performance which a wealth of practicing recitalists would give us. We have instead a neatly plucked garden containing a rationed number of beautiful flowers. Even more important, our musical culture is in danger of slow strangulation and sterility, for it is out of a great body of practicing performers that the great recitalists of any age or nation come. Where will the great of our future come from, if we deny the bulk of our concert musicians the chance for adequate performance and growth?

THE other danger spot concerns the audience, that horde of consumers who listens to music and attends concerts but who does not actively engage in making music. What we chiefly lack in this country is a great body of musical amateurs—real lovers of music—such as European nations have had for centuries. We need more music-making outside the concert halls, in the homes and just for the fun of it, before we can hope to become a really musical nation.

The results of this lack of musical amateurs show everywhere in the level of the music performed over the radio, on TV, even too often in the concert halls. During these past twenty-five years since radio was in its infancy, the musical quality of radio programs in general has not improved, and the proportion of those that make any pretense of programming "classical music" has sharply diminished. The broadcasting company officials, whenever they are faced with this trend, assure us that only a relatively small number of people want "serious music" and that that group is well cared for by the handful of programs now offered and in the large cities by the stations like WQXR in New York City, which specialize in classical recordings.

In the concert field, too, though we now have a good number of virtuosic artists, the concert managements are always under pressure to keep their artists from playing and singing "over the heads of the audience." The demand is still for at least some "light" music on their programs for the benefit of the many concert attenders who do not really appreciate the sonatas and *lieder*. Only at small and special concerts can one be sure of hearing full programs of music of the highest excellence outside the largest cities.

We have the mechanics for a high musical culture. It is the soil that needs improving, as well as the number of plants that we allow to grow. In Italy, it is said, the people whistle opera airs on the street. Here, we still prefer the popular tune.

In our schools today, we have musical training to a degree never before attempted and not even envisioned in Europe. Yet for all our increase in musical training, we have not had a comparable rise in the level of musical taste and understanding. Many of our school choral and instrumental groups attain remarkably fine results, but here again, the emphasis is still upon public performance. In consequence, we get highly polished performances from a well-drilled machine, but the individual members of the group suffer, often getting a minimum of understanding of the music performed and little love for what they are doing.

IF more time in school music were given to sight reading, it might prove better for the state of our musical culture. One reason so many of the young choral singers from our school groups fail to continue their group musical activity in church choirs, community choruses, choral societies, and similar organizations is that they have not learned to read music, so their effectiveness in such groups is greatly limited.

Probably the same thing is true in lesser degree of members of school orchestras and bands. Moreover, they have not really learned to like music,

which comes in part through performing it for fun. Getting a wider acquaintance with the musical literature through nonpublic performing would do far more for the student's development than the present insistence on public appearance which makes it necessary for the harassed teacher to teach parts by rote in order to whip up something for the Rotary Club, the church social, and the PTA meeting the third week after school begins.

In other words, if students today could be given the feeling of enjoying music as individuals for its own sake rather than for the sake of public performance, the first step would be made toward a stronger musical base in our land. As these students went out into their communities, there would be a greater chance of recruiting good musicians into the church choirs and local choral and instrumental groups. In the homes, there would be a greater chance of music-making, and through this music-making by a host of musical amateurs, there would gradually come a demand for more music and for higher musical standards.

We have come a long way in twenty-five years, but there is still the road ahead: to increase greatly the opportunity for concert artists who are not "big-name artists" to make their living through performance, and to develop a mighty body of musical amateurs who will play and sing together for the pleasure of it outside the concert halls.

Harlequin — André Derain

Suggested Records for Appreciation of Symphonic Music

Arranged by Alfred M. Sterling
Stephens College

In arranging this list the following elements were taken into consideration: stature, performance, fidelity, and cost. By stature, I mean the artistic value and lasting appeal of a composition. For example, Ravel's *Bolero* is not apt to wear as well as his *La Valse*. By performance, I mean the conductor and orchestra's interpretation of a composition. For example, Beethoven's *Third Symphony* has, at one time or other, been recorded by most of the major orchestras and variously interpreted and misinterpreted as the case may be. By fidelity, I mean the faithfulness with which a performance has been technically reproduced on wax. For example, the repressings of older (78) recordings usually suffer from surface noise and low recording volume. All the compositions listed are produced on long-playing (33 1/3) records. By cost, I mean a consideration for the collector's pocketbook. For example, by enclosing 10 cents to cover postage and handling you may order records from the Record Haven Stores (Dept. TA), 520 W. 48th St., New York 19, N. Y., and pay 30 per cent less than the prices which I have quoted.

BACH, S.1: *Suite No. 2 in B Minor* 12" Victor LM-1176 $5.72
S.2: *Little Fugue in G. Minor; Jesu, Joy of Man's Desiring; Chorale from Easter Cantata; We all believe in one God; Come, Sweet Death; Sheep may safely graze.*
Symphony Orchestra under Stokowski

S.1: *Chaconne* 12" Victor LM-1133 $5.72
S.2: *Passacaglia and Fugue in C Minor; Siciliano.*
Symphony Orchestra under Stokowski

HAYDN, 10" Victor LM-49 $4.67
S.1 & 2: *Symphony No. 104 in D Major*
Boston Symphony under Munch

HANDEL, S.1: *Water Music Suite* 12" London LLP-214 $5.95
London Philharmonic under Beinum

MOZART,
S.2: *Symphony No. 35 in D Major*
London Philharmonic under Beinum

S.1: *Eine Kleine Nachtmusik* 10" London LPS-385 $4.95
S.2: *Divertimento in D Major, K.136*
Stuttgart Orchestra under Munchinger

BEETHOVEN, 12" Columbia ML-4414 $5.45
S.1 & 2: *Symphonoy No. 7 in A Major*
N. Y. Philharmonic under Walter

12" Columbia LM-4373 $5.45
S.1 & 2: *Concerto No. 5 in E Flat Major*
Serkin & Philadelphia under Ormandy

SCHUBERT, 10" London LPS-209 $4.95
S.1 & 2: *Symphony No. 8 in B Minor*
London Symphony under Krips

BRAHMS, 12" London LLP-208 $5.95
S.1 & 2: *Symphony No. 4 in E Minor*
London Symphony under Krips

S.1: *Sonata No. 3 in D Minor* 12" Columbia ML-4363 $5.45
Isaac Stern, violinist

MENDELSSOHN,
S.2: *Concerto in E Minor*
Stern & Philadelphia under Ormandy

WAGNER, 12" Columbia ML-4273 $5.45
S.1: *Siegfried's Rhine Journey and Funeral March from Gotterdammerung*
N. Y. Philharmonic under Stokowski

TCHAIKOWSKY,
S.2: *Romeo and Juliet Overture*
N. Y. Philharmonic under Stokowski

12" Columbia ML-4400 $5.45
S.1 & 2: *Symphony No. 5 in E Minor*
Philadelphia Orchestra under Ormandy

FRANCK, 12" Victor LM-1065 $5.72
S.1 & 2: *Symphony in D Minor*
San Francisco Orchestra under Monteux

RIMSKY-KORSAKOV, 12" Columbia ML-4089 $5.45
S.1 & 2: *Scheherazade*
Philadelphia Orchestra under Ormandy

RACHMANINOFF, 12" Victor LCT-1014 $5.72
S.1 & 2: *Concerto No. 2 in C Minor*
Rachmaninoff & Philadelphia under Stokowski

R. STRAUSS, 12" London LLP-233 $5.95
S.1: *Till Eulenspiegel*
S.2: *Don Juan*
Vienna Philharmonic under Krauss

DEBUSSY, 12" Victor LM-1154 $5.72
S.1: *Afternoon of a Faun* and *Clair de Lune*
S.2: *Nocturnes*
Symphony Orchestra under Stokowski

S.1 & 2: *La Mer* 10" Victor LM-129 $4.67
N.B.C. Symphony under Toscanini

RAVEL, S.1: *Bolero* 12" London LLP-22 $5.95
S.2: *La Valse*
Paris Conservatoire Orchestra under Munch

STRAVINSKY 10" London LPS-300 $4.95
S.1 & 2: *Firebird*
Suisse Romande Orchestra under Ansermet

SIBELIUS, 10" Columbia AL-9 $2.85
S.1: *Swan of Tuonela*
S.2: *Finlandia*
Philadelphia Orchestra under Ormandy

MUSIC

and the English Language

By John Duke, Professor of Music, Smith College

SINCE my main interest as a composer is in the field of the song, even though by profession I am a pianist, I think that I can best express my attitude toward composition by a discussion of the problem of words and music in general and that of the English language and music in particular.

In these days we are apt to forget that the distinction which we make between absolute music and vocal music or music with literary or pictorial associations is the result of a long process of evolution during which the original inseparability of words and music in the beginnings of western musical history has been broken down to the point where we now see no necessary connection between them. I have often thought that the history of music might be greatly illuminated if it were to be written in terms of the ever varying effect of the interaction of the vocal and instrumental forces or tendencies in each generation. This is obviously too great a task for me and for the small compass of this article. I do wish, however, to state my firm conviction that what we call the expressiveness of music has its roots in man's primal impulse toward vocal utterance.

W. H. Auden, in a recent article,* made what seems to me a profound observation to the effect that in music the vocal cords are prior to the ear. If I understand him correctly, this means that the meaning of music depends on associations with concrete

* *Partisan Review*—Jan.-Feb., 1952.

vocal expression and does not lie in the apprehension of abstract aural patterns.

What then of instrumental or "abstract" music? I would claim that if music is expressive it is never abstract. The great masterpieces of instrumental music, no matter how highly organized they may be from the standpoint of tonal architecture, owe their power and expressiveness primarily to their vocal essence, the thread of song which the resources of instrumental and compositional technique are able to extend and elaborate to the marvelous extent which we experience in the masterpieces of instrumental literature. If this vocal essence is lacking then the music becomes really abstract—and unexpressive.

If this is true no composer, vocal or instrumental, can afford to ignore or cut himself off from this essential thread of song. And yet I believe that many composers of the twentieth century have either consciously or unwittingly done this very thing in their eager search for new tonal combinations and new principles of tonal organization. At least I think it can be said that in general instrumental music has dominated the twentieth century thus far and that, until very recently, even when our most gifted composers have written vocal works they have failed to realize effectively the essential characteristics of song.

IN saying "until very recently" I have in mind the new interest in opera. It now seems as if nearly every composer one meets has an opera up his sleeve, or in process. I believe that this is a very healthy sign, for two reasons. First it betokens a new willingness to seek to be communicative to a large and "popular" audience. And, second, it must—if the movement is to get anywhere—involve the composer's coming to grips with the realities of vocal expression and technic and with the problem of an adequate musical investiture for the English language.

If we consider such terms as Italian opera, French opera, German *lieder* and the English air I think it is evident that we mean much more than operas which have been written by Italians, songs which have been written by Germans, etc. These great departments of vocal literature are high moments of cultural integration, expressions of the genius and color of a language and a national or regional spirit. If we are to look forward to some such high moment in our own country's future I think that composers must, sooner or later, begin to devote themselves to creating a kind of music which really fits our language. This means much more than correct prosody or the careful setting of words. The English language has its limitations as well as its virtues so far as the singer is concerned and nothing limits the effectiveness of the vocal composer's product more than the ignoring of these limitations. But if he is really interested in giving musical expression to the characteristic rhythms, colors and melodic contours of the language the composer need not lack a fertile field for new and fresh expression. Somehow or other his musical idiom must achieve a true synthesis with the genius of the language.

I DO not pretend to have a ready answer to this problem. But I do think that very few of our composers have tackled the problem very seriously. When Paul Hindemith sets a piece by John Keats what reason have we to expect anything more than a combination of Hindemith and Keats? What have they in common? This is the question I think every composer must ask himself when he essays to set an English poem or libretto to music. If and when he will face up to this challenge and show a real interest in achieving a synthesis of music and our characteristic modern English speech I believe that the balance of vocal and instrumental forces which has swung so far in the instrumental direction in our time may begin to be restored.

THE SERMON ON THE HILL, 1953

From the Gospel according to certain Senators

Bless those who conform, and abuse those who worship the idol of liberty. On those who strike you as subversive, turn the full wrath of your invective, and if they would pull you from the cloak of immunity, smother them with a coat of lies.

Give to all which beg from you, asking only that value for your goods be returned and that they think as you would have them to. For if you love those who love you, what a credit your patriotism will be to you!

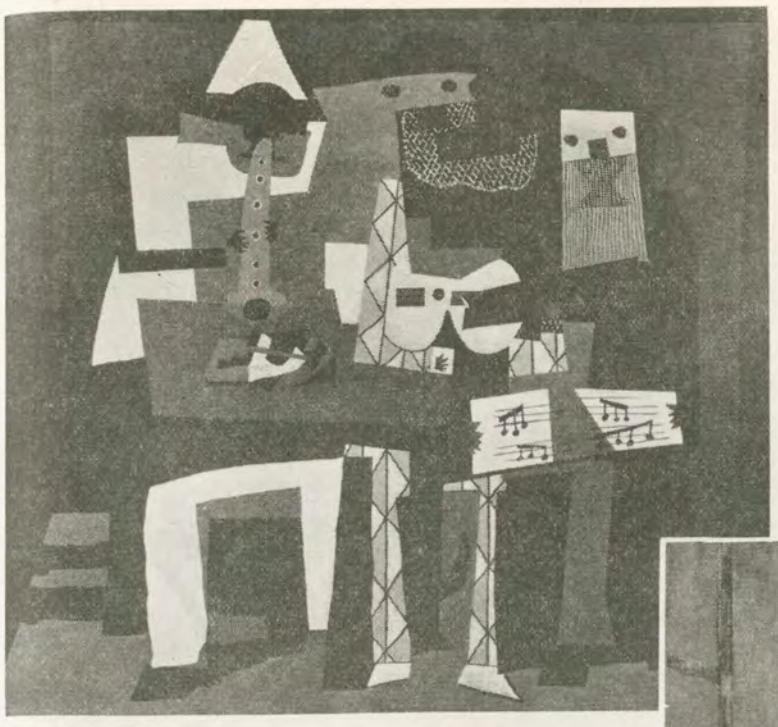
I say unto you, love him who agrees with you, and hate him who does not. You have heard that it was said, "Love your enemies and pray for those who hate you." But I say unto you that whosoever does this is a son of the Devil who is behind the Curtain, and who infiltrates the sun and the rain, thus subverting the just with unjust associations.

Judge with distortion, and no one will dare judge you; condemn with half-truths, and you will not be condemned by those puzzled over the whole truth; retract not, or you may be retracted. Give no documentation, lest your accusations be shaken down, run over, and thrown back in your lap; and your reward will be great.

* * *

(Many authorities, some ancient, add: *For the measure you give will be the measure you get back.*)

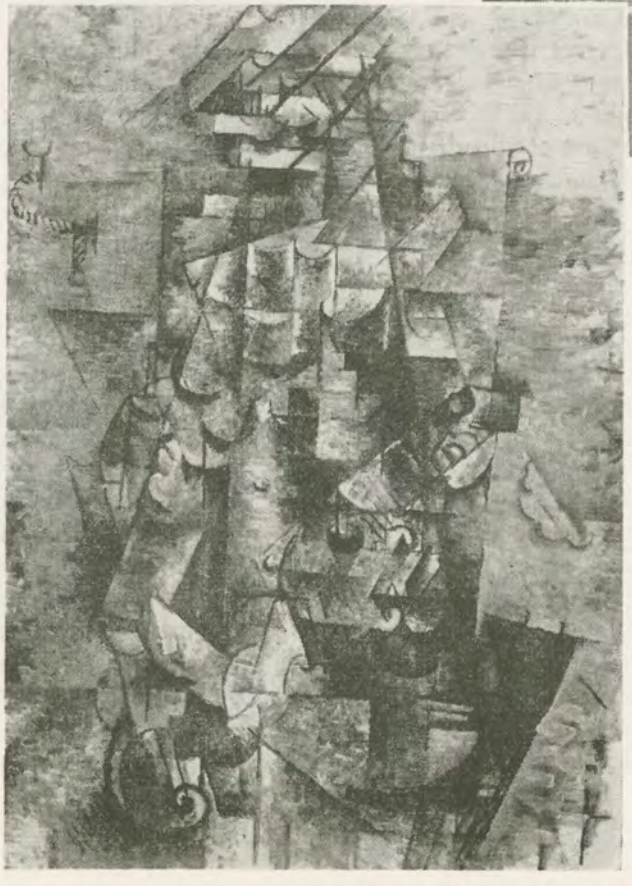
—*Edward G. Voss*
Department of Botany
University of Michigan



"THREE MUSICIANS" PICASSO

"PIANO LESSON" MATISSE

The reproductions on this page are from the Museum of Modern Art



"MAN WITH GUITAR" BRAQUE

What Should Students Believe

About Drinking?

Is Alcohol a Moral Problem?

SCIENCE is not enough; it is never enough where a moral problem is at issue, and the alcohol problem is a moral question. I have not always thought so, and a great many people do not think so now. They take offense at any moralization on the evils of drink. It is a matter of taste or manners, but not of morals. These may be people who drink and intend to drink, and they resent any moral stigma attached to it. Or, they may be nondrinkers who are just bored by anybody's concern with a problem which seems remote for them. And then there are the dry partisans who have believed that science has settled the matter.

There are two meanings of the word "science" which may be usefully distinguished for those interested in the alcohol problem and education for temperance. Primarily "science" is a method of investigation, a procedure for discovery and testing of the facts of experience. Among all those who work at the alcohol problem there are only a very few who qualify as scientists in this sense. Mostly they are found in the laboratories of physiology or psychology or the centers of sociological research, although some research is also done in the clinics and psychopathic hospitals. The main source for such research information now is the *Quarterly Journal of Studies on Alcohol* published at Yale.

Then the word "science" is also used to indicate that body of tested information about the use and effects of alcohol. Research on the effects of alcohol on the individual began in the laboratories of European universities during the last of the nineteenth century, and since that time it may be said that the facts about this aspect are very clearly known and agreed upon today by all authorities. This information is available to all students and teachers of the subject, and by the mastery of it they may very well think of their knowledge as scientific. This ought to be the basic informational content of all programs of education. Research today continues along the line of social customs and effects, and the discovery of the causes and cure of alcoholism.

Beyond these areas of tested fact there is an area which might be called scientific opinion: the careful investigations and conclusions of competent thinkers about the motivations and evaluations of the use of alcoholic beverages. Testing in such matters means something different from the conclusions about the effects of alcohol. It means that opinions must be presented to others for the purpose of rational criticism. Their acceptance depends upon the logical force of the conclusions in the view of all known facts. This area is very important in the educational program, but the teacher must present the matter as opinion and throw the responsibility for thinking out his conclusions upon the student in the freedom of his own rational judgment.

An educational program or classroom situation puts certain restrictions upon procedure. There it must be assumed that students are intelligent and seek the good. It must be assumed that they will make the right decisions if given access to the facts. This is the faith of Socrates, that knowledge is virtue, and it is the first qualification for the competent teacher. In the long run it may not turn out that people always do act right in accordance with knowledge, but so long as one operates within the classroom of a democracy he must have that faith. Therefore, the major objective in teaching will be to get understanding, rather than some agreeable conclusion or commitment. With many students, it is easier for a teacher to get agreement with his opinions than it is to get them to learn the facts. But decisions are not worth

By Albion Roy King
Cornell College
Mt. Vernon, Iowa

much unless they are founded on the understanding of the facts. The teacher will have the long-time objective of stimulating what he considers to be right decision and action, but his immediate pressure is for this understanding.

FOR a long time now two fallacies have plagued the thinking of temperance workers and others. One is the notion that science has delivered a final verdict on the problem. When I first began working at the educational end of the temperance reform, nearly thirty years ago, I found that everywhere old-fashioned opinions about alcohol prevailed, notions handed down by many generations of popular usage and uncritical examination—prescientific notions, in other words. Alcohol was thought to be a stimulant, a food, and a proper medicine, especially for all sorts of home medication.

The verdict of science in one particular was rendered very decisively in that decade, and it was very impressive: it was discovered that alcohol is never a stimulant, but always a narcotic and depressing drug in its effects. Then I thought the disposition of the matter could be put on science and education. All that was needed to make our society sober was an adequate education which would make the scientific truth clear to all.

Later, when I made a study of motivations I came to a more significant conclusion, that people never did use alcohol because it was a stimulant. They only called it that as a verbal matter. All the basic motivations for the use of alcohol seek some anesthetic or narcotic effect. The question of whether the ends sought thus are good or bad throws the problem beyond science into ethics. Science brings to light what is; morality deals with what ought to be.

A related fallacy is the widely heralded notion that education will settle the alcohol problem. People who have grown weary and displeased with efforts at legal controls have talked this way a great deal in recent times. There have been many educational programs. Nearly every state has a law requiring public-school teachers to instruct their pupils on the harmful effects of alcohol. It has been effective enough that the old notion of alcohol as a stimulant is beginning to disappear. But it is a sad disillusion to study the statistics of an increasing alcoholism or to learn that half or more of all the time and cost of police work in our major cities is consumed with care of inebriates and crimes traceable to the use of liquor. It is too easy to blame the failures of education.

This is a question which calls for personal decision and decisive social action, and this requires something beyond science and education which we ought to call propaganda. Propaganda means the organization of information and appeal to achieve commitment. It need not, and if it is good propaganda, it will not be based on untruth. Propaganda ought to be founded on an adequate understanding formulated in the educational institutions. Both the wet and the dry propagandas which are now competing for a place in the schools ought to stand off and require of educators that they do their job objectively.

The center for propaganda will always be the pulpit and the public press and the personal influence of people with a message. So long as the public press and the radio and television channels of communication are dominated by wet propaganda in the form of advertising, there is an extra burden on the pulpit, on parents, and on community leaders.

ALCOHOL confronts us as a moral question in two forms, personal and social. There is no contemporary moral problem where the ancient question of Greek ethics presents itself in sharper form than this: Is pleasure the chief value, and are all pleasures of equal value? Are there any pleasures in the use of alcohol which compensate for the terrible pains which accrue from its excessive use? Does the doctrine of the golden mean apply in this case? Is moderation possible? If so, is it important? Is it possible as a social program?

But Greek ethics cannot be decisive for the Christian—it is too individualistic. The basic principle of Christian ethics is social responsibility and brotherly love. Does the use of alcohol implicate one in the untold misery of the millions who are its victims?

(This article is from a forthcoming book, entitled *Basic Information on Alcohol.*)

SUFFER, LITTLE CHILDREN

Scene I

MOTHER: "Flee, my little children! Oh, run run run
Down to a cavern, up to the sun,
High on a mountain, deep in the sea.
(God, where can they find refuge with Thee?)
Run, my little children! Oh, run run run!"

CHILDREN: "Mother, dearest mother, what are we running from?"

MOTHER: "From the atheistic Russians, with their atomic bombs.
Run, my little children! Oh, run run run!"

Scene II

(Another land, another mother, other children)

MOTHER: "Flee, my little children! Oh, run run run
Down to a cavern, up to the sun,
High on a mountain, deep in the sea.
(God, where can they find refuge from Thee?)
Run, my little children! Oh, run run run!"

CHILDREN: "Mother, dearest mother, what are we running from?"

MOTHER: "From the God-is-love Christians, with their atomic bomb.
Run, my little children! Oh, run run run!"

—*Inez Elliott Andersen* Memphis, Tennessee

Gods o

By Cosette Lodge

University of California at Los Angeles

NARRATOR

Through the echlons, eras, and ages Man has striven to fulfill his personality within the order of the Universe. Generation after generation has attempted to reach a higher level of thinking, doing, and being than its ancestors experienced. Man soon found that in order to be greater than himself, he must depend upon a power infinitely larger than all of life. In his search to make his life complete, Man has worshiped many gods, and finally come to worship one God. But, does Man actually worship one God? Because Man is finite, he has many needs—and sometimes it appears that his search for God becomes confused with satisfying his need for security—for love—and for significance.

Man?
Wherein lies life?
Who? What?
Dost thou seek?
Hast thou found thy creator?

Prologue 1

Through God my Creator, I have learned to create—God has given me the tools and the elements with which to maintain and improve life—without them I could not survive—with them I am secure.

f Man

These things I have created
They are mine
Every brick, every brace
Every wheel and cog
They move at my command
On and off
Up and down
Around and around and around
Up — down
Push — pull
Around — around
They are mine
Look!
Are they not almost alive!!

DANCE AND MUSIC

NARRATOR

Yes, these things do come alive when you forget who gave you the power, the tools, and the elements to create. Possessed by himself, Man feeling incomplete turns to his fellow man for fellowship. He attempts to lose himself in love hoping for unity.

Prologue 2

God is love—I must love, I wish to love, I will love, he loves, she loves, you love, what do I love—you—you—you are mine, we are together. I have been loved, I am you, you are I, we are together—one—one—one—I—I—alone!

DANCE AND MUSIC

NARRATOR

Alone—alone with millions around you. Why are you lost? Can any other man be God when you yourself are not? Man in a final attempt to maintain his self-respect and dignity seeks to find a purpose for his existence—there is a place—

Prologue 3

There is a place for me, this is what God wants for me—the best—all is good, nothing can stop me from doing what I wish I shall be a success—success and might go together—I must control, God has willed that I should lead and govern these my people—I and God—yes, *this* is my destiny!

DANCE AND MUSIC

NARRATOR

It was not they that failed you—

the things
the people
the vocations

No, do not turn on God for you will only turn on them

"Man . . . seeks to find a purpose . . ."

". . . one—one—one—I—I—alone!"

Look
Search
is it not true
were they not your gods
God did not fail you, you failed yourself
but, do not waste time and energy in despair,
turning your eyes in upon what is left of your soul
Instead, look up and out
For your faith shall make you whole!

Doubts and fears and things cannot possess you
You shall love others through your faith and they shall see love through you
Your place is in becoming a part of God's creation

Seek God—
seek God—
Thy faith shall make thee complete.

"You are mine!"

"Doubts and fears and things . . ."

"For your faith
Shall make you whole!"

The Biblical View of SIN

By Mary Frances Thelen
Randolph-Macon Woman's College

BIBLICAL religion is distinguished from the other religions of the world by the seriousness with which it regards sin. Other religions fasten upon suffering (Buddhism), ignorance (Hinduism), lack of filial piety (Confucianism) or some other type of evil as being the principal obstacle to human happiness. Only the Bible puts its finger upon sin as that which separates a man from God and as the underlying cause of all his misery. It was sin which Christ came to destroy.

> You shall call his name Jesus,
> for he will save his people from their sins.[1]

Historians tell us that it was the seriousness with which the early Christians took sin which caused the triumph of Christianity in the ancient world. But modern man finds himself approaching this particular doctrine with some suspicion and considerable questioning. "Surely," people say, "you can't declare that sin is universal without implying that it is inevitable; and if man cannot help himself (whether through inheritance from Adam or however), is it really fair for the Bible to say that we are 'sinners' and deserve punishment, and even death?"

Or the difficulty is put in another way, "Is it really possible even for God to hold individuals accountable when we know that the freedom of the individual may be reduced to next to nothing by social pressures or by unhappy childhood experiences?" Moderns have difficulty with visualizing human responsibility for choosing evil, the assumption being that "sin" means moral evil.

The best way to deal with our twentieth-century questions would seem to be to go ahead and analyze just what the biblical view of sin is, and particularly what is its understanding of the relationship between sin (which is a *religious* term, meaning offense against God) and moral wrong (which is an ethical category requiring responsibility and denot-

[1] Matt. 1:21. All biblical quotations are from the RSV.

ing acts which may justly be punished).

The Origin of Sin

One of the best points at which to dig into the biblical view of sin is to study the story of the first sinful deed —the familiar story in Genesis 3 of Adam and Eve and their expulsion from the Garden of Eden as punishment for eating the forbidden fruit from the tree of the knowledge of good and evil. The story is an aetiological one; that is, it is an account of the origin of civilization—a condition of existence very different from Paradise. But it is also a study in the psychology of human motivation, and it lays bare the various steps involved in temptation, yielding to sin, and facing the consequences. Considered from the standpoint of psychology it is an account not merely of the first sin, but of any sin on the part of any human being. From the psychological point of view it is not important that Adam be the first human being; rather is he the representative of all of us; "Each man is his own Adam" and "In Adam's fall we sinned all" by *participation.*

When we study the story closely we see that before Eve eats the apple, she has indulged in what we would call a process of rationalization, so that when she finally does sin, her conscious motive is partly good, the desire to achieve knowledge. God had forbidden her and Adam to eat of the tree, and had said that if they ate it, they would die. But the serpent raised doubts in her mind. Perhaps God had uttered the prohibition not in their interest at all but in his own. He might easily be jealous of having them also be "as gods." And very likely he was exaggerating the penalty for disobedience, and they would not really die. And so Eve and Adam decided to reach out for the wisdom and to take a chance on the disobedience.

Thus the storyteller shows a compassionate but shrewd understanding of how we find good motives to justify the sins we commit. The fact that Eve's reasoning *is* rationalization, that she was more concerned with the fruit than with knowledge, is brought in almost incidentally: she saw that the tree was "a delight to the eyes." But it is *after* the act that the real verdict is given, that it becomes clear that the deed was sinful. For Adam and Eve prove unable to defend their actions to God as genuinely innocent persons would have done; instead they are ashamed and hide. In other words, we never quite succeed in fooling ourselves by rationalizing our desires. We still remain half-conscious of our real motives and so may justly be held guilty of sin.

The nineteenth-century Danish theologian, Kierkegaard, has an analysis of the mechanism of sinning, which brings out the biblical view of the nature of sin. Kierkegaard shows that the biblical view combines the half-truth in the modern (but originally Socratic) contention that we never sin deliberately but only out of ignorance, with the half-truth in the prophetic conception of sin as rebellion against God. His explanation is that we sin out of ignorance, but that it is "willing" or willful ignorance, and so contains an element of guilt. Eve was ignorant of God's wisdom and goodness when she set up her judgment against his commands in the case of the tree; and it is not her final decision to reach out for knowledge which was blameworthy. But she had achieved this ignorance deliberately, shutting out from her mind a faith in God's goodness which she ought to have had but *did not want* to have; and it was this choice to be ignorant which was sinful. "Sin does not consist in the fact that man has not understood what is right, but in the fact that he will not understand it, and in the fact that he will not do it." [1]

Sin as Disobedience and as Uncleanness

The most familiar and to us the simplest view of sin in the Old Testament is that it is disobedience to the will of God. This concept underlies the legal portions of the Old Testament, in which civil, criminal, ceremonial, and moral laws are set forth as the will of the divine King and any breaking of these laws is sin. This view is also held by the prophets, and it fits into the understanding of religion as a covenant-relationship voluntarily entered into by God and man, both of whom are moral beings.

But there is also present in the Old Testament a quite different strand of thought, which regards sin as more like the breaking of a taboo than like disobedience to a Person. This notion is illustrated in the familiar story of Uzzah's touching the ark to prevent it from sliding off from the wagon, and his instant death.[2] The sins recognized as such by a taboo theory may not be morally wrong at all; and it is obvious that ceremonial usages such as those regarding cleanness and uncleanness, and the proper precautions to be observed at Mt. Sinai [3] and in the Temple, grew out of ancient *feeling* in the presence of the Holy, and not out of meditation upon what must be involved in the will of a personal God. The effects of sin are not thought of as punishment imposed by God; rather are they a kind of reflex which occurs automatically, somewhat like the shock from touching electric current. If the taboo-breaker did not actually die, however, his uncleanness became like a plague, which would spread and bring disaster to the rest of the community, until the contamination could be removed by rites of cleansing (such as ceremonial washing, the offering of special sacrifices, and the transference of the guilt to a scapegoat which would then be sent away into the wilderness, in the ceremonial of the Day of Atonement).

The full biblical doctrine of sin (which has always been found by the Church in the story of the Fall and in the New Testament, especially in Paul) is a combination of these two disparate approaches. The theory that sin is disobedience to God's will, so that the sinner is morally guilty and deserves punishment, is taken as basic; but it is corrected by elements from the taboo or pollution theory in ways that make it more subtle, less moralistic, more true to human ex-

[1] Kierkegaard, S. (trans. by W. Lowrie), *The Sickness Unto Death.* Princeton: Princeton University Press, 1941, p. 153.

[2] II Sam. 6:6-7.

[3] Exod. 19.

perience, and more Christian in its conception of God. We may recognize four ways in which elements from the uncleanness theory are incorporated into the final biblical view.

1. The concept of sin as guilty disobedience runs into difficulty as soon as motives, rather than outward acts, are judged. If the word "sin" is a purely ethical term, then evil actions which reason says we could not help (for example, the choice of the lesser of two evils, or acts when we do not know better) cannot be regarded by God as sinful. But here the sense of uncleanness is a better guide to the existence of human freedom and so of guilt than is the direct effort to weigh motives. Thus in the story of the Fall, Eve's sense of shame after her disobedience causes the reader to go back and re-examine what had passed as her ignorance as to the wisdom of God's prohibition, and now to discover that it was not true ignorance, but willful, and therefore guilty, ignorance.

2. By making the consequences of sin follow automatically, instead of regarding them as a punishment which God sends (or may decide not to send) the pollution theory leads on to the concept of moral law. God is ultimately responsible for judgment upon the impenitent because he has made the universe what it is; but that being the case, the sinner brings disaster upon his own head. God's own attitude is not really sometimes one of wrath and sometimes one of compassion, as a too anthropomorphic reading of many of the biblical stories might lead one to suppose. Historical catastrophes may feel to those involved like outpourings of divine anger; but God's own attitude is what the RSV finely translates as "steadfast love." It is what is implied as the answer to Ezekiel's question: "Have I any pleasure in the death of the wicked, says the Lord God, and not rather that he should turn from his way and live"? [4]

3. The moralistic approach to sin cannot make sense of the fact that the sins committed by one person may lead to suffering for those about him. The pollution theory, however, takes it for granted that life is like that. The biblical resolution of this problem will occupy us in the next section; but we should note here that there is a blending of the two approaches when the Bible passes through extreme individualism to a new appreciation of community, and when it discovers a righteousness higher than retributive justice.

4. Closely related to the last point is the ultimate revelation in the Bible of a righteousness that is higher than retributive justice. The disobedience theory that the guilty must be found and punished conceives the problem of sin in too narrow terms. The notion of sin as like a plague, so that what is needed is some provision for cleansing and healing to stop its spread, is a needed corrective. When the biblical view declares that God's ultimate purpose is redemption, and that in the Atonement he has provided the means to that redemption, it achieves that which the modern inquirer seeks, an understanding of life which meets the demands of both morality and psychology.

The Suffering of the Innocent

The difficulty which the modern experiences with understanding God's goodness in the light of the suffering of the innocent from the sins of the guilty is no new thing, but was strongly felt by the Hebrews from about the time of the Babylonian Exile, when Jeremiah put the question in its classic form.

> Righteous art thou, O Lord, when I complain to thee;
> yet I would plead my case before thee.
> Why does the way of the wicked prosper? [5]

This question, and the implication which it contains (that the wicked ought not to prosper), represents the second stage of biblical thinking on the subject, as the Bible passes from the notion of corporate responsibility through the extreme individualism of Ezekiel's retribution dogma, to the new understanding of community in the doctrine of vicarious atonement (applied to the Servant of Isaiah 53, to Christ, and to the individual Christian as a member of the body of Christ). Modern man needs to be lifted out of the second stage into the third by learning from the Bible at this point as at the others.

The earliest biblical view is that God "visits the sins of the fathers upon the children even unto the third and fourth generation." This view reflects a condition of society in which the individual had not yet emerged from the group as a person in his own right. History was the story of the impact of groups, and the nation must share the consequences of the deeds of its king and a family that of its responsible head.

As time went by, however, an appetite developed for justice to be done to individuals both in human courts and by God; and with Ezekiel the pendulum swung to extreme individualism. "The soul that sins shall die." [6] Ezekiel erected what he thought should be justice into an affirmation that that was the way God always did act (punishing wrongdoing with material retribution, in this life).

Ezekiel's dogma has held the field in popular thinking to an amazing degree, even in its materialistic form. Equally popular have been modifications of it which have made the sure reward for virtue the "spiritual" one of "peace of mind," or which have postponed the rewards and punishments to a future life (either in materialistic form or as intellectual and mystical fulfillment).

Belief in the moral law, however, is found the world over and is not the distinctive insight in the highest reach of the Bible. The distinctive biblical insight is that the fact that we suffer from one another's misdeeds (and not merely each for his own) need not be regarded as a blot upon God's record, but should be looked upon as affording us the opportunity for a sharing in God's redemptive work which apart from biblical revelation would hardly be dreamed of.

In Isaiah 53 there is set forth the picture of a Servant who was mis-

[4] Ezek. 19:23.

[5] Jer. 12:1.

[6] Ezek. 18:4.

"The Good Samaritan"
by Heinrich Naven

Courtesy, Yale University Art Gallery

takenly executed as a wrongdoer, and of whom the witnesses afterwards say, "He was wounded for our transgressions. . . . And with his stripes we are healed." [7] This is the doctrine of vicarious atonement: Sometimes, when an individual (or group) really *sees* the suffering which his wrongdoing has brought upon innocent persons, he will become a changed individual (repent and be brought into "at-one-ment" with God).

Paul's conception of the Church might be described by saying that it is a group of persons who accepts the fact that we are all bound up together in one bundle of life as a *good* thing, rather than complaining that the interdependence of our lives makes strict justice often impossible. Within the Church (or any fellowship where love is present) it is accepted as the normal pattern that "If one member suffers, all suffer together. If one member is honored, all rejoice together." [8]

Because our actions do affect others, we have the most powerful motive for refraining from sin. We are even bound, Paul says in regard to the food controversy in Corinth, to refrain from acts which though innocent in themselves, will be misunderstood by another and lead him into sin.[9] But beyond this negative value in our interdependence lies the positive opportunity that through the way which we meet undeserved evil, we may be imitators of God and share in the redemptive work of Christ.

[7] Isa. 53:5.

[8] I Cor. 12:6.

[9] "Therefore, if food is a cause of my brother's falling, I will never eat meat, lest I cause my brother to fall" (I Cor. 8:13). Paul devotes three whole chapters, eight, nine, and ten, to making this principle clear and persuasive.

A "World" Brotherhood at Work!

By Thomas S. Kepler, Oberlin College

I WAS much impressed on my first visit with Ben Zevin, president of the World Publishing Company in Cleveland, Ohio. Mr. Zevin is a gracious, warm, yet dignified person, neatly attired, his speech articulate in a medium quiet voice. I was convinced, as I talked to him, that he is deeply interested in two objects, the World Publishing Company and people. He is a good listener. As he sits at his spacious office desk, he can look across the room at a map of the world which covers the entire wall; the wall to his right is covered with autographed photographs of many of the world's outstanding writers and artists, whom he numbers among his friends. I immediately became aware of the "world" in several ways.

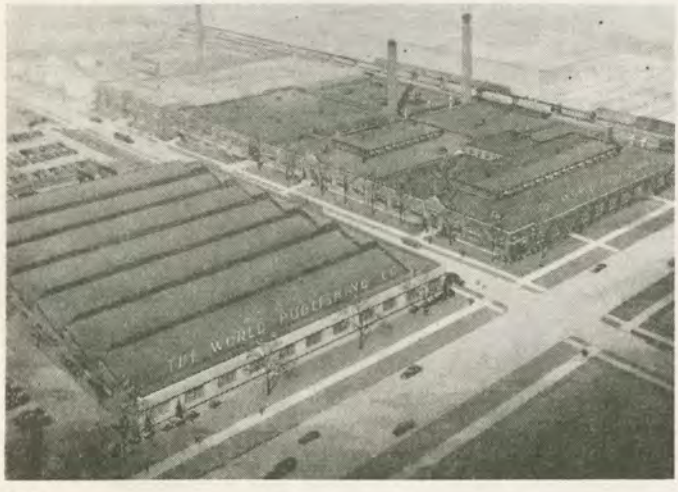
Educated in the public schools of New York City and in New York University, he reminded me that his real education was acquired later by reading.

At twenty-one he started his own advertising agency, became business manager of a trade journal, and in 1934 joined the World Publishing Company. Today he is chairman of the Book Industry Committee, one of the broad, important publishing groups concerned with education, reading, censorship, and other basic problems.

But I was impressed in other ways on my initial visit to the World Publishing Company. As I walked through the plant, which covers eight acres of floor space in industrial Cleveland, I noticed a number of Negroes at work, some of them doing menial work, others among the white-collar employees. In my interview that day, there assembled in Mr. Zevin's office a Baptist minister, who was in charge of outside sales of Bibles; a Roman Catholic, who was sales manager; and a member of the Jewish faith, who was production manager of the plant. After our interview I expressed to Mr. Zevin my interest in an industry, where there seemed to be no barriers of nationality, color, or creed. It was then that he told me of a "'world' brotherhood at work."

In 1938 Ben Zevin became aware that there were no Negroes in the employment of the World Publishing Company. He had for a long time been a champion of social justice and equal opportunities for all people. One of his favorite texts from the Bible had been the plea of the prophet Malachi: "Have we not all one Father? Hath not one God created us?" Yet he realized that he was not fully putting this ideal of brotherhood to work in a practical fashion. When he proposed hiring Negroes at the World Publishing Company, he was encountered with these questions: "You will, of course, have separate cafeterias?" "There naturally will be separate washrooms? Most Negroes have venereal diseases." To have separate cafeterias and washrooms would have been resorting to Jim Crow practices,

The World Publishing Company, Cleveland, Ohio, has a unique employment policy with regards to different races.



Ben Zevin, president of the World Publishing Company, presents gift to an employee at the company's annual Christmas party.

Children of different races enjoy the Christmas party for employees' families of the World Publishing Company.

and would have defeated Mr. Zevin's ideal of two races working together.

He then checked upon the rumor in relation to the prolific nature of venereal disease among Negroes. Arrangements were made for every employee in the World Publishing Company (including himself) to have blood tests; all applicants for positions were also tested. When the anonymous reports came back, it was discovered that the percentage of positive tests was the same for Negroes and white people. Those infected were not discharged, but treated for recovery at the company's expense. Separate restrooms and cafeterias were never mentioned again.

Ben Zevin realized that among the white-collar class positions there had been difficulty for Negroes to find employment commensurate with their abilities. Persons like Marian Anderson, George Washington Carver, Roland Hayes, Lena Horne, Ralph Bunche, James Weldon Johnson, were not rejected in artistic and professional circles because of their color.

At the other extreme, Negroes did not find it difficult to obtain positions as porters, maids, janitors. Between these two extremes, however, there had been difficulty for Negroes to find the work they should have; and it is this group which Mr. Zevin has benefited in his plant. Today about one fourth of the six hundred who work at the World Publishing Company are Negroes. Among these Negroes are an assistant personnel director, editorial assistants, an art editor, an assistant editor, a girl who cuts the expensive leather covers for the *de luxe* editions of the Bible. The merit system works for both Negroes and white people. Mr. Zevin has found that Negroes and white people, given the same training and background, show similar efficiency. Opportunities for advancement are equally open to both groups in his plant.

ONE of the company's high moments of the year is the annual Christmas party given at the Statler Hotel in Cleveland. Here bonuses and prizes, gifts and a dinner are given employees. Children of white and Negro employees share in the enjoyment of the party. There is no segregation of any kind at this season, commemorative of "peace on earth, good will toward men." About these parties, Mr. Zevin remarked: "Occasionally such industry parties are marked by a bit of unnecessary revelry. Our parties seem to be carried out with a fine spirit of orderliness."

It seems logical that a publishing house which has sold one million Bibles since its beginning in 1905 should practice the ethics of the Old Testament prophets and Jesus in its race relations. Certainly the progress of this great publishing company has been evident, *because of* or *in spite of* (whichever way you wish to put it)

this venture in labor relations. Alfred Cahen began the World Publishing Company in 1905, which until 1934 published only Bibles and dictionaries. Ben Zevin came that year as advertising manager; in five years through his procedures the sales were doubled. In 1936 Mr. Zevin was made director of sales and advertising, in 1939 he was made vice-president, and in 1945 he became president of the company. One of his early ventures was to publish popular-priced, high-quality books, so that the average person could build a valuable library at a minimum financial investment. Today the book list of the World Publishing Company shows over seven hundred titles, which include *The Living Library* of great classics, *Rainbow Classics* for boys and girls, *Falcon Books* for teen-agers, the *World Devotional Classics;* there are also many miscellaneous books on religion, drama, poetry, humor, biography, fiction, art, crafts, hobbies, history. Today five million books annually are sold bearing the impress of the World Publishing Company. The company's best year for Bible sales has been 1952, showing an increase of about 20 per cent in sales over 1951.

WHEN the plan to enlist the employment of Negroes was started, there was tension here and there. A woman employee resigned with indignation; several quarrels occurred; one fight took place between two women, one a Negro and the other white, though it was difficult to discover the cause or the principle behind their trouble. The result, however, was interesting, since disapproval among members in the plant was directed toward the member of their own race. After this rift, relations went on smoothly.

During World War II it was found that Negroes were not responding to the early bond drives within the plant. This was true throughout the United States, largely because Negroes had reacted against the blood banks isolating their blood for Negroes, and white blood for white members in the armed forces. Mr. Zevin laid the problem before his Negro friends and the officers of the Cleveland Urban League, of which he is a director. They agreed upon a plan, whereby a wounded Negro infantry veteran, convalescing at the Crile Hospital in Cleveland, was asked to speak at the company's private bond rally. On the platform with the Negro soldier sat a white civilian boy of similar age. When the Negro soldier spoke, he found a responsive audience, and many bonds were sold among both races. In his speech he said, "Sure there's inequality here in the United States, but we haven't got a Hitler. And when the war's over, we can work it out here between us." As he sat down the applause from the crowd indicated that his listeners knew they were working out the problem in their plant of six hundred employees.

Ben Zevin has encouraged employees to bring their problems to him without the necessity of making a formal appointment. Such a procedure has eliminated the usual barrier which exists between employees and the president of a large corporation. One day a Negro young man came into his office with the announcement that he was quitting, because he had received unfair treatment. When Mr. Zevin talked to him and inquired his reason for quitting, the Negro replied that he had been on a party several nights before, and by ten o'clock the next day he felt that he could work no longer. The foreman told him to lie down for a while in the men's restroom; but by noon he felt worse and quit work for the day. "And now," he said, "my foreman Joe tells me I'm only getting paid for working until ten o'clock. So I'm quitting. We colored folks are entitled to a break and I'm not getting it."

At this reply Mr. Zevin pretended anger, for he knew that to show sympathy toward the boy's feeling of racial inferiority would not help the boy's morale. Then he said, "You're no better than a white person around here, are you?" The boy looked startled at Mr. Zevin. "The rules are the same for everyone," continued Mr. Zevin. "Just remember this; nobody gets

the breaks in this outfit. Each individual makes them." The young man remembered what Mr. Zevin said to him; and today he is a foreman in the plant.

Ben Zevin is a practical-minded business executive, not a sentimentalist. He believes that the road to good human relations comes through right industrial relations; that interracial tensions often come from ignorance of each other's situations; that different races of people can amiably work with each other when the circumstance is rightly encouraged. Based upon such premises "a 'world' brotherhood at work" in his plant has shown hopeful results.

Campus Roundup

The Other Side

For a longer time than we care to remember, we have been hearing intelligent, thinking people remarking about these "silly, radical college students who are always dreaming up some crazy thing to do next."

We are going to register a protest against this sort of thinking, gently reminding our detractors that the ability to make a fool of one's self is not peculiar to the college student.

The fallacy that college students are more radical, less responsible, and generally more ridiculous than any other segment of our population, is attributable, we think, to two main causes.

1. The college student has more energy, more enthusiasm, than any other thinking portion of our population. Sometimes, fewer times than most believe, this energy and enthusiasm unfortunately bubbles over in strange and mysterious ways.

2. Some students come to a college or university rebelling, consciously or unconsciously, against "home rule." They want freedom. As one commentator has put it, they "are leaning against parental authority; indeed, some come to college at a 45-degree angle." Sometimes, this leaning, this attempt to acquire "freedom" causes a few to fall flat on their faces.

Keeping the above premises in mind, and being fully aware of the goldfish-swallowing and dormatory-raiding episodes which have always received considerable attention in the popular daily press, we would like to go on record as saying that the "average college student" when given responsibility, not only accepts it, but generally does so with as high a sense of purpose as a man accepting the highest office in the land.

These students go about their daily business without fanfare. The drama productions they put on each year, the music they sing, the student government they work at so earnestly, the thousands of other activities that they take part in aside from their studies, go unnoticed by those who complain.

Boston University *News*

History Made

For the first time in the history of the Methodist Student Movement, a Negro has been elected as a president. Walter Y. Fredericks, studying at Temple University in the field of journalism, has recently assumed the duties of president for the Pennsylvania State Student Movement.

At about the same time, Texas was also setting a record by electing Marshall Hodge, a student at Huston-Tillotson College, to the presidency of the Texas State Student Movement, making him the second in the nation in this category.

UN on Campus

College students throughout the country are becoming more internationally minded through mock UN sessions on the campus.

This movement is sponsored by the International Student Movement for the United Nations. Its United States counterpart, the Collegiate Council for the United Nations, is the mouthpiece for American student opinion on world affairs. Each of the 197 campus chapters pays $5.50 dues a year. In return they receive an abundance of UN material applicable to campus situations.

The chief function of the CCUN is staging mock UN's at colleges all over the country. Each guest college is assigned a country to represent. Then follow weeks of research on politics, history, manners and ideology. It was told that at one model General Assembly, the Cornell contingent as Russian delegates trumped up grounds for a walkout rather than admit they had to leave to catch the last train back to Ithaca.

Ruth Schacter, the outgoing CCUN chairman and secretary-general of the 50-college General Assembly at Barnard College last spring, explained the value of these mock sessions this way: "By projecting ourselves into the role of UN delegates, we get a deeper understanding of the problems the real ones face when they debate in the world's fish bowl."

These students, faced with such vital issues as the Korean War and peace in the Middle East, are learning to "think fast, keep their tempers, give ground when they have to and stand firm when they can." They consider the same questions as the UN.

It has been said that "there's something in the UN for everybody." Perhaps we at the university should develop our share.

Ann Bird
The Daily *Athenaeum*
West Virginia University

On Extracurriculars

"Studies are interfering with my extracurricular activities." This is an often heard wisecrack that contains an uncomfortable amount of truth.

It is discomforting and disturbing because extracurricular activities are supposed to supplement a college education, not be a substitute for it. Extracurricular activities help prepare a student for his future job and place in society after graduation.

Overactivity, overloaded programs, overlong meetings have become the general rule on campus and not the exception for many organizations. This overactivity is understood most fully by those few members who do a disproportionately large amount of work.

The student himself is often to blame for the predicament he gets into with these activities. Students must exercise restraint and discrimination to avoid overparticipation in activities.

Extracurriculars must be set aright by the members of the organizations. They can do a much more effective job without faculty or administrative regulation. With their help, extracurricular activities will become a more valuable part of campus life.

The Duke *Chronicle*
Duke University

The fall semester of 1951 marked the beginning at Bucknell University of a student exchange program with a Negro college, Hampton Institute of Hampton, Virginia. Two Bucknellians, Lucille Swetland '52 of Melrose, Massachusetts, and Mary Louise Hind '52 of Maplewood, New Jersey, studied at Hampton the first semester representing Bucknell, and two Hampton students, Eloise Hamlin of Roanoke, Virginia, and Lorraine Pettie of Philadelphia, Pennsylvania, studied at Bucknell.

The impetus for the exchange came from a greatly respected and admired member of the Bucknell faculty, Dr. Cyrus Karraker, assistant professor of history, who worked with persons in the extensive, student-exchange program that Hampton Institute carries on with such schools as Oberlin College, Grinnell College, Denison University, Hiram College, and Willimantic State Teachers College.

The following article relates the experiences of one of the Bucknell students who participated in the exchange.

The Copper Penny

By Mary Louise Hind
Bucknell University

THERE were eight of us gathered in the living room of a professor's home when it happened. Strange how great things start from such small beginnings. Who were we? Why were we here? What were we like? That does not matter now except that we were very much like you—college students and faculty—striving in some small way to become better Christians. All that I can remember are the words "Hampton" and "would you like to be an exchange student?" The idea danced before my eyes and set my mind on fire.

"A challenge," I exclaimed inwardly, "a challenge that requires but one answer, 'here am I, send me.'" But something stood in the way of that answer, thoughts such as, "but why me, I'm not prejudiced," or "there are so many others, let them go," and "besides what would people say?"

Yes, that might have been the end of everything, but something happened which I had not counted on. It was as if something greater than myself took hold of me and made my arguments seem petty and small. For two days I struggled with myself, but by the end of the second day I knew that the challenge was mine. And so it came to pass.

° ° ° ° ° °

The rain ran in rivulets down my face. My hair straggled in my eyes, and my heart was gripped with a cold fear. Fear of what, I wondered, and the answer would come echoing through my mind—the fear of the unknown—the fear of the unknown.

"I'm your roommate," someone said, smiling kindly; and taking my suitcase she led me to a crowded room. The faces all blurred into one but they were smiling, and I began to think about the rain and my loneliness. "My name is Penny," said one, laughingly thrusting a burnished copper penny in my hand. "What's yours?" And suddenly I forgot the rain and the loneliness, and the copper penny started to become a part of me. This was Hampton.

THE weeks moved by very slowly at first. Life seemed quite a novelty, and with the novelty came the feeling that I didn't quite belong. I could not seem to forget that a barrier existed between me and the other students. "What is it?" I asked, and no one could answer. I sought help from my roommate and her friends, but they could not understand. "You don't like Hampton, do you?" the blur of faces would ask; and I'd try to say, "Yes, yes I do." I wanted to scream it loud enough to convince myself, but the bitter tears would change the *yes* into a *no*. "Why," I desperately asked myself, "why don't I belong—surely just because my skin is a different color, I'm not any different inside?"

I'll never forget the first football game of the season that Hampton played with Shaw University. It was a night game, and the stadium was jammed—floodlights, soda pop, cigar smoke and overpowering excitement. The game might have been Bucknell vs. Temple but something was dif-

ferent. I was a part of the mob of spectators reacting in the same way, cheering with the same vigor, but somehow at the same time I really wasn't a part of them. A certain awe filled me, and I shivered as I glanced at the dark faces around me. I looked down at my hands and then watched the multitude of hands about me grasping Coke bottles, clutching programs, and waving wildly. What was the mystery that made these hands dark and mine light—that made me feel different? Then I remembered my little copper penny and wished more than ever that it would become a part of me.

"Why did you come to Hampton?" an African student asked me one day. It was the first time that I had been confronted with the question, and hesitating for a moment I thought up some quick answer that sounded plausible. I still kept asking myself that question but no amount of reasoning could explain the fact that I had no choice—I had to come to Hampton. Oh yes, I'd thought up ideas about living in terms of what one believes, that Jesus would have accepted the challenge, or that through my action I could preach the spirit of brotherhood. But when I frankly faced these reasons, they were but rationalizations of an inner compulsion to do what seemed to be ordered by something beyond myself which recognized no boundaries of race.

As the months went by, and the novelty settled down to a routine of college life with studies, classes, and spare moments at the campus grill, I began to lose that feeling of desperation. No longer did I have to remember not to bring up the wrong topics or use the wrong expressions. I did not feel like a real Hamptonian, but at the same time I was not a displaced Bucknellian. Christmas vacation came, and suddenly when I stepped on the bus at Newport News, I was aware of the monotonous whiteness around me. The warm hues of brown and golden were gone—the faces were pale and cold. I felt uncomfortable—out of place. My home town was not the same either—something was missing to which I had become accustomed. I longed for Hampton and the warm friendships which had unconsciously and subtly crept up on me.

I walked into my dorm after vacation; my heart was singing, and the little copper penny was dancing in my pocket. The room was crowded—not with a blur of faces but with Louise, Elsie, Marion and Jessica. "Let's go downtown for supper," Marion, suggested. "I second the motion," Louise exclaimed tossing my coat over to me.

I guess my copper penny fell out of the pocket, for it was gone when I looked for it the next day. Somehow, though, I like to think that my copper penny became a part of me, that it was transformed into a living spirit of brotherhood that knows no race or color—a spirit that could leap the boundaries of Hampton, speed its way to Bucknell and across the nation, and glow in hearts across the world, drawing us all into one great family.

A living room—a challenge—a God—a Hampton—and a copper penny—funny, isn't it, how great things arise from such small beginnings?

THE FACTS ABOUT SEGREGATION IN THE CHURCHES

"There are approximately 6,500,000 Protestant (church members among) Negroes. About 6,000,000 are in separate Negro denominations. Therefore, from the local church through the regional organization to the national assemblies over 90 per cent of the Negroes are without association in work and worship with Christians of other races except in interdenominational organizations which involve a few of their leaders. The remaining 500,000 Negro Protestants, about 10 per cent, are in denominations predominantly white. Of these about 95 per cent, judging by the surveys of six denominations, are in segregated congregations and are in association with their white denominational brothers only in national assemblies, and, in some denominations, in regional, state or more local jurisdictional meetings. The remaining 5 per cent of the 10 per cent in white denominations are members of local churches which are predominantly white. Thus only one half of one per cent of the Negro Protestant Christians of the United States worship regularly in churches with fellow Christians of another race. This typical pattern occurs, furthermore, for the most part in communities where there are only a few Negro families and where, therefore, there are only on an average two or three Negro individuals in the white churches."

(*Racial Policies and Practices of Major Protestant Denominations, by Frank Loescher—Research Study—1946. Available in manuscript form at the office of the Department of Racial and Cultural Relations, The National Council of Churches, 297 Fourth Avenue, New York 10, New York.*)

The statistical table found on page 68, "The Protestant Church and the Negro," by Frank Loescher, published in 1948, indicates that 860 churches out of 17,900 to whom questionnaires were sent, reported Negro participation in predominantly white churches. This indicates that 4.8 per cent of the churches in six communities reported Negro participation.

In a cooperative study of 13,597 churches, 1,331 predominantly white churches in three communions reported membership or attendance by persons of one or more racial minority groups. This indicates that 9.8 per cent of the total number of churches in three communions are racially inclusive in membership or attendance. (1952)

(*See article titled "Protestant Churches—Are They Racially Inclusive?" by Alfred S. Kramer, in The City Church, Volume III, Number 2, March, 1952.*)



How Can I Overcome Anxiety?

By W. S. Hulme

Wartburg College, Waverly, Iowa

IF you saw Dale Kohl as he walked down the street you would never guess that he was filled with anxiety. Even if you had a talk with him over a Coke you probably would come away not knowing that he harbored within him tormenting fears. People are like icebergs: not that they are cold, but that we see only a small part of them while the great bulk of their being lies beneath the surface. But Dale's suffering in silence grew intolerable and he came for help.

"I'm afraid I'm headed for a breakdown," he said. He was a clean-cut young chap with a sensitive face and clear blue eyes. His whole bearing showed the awful seriousness with which he viewed his problem. "I can't relax. My mind gives me no rest. I keep going over and over the same old things when I would like to put them out of my mind."

"What are these things?" I asked.

"Fears, I guess you'd call them. The fear that I won't be able to go through with my plans—that I will crack up."

"And the more you think about these things the worse you fear them."

"That's right. And yet I can't seem to stop it. I don't sleep well either. I keep waking up during the night all tense and frightened."

"Even while you are sleeping your emotions continue on their rampage. Let's take a look into what might be causing this. Tell me about yourself, Dale, your background, etc."

"There's not much to tell. I've got good parents. They think a lot of me and I think a lot of them. In fact, I think they think too much of me."

"In what respect?"

"To them I am the ideal son. My folks have had a lot of trouble in their life. I feel sorry for them, and, well, I'd hate to give them any more trouble."

"You feel you might?"

"If I don't come through for them I will. You see, my folks have a sort of exalted opinion of me and of what I am cut out to do in this world."

"And you are not sure that this opinion is justified?"

"I don't particularly notice that others outside of my home share this opinion. I guess this shakes my confidence. It even makes me angry—especially when I am ignored."

If you are troubled with anxiety you will probably discover that like Dale your anxiety is accompanied by two other troublesome emotions. He feels unworthy of his parents' opinion of him and fears he may hurt them by not fulfilling their expectations. On the other hand, because he is treated with such importance in his home, it angers him when others outside the home do not show him this same respect. So we see that both his feelings of unworthiness (or guilt) and resentment aggravate his anxiety and may even be responsible for much of it.

"I admit," he said, "that I like to feel important. I'm afraid I have a lot of pride. I guess I'm one of those perfectionists. I have to be on top, but even if I am on top, I still have anxiety because I fear I won't be able to stay on top."

"Your demands on yourself cause you tension whether you meet them or not," I said.

"Sounds like I'm trapped," he said, managing a smile.

LIKE many others Dale does not feel right in being free of fear. The thought of having nothing to trouble him fills him with apprehension lest he be overlooking something or that some unseen threat may slip up on him. The great demands inherent in his parents' grandiose opinion of him, together with the three troublesome emotions related to these demands, have caused him to become self-centered. All, it seemed, depended upon him, and consequently he could never relax his guard. In spite of his vigilance there was always the fear that he would not be equal to the task. Whenever any individual or situation posed as a threat to his need for prestige he not only became more fearful but also grew resentful. In his own words he "got all upset over it."

It is easy to see that the basis for his anxiety is in himself. His is what we may call a "free-floating" anxiety: it fastens onto some particular situation that is pressing at the moment, but when this ordeal is over it fastens onto something else. Dale says he takes everything so seriously. This is because he takes himself so seriously. His anxiety is inherent in the makeup of his personality; it lies in the wake of his inner compulsion to succeed.

If you recognize yourself in Dale you also recognize that you have a deeply rooted habit pattern to overcome. Like Dale you also may be blocked in your growth to maturity by the ties of troublesome feelings from your home. Our anxiety has its roots in the fact that we are unable to accept ourselves for what we are. Instead we are driven to punish ourselves with these fears because we are unable to live up to these impossible demands we make of ourselves. Dale's drive for prestige had become a self-centered obsession. As he himself admitted, "On the one hand I am afraid I might offend people, and on the other, I will do anything to gain my ends." Competing with others in a spirit of pride can only cause us to feel inwardly hostile toward them and ultimately to fear them. Defy these holdover patterns of thinking by asking courageously why it is so important for you to feel important.

When you have these things settled, recognize anxiety for what it is—your enemy. Satanic in its approach, it seems to argue that we need to pay attention to it if we are to solve it, when actually the more attention we give it, the less we are able to cope with it. The more we mull over the content of our anxiety the more this anxiety overcomes our reason so that we no longer think rationally. The truth of the matter is that anxiety feeds on attention and that without this attention it is sure to die. This is not a matter of running away from it, but of outsmarting your enemy. Well may you say, "Get thee behind me Satan," at the first recognition of anxiety. "Resist the Devil and he will flee from you."

PAUL has a simple formula for the relief of anxiety in his letter to the Philippians. "Have no anxiety about anything," he says, "but in everything by prayer and supplication with thanksgiving let your requests be known unto God. And the peace of God, which passes all understanding, will keep your hearts and your minds in Christ Jesus." When anxiety threatens go immediately to God in prayer. Commit the whole matter unto him. Remember to thank him for past deliverances. Then in the confidence that all is under control, give your attention to other affairs, and allow God to fill your mind with peace.

This in no way relieves us of the responsibility for doing something to right those conditions that irritate our situation and over which we have some control. The worst part about anxiety, however, is not what we may identify as the external cause of it, but the anxiety itself. In this sense what we fear most is fear. If you feel strange—even uncomfortable—in being at peace when you could be hard at worry, it is because you are in the process of breaking with one habit pattern and initiating another. Hold onto your peace until it begins to feel more natural. In time it also will become a habit that will be hard to break.

If you become angered when someone does not show you the respect you feel he should, you are on dangerous ground. Since the incident is a threat to your prestige, anger quickly stirs up anxiety. The next time it happens remember to react instead with a sense of humor. After all it is just your big old self-importance that is being irritated. It won't hurt at all to laugh at that.

When you have recurrences of anxiety—and you may—accept them without discouragement. Handle them in the same way you did previously. God has a way of overruling evil for good. Your recurrence may be his way of granting you an even greater victory over anxiety than heretofore. The late Senator Arthur Vandenberg had four words on his desk which we could read with profit when things occur that threaten to stir up anxiety: "This Too Shall Pass." While we fight the good fight of faith, let us wait on the Lord, for it is he who grants the victory—in his own way and in his own good time.

"We Have Talked It Over and Decided that He Would Change"

By James W. Gladden
University of Kentucky

A Plea for Help from a Coed: "I was present at a summer conference discussion on preparation for a Christian marriage which you led and am asking for your help now in solving a problem which I have. I am a Protestant and my boy friend is a Catholic. We are to be married next June. It has gradually come to me that we should decide what to do about our religious affiliations. Do you have any suggestions or materials which I might have that we could read together?"—Senior at a state college.

What We Did: We mailed a copy of a pamphlet by Leland Foster Wood which he prepared for the Federal Council of Churches entitled, "If I Marry a Roman Catholic." We included a reprint from *The Christian Advocate* of a very helpful statement written by one of our Methodist leaders, H. Clifford Northcott, "If My Daughter Should Want to Marry a Catholic." We advised the anxious couple to read the material and then correspond further.

Her Reply: "I have talked this problem over with my boy friend after reading the information. We have agreed that our marriage would not be a happy one if he remains a Roman Catholic and I a Protestant. He is willing to become a Protestant, and I am hoping this will prove satisfactory. If you have anything else to offer, will you please send it to me."

An Open Letter to All Who May Be Faced With This Problem: We wish we could be able to say that if the young man is willing to change the problem is on its way to being solved. On first thought such a decision of self-effacement does seem like a long step has been taken toward the solution of one of America's most tragically interesting problems. Generally (two out of three, some researchers claim) the two involved persons enter marriage and continue the relationship they had, before they met, with their own religious faith. Occasionally, of course, one or the other makes the change (usually the Protestant becomes Catholic or the Catholic "quits religion") which our correspondent thinks her boy friend will make. There is no way of knowing but observation suggests that thousands of couples break off their affair because they cannot make the changes necessary. Other countless people feel they solve the problem by just never dating persons of other faiths.

This step of pledging to become something other than that which one has always thought was the right has the appearance of being the sensible thing to do. Almost everyone knows that "marriages between Catholics and Protestants entail more hazards than do those between members of one faith." No one in college likes to think of himself as being intolerant enough to make an issue but the large number of casualties of mixed marriages is impressive and the usual thing is to face, sooner or later, the matter of who shall show greater tolerance and who shall make the lesser sacrifice. It has been our experience that the possibilities are quite easily recognized but

not so easily taken. We have had numerous young persons come with their difficulty after they had "talked it over into the wee hours." They are hung up on who shall give in. On one occasion after lengthy embroilment a young veteran came bubbling over to report that his Catholic fiancée was compromising—she was willing to be married at the side altar of her church!

The same day that we received the good news that "her young man" was so reasonable we had spent two hours with a couple who were twelve years along with working on their problem. They too had gone to college together, had fallen in love, thought they could talk everything out, had "decided," were married and had four children. Their case was somewhat different because the wife was a former Presbyterian and was the "willing" signer of the antenuptial agreement that found her promising that "all children of either sex born of our marriage shall be baptized and educated in the Catholic faith and according to the teachings of the Catholic Church, even though the said _____ should be taken away by death."

It all seemed so easy to her when she "decided" that her good sense and tolerant spirit could conquer any problem that her relationship to this man she loved would bring her. As she tells it, she has always continued to love him, they get along beautifully on things outside of religion, but over matters pertaining to raising the children they fight furiously. She never dreamed that she believed so much and so strongly as she has come to discover she does. She is also so upset to discover that the man who is so reasonable in everything else should be so stubborn and "dumb" about this increasingly important matter.

The reader at this point may say that our present case finds the man willing to change and that should make a difference. But again study after study has shown that the *greatest* handicap had occurred when a Catholic man married a Protestant woman, regardless of what the man had decided before or after marriage. "If the mother is a Protestant," says Judson Landis, most prolific of the writers on this subject, "the marriage seems to have many more serious problems."

What are some of the problems that this couple must face which this decision, no matter how honestly made, will entail? We list and describe them all too briefly.

1. *The religious philosophy of the husband must now undergo a revolutionary change.* That which took a whole life to develop must now be torn out of the emotionality as well as the mind. The belief system of a man is so deeply entrenched in his central nervous structure that it will take more than willingness to reform it. After marriage his daily spontaneous reactions must come under mental scrutiny before he knows what to do or say. Anyone who knows how easy it is to foul up personality by a change of habit should realize the serious complex difficulties that lie ahead. Even the one who thinks he holds his religion lightly will be surprised at the amount of belief he has when he has children and tries to guide them in their growth and daily activity.

2. *The woman, too, must make some changes in her concepts of life.* Though the husband is willing to adjust, often he just will not be able to do so fast enough or sure enough and the job of rearing children, which is getting more difficult by the day even for those utterly united in objectives, will become a constant drain on her energy and spiritual resources.

3. *Religion is the integrating factor in personality development* and marriages that work these days are given a tremendous boost by the easy agreement reached on knotty problems because the two mates have similar religious faith and development. There are many marriages that become difficult because a Methodist of a very devout nature is matched with an indifferent and reluctant Methodist. How much more serious will be the complications when a wife with Protestant convictions tries to talk it out with even a lukewarm Catholic!

4. *The traditional in-law troubles are multiplied by the shifting of one of the partners from the faith of the fathers.* Although young people think they are marrying themselves and only the two and their offspring count they are going to be sadly chagrined to discover that they are actually joining two families together. The faith of the father is really the faith of fathers, mothers, uncles, aunts, and so on. Really necessary in a shift of either of the potential mates is the backing of the backers of this wedding-to-be. Grandmother and grandfather will have to make changes too. It is almost too trite to say that the older the persons involved the harder it is for them to let young people change without stiff resistance and all kinds of wordy criticism full of emotional overtones. In this present day children need the love of their relatives as well as their parents to mature properly.

5. *The Church does not lose one of its members easily.* Its representatives follow its members' lives and can become very bothersome in their insistence that the children of such a union should become even better Catholics than the parent was. The manifold interference of priest and nun in the daily lives of adherents would stagger the imagination of the uninitiated. We simply cannot make young people realize how much is involved at this point.

6. *Finally* (and this could go on!) *there is the problem of planned parenthood, the use of birth control, the size of the family desired, and the details of the sex relationship.* It comes as a rude shock to Americans to realize that Catholics and Protestants can differ so strongly on these matters, having grown up in the same general community and been exposed to the same culture changes that have come in the relationship between husbands and wives in our society.

Yes, there is much more to this problem than his decision or her compromise. Marriages last fifty years in the twentieth century and must be made by quite similar persons to have a reasonable likelihood of success and happiness. It is indeed too bad that the very people, who will need every help they can get, begin their adventure as partners in life's most wonderful relationship by undercutting almost all the bases they will need.

PRISON

America, too, Persecutes the Prophets

In Baltimore and Boston, at Harper's Ferry and Woodstock, Illinois, great prisoners shouted out free words from behind the bars, and lived ahead of their times and against their times.

By Robert H. Hamill, pastor, Joliet, Ill.

I

In the year 1829 a young and passionate cub reporter was walking his beat down at the wharf in Baltimore. He happened upon a ship loading for New Orleans, and he caught sight of seventy-five "blackskins" being shipped as freight, chained in a narrow confine between the decks. In his brief twenty-five years he had already concluded that slavery could not be overthrown without tremendous excitement, so next morning he set up his biggest type and blasted away. The ship owner arranged to have the young reporter thrown in jail under "protective arrest." On the wall of his cell he pencilled these lines:

> High walls and huge the BODY may confine,
> And iron gates obstruct the prisoner's gaze,
> And massive bolts may baffle his design,
> And vigilant keepers watch his devious ways;
> Yet scorns th' immortal MIND this base control!
> No chains can bind it, and no cell enclose.

This reporter was destined for a tumultuous career, and this jail was a foretaste of the tar-and-feather mob in Boston which dragged him down the streets by his feet, tied to a running horse. This man was to campaign for most every kind of reform: he was against tobacco, alcohol, prostitution, capital punishment, slavery and secession. Concerning abolition he said, "I am in earnest, I will not equivocate, I will not excuse, I will not retreat a single inch, and I will be heard." This was William Lloyd Garrison, who began his career in the Baltimore jail.

II

Some years later a John-the-Baptist character, a rugged collection of firm muscles and hard-set will named John Brown, with a company of some thirty volunteers, seized the federal arsenal at Harper's Ferry, intending to get arms and set the slaves free. His plans backfired, the insurrection failed, and John Brown was captured. As he lay wounded, and guarded, he was beset by a crowd of inquisitive ruffians who shot a torrent of questions at him, inquisition style. At last, weary from the ordeal and feverish from his wounds, he summed up the matter,

> You may dispose of me very easily —I am nearly disposed of now; but this question is still to be settled— this Negro question, I mean; the end of that is not yet.

At his trial he was found guilty and sentenced to hang. Waiting for the noose he wrote many letters that are eloquent in their self-educated wisdom and passionate in their plea for social justice. He said in one letter,

> Christ, the great captain of liberty as well as of salvation, saw fit to take from me the sword of steel . . . but he has put another in my hand (the sword of the Spirit), and I pray God to make me a faithful soldier wherever he may send me, not less on the scaffold than when surrounded by warmest sympathizers. . . . As I do believe most firmly that God reigns; I cannot believe that anything I have done, suffered, or may yet suffer, will be lost to the cause of God, or of humanity. And in the worst event, it would certainly pay.*

His last words, written down and handed to a guard on the morning of his execution in November, 1859, were prophetic of the violence soon to break upon the whole nation.

> I, John Brown, am now quite certain that the crimes of this guilty land will never be purged away but with blood. I had vainly flattered myself that without very much bloodshed it might be done.

III

The calendar turns thirty years more, and bloodshed marks again the struggle for freedom. For industrial workers, this time. As the steel rails laid down their tracks across American frontiers, the Big Boys got bigger and the little men began to resent it. One protest was the Pullman Strike. Mem-

* *A Correct History of the John Brown Invasion,* compiled by Capt. John H. Zittle, Hagerstown, 1905, pp. 114-115.

bers of the American Railway Union were baptized in blood, and the president was jailed in Woodstock, Illinois. His home town of Terre Haute, Indiana, was unable to secure a speaker for the annual Labor Day celebration—who wanted to stand in public and defend labor unions in 1895?—so the prisoner in the Woodstock jail was invited to write a letter to his fellow townsmen back home, to be read on Labor Day. In his letter the jailbird recalled the ancient biblical story of Daniel, who like himself was imprisoned because of principle. But Daniel was lucky, he had the Lord to deliver him! In our days, the prisoner wrote, the Supreme Court is on the side of the corporations, and it does not deliver. Rather it throws little men to the lions. But there is some distant hope. "There is a mighty mustering of all the force of labor throughout the country. Labor is uniting in one solid phalanx to secure justice for labor. When this time comes, and coming it is, peacefully, I hope, no judicial despot will dare to imprison an American citizen to please corporations."

The prisoner served his time and was released, but he was not silenced. When the first world war let loose its hysteria, socialist headquarters were raided, pacifists were arrested, protest meetings were forbidden. One Sunday afternoon this man made a speech in the city park of Canton, Ohio, and took his stand against war. He was a determined pacifist. Justice Oliver Wendell Holmes considered it an inflammatory speech, and even Clarence Darrow's oratory could not save the man from jail. In his court defense the prisoner said,

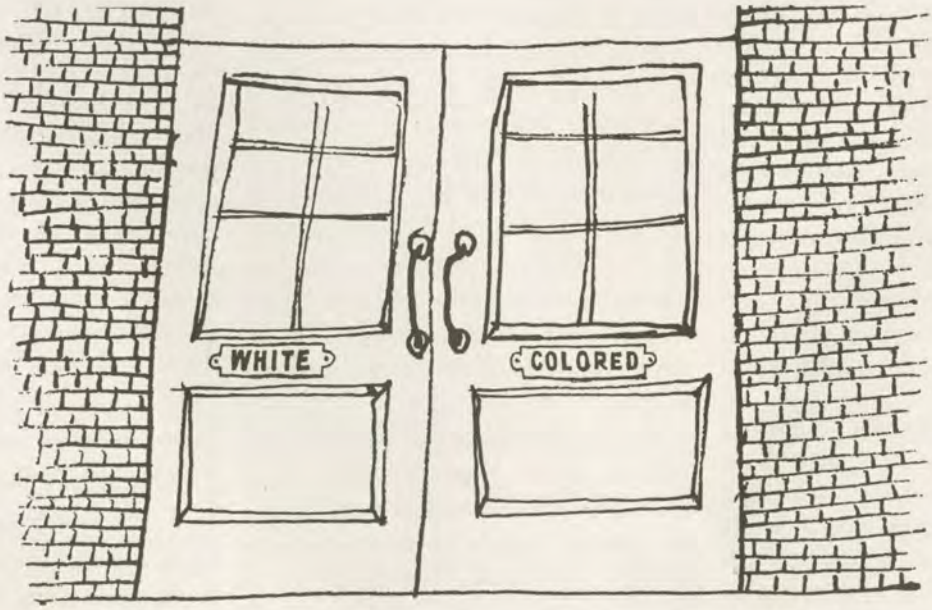
> Your Honor, years ago I recognized my kinship with all living beings, and I made up my mind that I was not one bit better than the meanest of earth. I said then, and I say now, that while there is a lower class, I am in it; while there is a criminal element, I am of it; where there is a soul in prison, I am not free.

He was sent to Atlanta, and in the 1920 presidential election almost a million Americans voted for Federal prisoner No. 9653 for President of the United States.

With all his social passion Eugene Debs had a touch of poetry. He concluded his own defense before the court with these words:

> I can see the dawn of a better humanity. The people are awakening. In due course of time they will come to their own.
>
> When the mariner, sailing over tropic seas, looks for relief from his weary watch, he turns his eyes toward the southern cross, burning luridly above the tempest-vexed ocean. As the midnight approaches, the southern cross begins to bend, and the whirling worlds change their places, and with starry fingerpoints the Almighty marks the passage of time upon the dial of the universe, and though no bell may beat the glad tidings, the lookout knows that the midnight is passing —that relief and rest are close at hand.
>
> Let the people take heart and hope everywhere, for the cross is bending, the midnight is passing, and joy cometh with the morning.

This passage gave to the latest biographer of Eugene Debs his title, *The Bending Cross.*



Sarabande for a Saint

By Marion Wefer
Actress and playwright, Philadelphia

"SARABANDE for a Saint," an experimental drama which is believed to be the first interracial play to be presented in the chancel of a church in New York City, had its premiére in the interracial Episcopal Church of St. Martin's on Lenox Avenue. This interesting dramatic venture was written by Gordon Langley Hall, a member of St. Martin's Church who, from an English background, has entered fully into the life of the church, giving generously of his talents from playwriting and acting to bell-ringing. For St. Martin's has a Bell-Ringers Guild as well as an active dramatic group.

"Sarabande for a Saint" requires an interracial cast of six, two women and four men. Only a few hand properties are necessary. Neither costumes, lighting nor sound effects present special difficulties. The setting is supplied by the chancel of the church which chooses to produce the play and represents a bomb-damaged church in northern Italy during the second world war.

As the Prologue states, "This is a story of victory—a victory over darkness." An American soldier who is a Negro meets a stranger who is white through the fortunes of war which cause them to take refuge together in a battered church. They talk together and eat together but there is unrelenting suspicion on the part of Yancey, the Negro, toward Perry, an Englishman who has visited America and understands Yancey's attitude. "You should have been a preacher!" Yancey tells him scornfully, for Perry has shared his scanty provender with him and quoted "Thy people shall be my people" from a small book among his gear. "Bread, wine, grapes—and now he carries his own library!" scoffs Yancey bitterly challenging him, "Shall I *ever be thy people*? Answer me! Shall I?" Perry replies quietly, "You *are* my people." Yancey feels himself mocked and throws himself upon Perry who rises from his assault saying slowly, "Once they called me 'white trash' in Harlem." The First Act closes.

In the Second Act Perry and Yancey grope toward an understanding of themselves, confessing to each other the tensions in their lives which have made them as they are. Figures from the past are evoked and the pattern for the future is somewhat suggested. Then the war intrudes and takes over. One is taken and the other left "to be strong and do great things for *our* people."

A large and responsive audience was present at St. Martin's when, after receiving "The blessing of the Players," the cast of which the author was a member presented "Sarabande for a Saint." It is probable that they will present the play in other churches in and around New York. "Sarabande for a Saint" will be published by Morehouse-Goreham Co., New York City.

DURING the past summer a religious trilogy called "Paul at Corinth" received its world premiére in the bowl at Redlands, California, under the auspices of the Council of Churches of Redlands, before an audience of 3,000. This play was written by Edward Longstreth in the manner of a reading for a drama quartette. Thus it is adaptable for chancel use and has been successfully presented in the First Presbyterian Church of La Jolla, California, where about four hundred were present. Upon correspondence with the dramatist I learned that any church wishing to use "Paul at Corinth" must obtain permission from Mr. Longstreth, addressing him at P. O. Box 736, La Jolla, California. There is a royalty fee of $10. Full production notes are given with the script so that a finished performance may be given. Mr. Longstreth has found wide interest in "Paul at Corinth" ranging from churches in Washington, Minnesota, New York State and New York City.

In Christ there is no East Germany or West,
In Him no South Korea or North;
But one great fellowship of love
Throughout the whole wide earth.

Otis Moore
New York, N. Y.

From Dialects to a Language

By Henry Koestline

Is the Story of the Fall of Man in Genesis, Third Chapter, a Myth?

If we define myth in terms of a truth told in story form then we can consider the "fall of man" as a myth. The early Hebrews, just as theologians today, tried to find the answer to why man has sinned. The story of the "fall" was their answer. This story was undoubtedly handed down from generation to generation and then written down by some early Hebrew writer, probably around 850 B.C. which is the date of the "J" document used by the compiler of Genesis.

Are There Two Accounts of the Creation?

Yes, the account in the second chapter of Genesis is the older account. It shows the more primitive idea of God walking on the earth as a man in the garden. The writer of the book of Genesis put first in his story a later account which reveals religious growth in the understanding of how God created the world.

Do These Accounts Conform to the Present Scientific Understanding of the Creation of the World?

Of course not. And, as Walter Russell Bowie says, "That is the spontaneous beauty of it. For much of it is poetry—the poetry which grew like a flower from the virginal, religious imagination of men's souls." But there is great truth in these myths, truth that is interested in answering the basic questions of life: How did the world begin? Where did people come from? Who made them live? Why must they die? The answers given are very significant and helpful to us today. Thornton Wilder, for example, in his play, "The Skin of Our Teeth," retells the story of Cain in a setting which has application for today as for all time. Truth is universal and timeless. It does not deteriorate with age.

When Was the Bible Divided Into Chapters?

The books of the Bible were originally written on scrolls and were not divided into chapters or verses. Division into chapters came about A.D. 1228.

When Was the Bible Divided Into Verses?

1555.

When Was the Bible First Translated Into English?

More than 100 years before Luther's day, John Wycliffe translated the Bible into English. According to Jabez T. Sunderland, this "dealt a heavy blow to Roman Catholicism in England." This translation had the distinction of organizing the English language, which until this time was a number of different dialects. This translation was completed in 1382.

Why Was This Translation Inadequate?

Chiefly because it was a translation of the Latin Vulgate and thus was a translation of a translation. William Tyndale translated the New Testament from the Greek, completing it in 1525. By this time the printing press had been invented and this edition was printed in Germany and shipped secretly into England. In 1414 a law had been passed, making it a crime to read the Scriptures in English. Tyndale proceeded to translate the Pentateuch and the Book of Jonah. Then he was arrested, brought to trial, condemned as a heretic and soon after burned. His last words were, "Lord, open the eyes of the King of England." His translation of the New Testament was the basis of our King James translation.

Were There Other Early English Translations?

After Tyndale came the Coverdale's Bible, Matthew's Bible which was really the translation begun by Tyndale completed by John Rogers and others, the Great Bible, the Geneva Bible, the Bishop's Bible, and finally the Douai Bible, an English version of the Vulgate, prepared and printed at Douai, Flanders, for the use of Roman Catholics in England.

When Was the King James Version Produced?

The date of the completion of the King James Version, which took six years, is 1611. The official name of this version is the Authorized Version. King James sponsored the translation which was done by fifty-two biblical scholars. All scholars consider this work of very great quality and tremendous importance.

Was There Any Opposition to This "New" Translation?

Yes, even though very able scholars made the translation and King James sponsored it, there was considerable opposition. The Geneva Bible for al most fifty years maintained a high standing as a rival. However, by the time a half century had elapsed, the King James Version was considered the standard version for English speaking people all over the world. This translation was made from the original Hebrew and Greek.

When Did the Movement for a New Translation Begin?

In England in 1870 by officials of the Established Church.

THOMAS S. KEPLER INTRODUCES

Spiritual Riches of John Bunyan

JOHN BUNYAN, the world's greatest religious allegorist, was born in November, 1628. Of his background, he says: "It was of a low, inconsiderable generation; my father's house being of that rank that is meanest and most despised of all the families within the land."

When seventeen years of age he enlisted in the Parliamentary army. One instance of his army career left a deep impression upon him: In the siege of Leicester, a soldier who was marching in his stead was killed. John Bunyan felt that he had been miraculously saved from death by the hand of Providence.

After his army experience he returned home in 1646, and was married in 1648 to a pious woman, who encouraged him to read religious books. At this time he was especially influenced by the Bible, *The Plain Man's Pathway to Heaven* by Arthur Dent, and *The Practice of Piety* by Lewis Bayly.

While his Puritanic home training played a strong influence in giving John Bunyan his sense of guilt, much of his feeling of sin relates to his own sensitivities. He felt himself the "chief of sinners."

Bunyan is an interesting subject for psychologists to analyze and evaluate. His world was filled with voices, terrifying dreams, visions, religious terrors. His theology was one in which the concept of the oncoming judgment day with its cruel punishment for the sinners was prominent; often the devil seemed terribly real. Bunyan feared that he might not be among the "chosen," who would inherit the Kingdom of Heaven.

Two helpful events came into the experience of John Bunyan. One was that of reading an English translation of Luther's Commentary on the Epistle to the Galatians. Another experience was to aid him, that of meeting John Gifford, pastor of the Free Church, Bedford. Influenced by Gifford, John Bunyan joined the Nonconformists in 1653; he was elected deacon and later became a preacher.

At the Restoration John Bunyan was imprisoned on November 12, 1660, for preaching. Except for a few weeks in 1666, when Bunyan was released, he spent twelve years, 1660-1672, in the Bedford gaol. After the death of John Gifford, Bunyan became the preacher at Bedford; he also became an itinerant preacher, carrying his gospel message to "the darkest places of the country." As early as 1657 an indictment was declared against him for his preaching at Eaton; three years later he began his long-term imprisonment. As a Nonconformist he objected to being forced to use the Common Prayer-Book: "Show me," he said, "the place in the Epistles where the Common Prayer-Book is written, or one text of Scripture that commands me to read it, and I will use it."

SEVERAL times the authorities told Bunyan that he would be released from prison, if he would promise to cease his preaching. His answer was clear, "If you let me out today, I will preach again tomorrow!"

In January, 1672, he was chosen minister to the Bedford Nonconformists; he received his formal license to preach on May 9, 1672; on September 13, 1672, he obtained his formal pardon from the Crown. John Bunyan's life ran smoothly after his release from imprisonment in 1672 until his death on August 3, 1688.

While John Bunyan was a common man writing mainly for common people like himself, he has won for himself a high place among the literary figures of the centuries. Said Robert Southey of him: "His is a homespun style, not a manufactured one. If it is not a well of English undefiled, it is a clear stream of current English, the vernacular speech of his age; sometimes, indeed, in its rusticity and coarseness, but always in its plainness and its strength."

Another critic says of him: The Bunyan literature now constitutes a library by itself, while every year new editions appear in still more elaborate forms. Bunyan's place is beside Shakespeare, Milton, and Dante. His allegory is a worthy companion for the immortal work of Dante, with the difference that while the Englishman endeavors to delineate the growth of a soul on the earth, the Florentine seeks to follow its upward movement beyond death."

James Anthony Froude has commented: "He was born to be the Poet-apostle of the English middle classes, imperfectly educated like himself; and, being one of themselves, he had the key of their thoughts and feelings in his own heart. Like nine out of ten of his countrymen, he came into the world with no fortune but his industry. His knowledge was scanty, though of rare quality. He knew the Bible probably by heart. He had studied history in Foxe's 'Martyrs,' but nowhere else that we can trace. The rest of his mental furniture was gathered at firsthand from his conscience, his life, and his occupations. Thus, every idea which he received, falling into a soil naturally fertile, sprouted up fresh, vigorous, and original."

BECAUSE *Pilgrim's Progress* has been translated into almost every language and dialect, the name of John Bunyan is known wherever people can read. With simplicity of style, sincerity of thought, and imagination to clothe ideas in people through allegory, he will always rank as a great literary figure.

It is now assumed that *Pilgrim's Progress* was not written in Bunyan's twelve-year imprisonment, 1660-1672, but begun in his short imprisonment in 1675. The first part of this classic was published in February, 1678; the eighth edition, containing the final touches of the author, was published in 1682, the ninth in 1684, and the tenth in 1685. *The Life and Death of Mr. Badman* was published in 1680; the second part of *Pilgrim's Progress* appeared in 1684; *Holy War*, second only in allegorical power to *Pilgrim's Progress*, was published in 1682.

This book of devotions, called *The Spiritual Riches of John Bunyan*, culls great sayings from the various works of Bunyan, and classifies them under particular titles.

In 1850 Jeremiah Chaplin compiled *The Riches of Bunyan*. This present volume of devotional material is based upon the work of Jeremiah Chaplin.

To read these many excerpts will help the reader to understand the soul of a great Christian, and to appreciate the words of one who admired him: "His native genius, his great human-heartedness and loving-kindness, his burning zeal and indomitable courage, his racy humor and kindling imagination, all vitalized by the spiritual force which came upon him through the encompassing atmosphere of devout Puritanism, were consecrated to the welfare of his fellow men."

—Excerpts from the introduction to *The Spiritual Riches of John Bunyan*, edited by Thomas S. Kepler, published by World Publishing Company, 1952, $1.50.

The Problem of Power

NO problem of the moment strikes deeper into the crux of modern man's dilemma, or more properly dilemmas, than an appreciation for the nature of power and a rationale for the responsibilities of its uses.

As **Lord Radcliffe** insists, we often come to a feeling that power has a separate life and a character of its own, with laws subject to independent, scientific inquiry. "Yet power is not a thing in itself. Take away the abstract idea and there remains nothing but the conduct of men, human beings, who occupy in their turn the seats of authority." ***The Problem of Power*** *(Secker and Warburg, London, imported and distributed by the Macmillan Co., $1.75).*

It is the *ideas* that count. If one people seriously mistrusts the reckless use of power, then they devise such as the American Constitution which distributes power, making it impossible for it all to be grasped by the same hand and places it under restraint, or it can go so far as to relieve the individual of arbitrary authority over himself, as reflected in the famous passage of John Stuart Mill: "The only freedom which deserves the name is that of pursuing our own good in our own way, so long as we do not deprive others of theirs or impede their efforts to obtain it."

Yet when President Roosevelt spoke of the "Four Freedoms," two of them at least, "freedom from want" and "freedom from fear," are the reverse of the right of an individual not to be interfered with by the power of society; on the contrary, they are claims of the individual to be dependent upon society.

Lord Radcliffe insists that there is a spiritual value of authority. The authority he exalts is not that of fanaticism nor a self-righteous imposition through the tools of power, but a frank recognition that power, authority, and dominion are ever with us, that power is good or evil according to the purpose that it serves, the way in which it is administered, and that in the end it must be used according to the best light one has, "taking care that your light be not darkness."

The fecund mind of ***Bertrand Russell, New Hopes for a Changing World*** *(Simon & Schuster, $3)*, is ever devising promised lands for this untidy collection of beings, called man, whom he sometimes pleases to define as being unique structures of carbon and a couple of other chemical components. It would seem to be an anomaly for a thoroughgoing naturalistic philosopher such as Russell even to use the word "hope." It is a testimony to the amazing literary facility and persuasiveness of Russell that not only can he use the word without seeming self-contradictory, but he does it in the most persuasive and engaging fashion. In fact, one could have no quarrel with his award of the Nobel Prize for Literature (1950). This, in spite of the fact that his books until this past year have never been in the areas we usually call "creative," that is, short stories, novels, etc.

The hopes that Russell would have us pursue are those which substitute equality for domination; ideas of justice for those of victory, of intelligence in place of brutality, for cooperation to substitute in place of competition. If we would escape death and destruction, the difficult mental change required must be achieved, and perhaps a portion of mankind can be saved from the universal destruction our present pursuit of obsolete ideas makes certain.

As always in his writing, Bertrand Russell is full of penetrating and quotable insights, although some of them are not accurate. (What makes him imagine that it takes courage for the well-to-do American woman to be a Republican or of "Republican opinion" in the South? And Russell's propensity toward identification of religion and "fear morality" is a familiar prejudice of his, but hardly a reliable description of actual conditions.)

One, of course, can learn much from Mr. Russell and find many insights which will buttress his hopes for a better fate for mankind. The main argument with him, of course, is that he sees only in mankind the end of history. While for me it is not the possible achievements of man that demand our "ultimate loyalty," but rather the demands of Almighty God and the encounter of his Son, which provide the initiative for significant human achievement.

For me **Gerald Heard** has always been a more provocative and stimulating, if esoteric, thinker than Bertrand Russell. Heard has not only an encyclopedic kind of mind which delights to range through the whole gamut of human learning, but also the lift of an exciting imagination that gives his learning a new dimension. This claim has ample documentation (you might reread the lead article that Gerald Heard wrote for the October *motive*), and in ***Gabriel and the Creatures*** *(Harper & Brothers, $3.50)*, a series of symbolic stories, whatever new evidence the skeptics might require is clearly present for a witness.

The series of stories which makes up *Gabriel and the Creatures* should be just a series of interesting fairy tales—but it isn't. The reader should watch carefully these creatures of Gabriel, for Gabriel is both the prod and mentor of Scratch-Scalp, who was able to make it through the world before man entered it, and in his evolution faces a future where there is a kind of hope which goes beyond the dimensions of the creatureliness of man. "Remember," Gabriel closed, "remember, it isn't finished, for it need never finish until you are tired and think you have done enough—this is just the beginning. In the beginning, the beginning. . . ."

Perhaps a fundamental aspect of man's current travail can be located in the character of his loyalties. Gerald Heard's Scratch-Scalp had to make up his mind when to change loyalties. For it has been proved ever since humans and their prototypes started to set up any kind of group organization, they have been enmeshed in a whole series of clashing loyalties. Sometimes the conflicting allegiances can be reconciled, sometimes they cannot, and then man has to make a moral choice between the higher and the lower. What shall be the great determiner of our loyalties? To what shall we give our supreme allegiance?

The Law? While a legal code is very essential, even primary, it is certainly not man's only loyalty. It is not even the only foundation for social order. There is a "law behind the law." There is a value which in high moments of tension may puzzle even the law and contravene its demands.

Man must get behind his views and his regulations and locate his final values. The trouble with most of us is that we stop with the superficial and apparent. With this the sensitive conscience cannot be satisfied, and it might be well if those who search the motives for their actions would look into such an anthology as ***Conflict of Loyalties,*** *edited by* ***R. M. MacIver*** *(Harper & Brothers, $2)*. This publication of the Institute for Religious and Social Studies has some fascinating chapters that make us probe these fundamental loyalties. I particularly was attracted by "On the Enlistment of Dubious Allies" by Hans Simons and "On 'Making Friends with the Mammon of

Unrighteousness' " by Liston Pope. It would have been well had the candidates for the presidential election carefully read and pondered these chapters. Questions might well have been raised in their minds concerning the relationship of party expediency or political preferment and the bedfellows that seemed to be condoned, if not encouraged.

A more lengthy symposium, if not so solidly value-centered, nevertheless deals with somewhat the same fundamental problems in **Foundations of World Organization: A Political and Cultural Appraisal, edited by Finkelstein, Bryson, Lasswell, and MacIver** (*Harper & Brothers, $4*). As seems to be the fate of this whole series of symposiums of the Conference on Science, Philosophy and Religion, there is the dull and apathetic mixed with the exciting and interesting. Some of the contributors seem determined to produce the kind of papers that could be digested only in "learned" circles. But others are worth producing. Oscar Jászi has what ought to be an interesting chapter on "World Organization for a Durable Peace" but he vitiates his argument with a most inadequate and feeble definition of war and then goes on to draw out the obvious from his feeble beginnings. In fact, the fundamental weakness, in spite of such high points as the discussion of Richard Hocking, seems to be the unwillingness of most of the contributors to set up any hierarchy of value judgments and to base their discussions upon them. Instead there is the same old "secularist" thinking which in the end seems to say that really it isn't values that count but some kind of an expedient adjustment of conflicting interests among men. If that balance can just be achieved, then man's dreams of peace can come into being. The only trouble with all this is that given man's fundamental imbalance of greed, jealousy, envy, etc., no such harmony can ever be achieved without working upon man at the point of his more fundamental loyalties and seeking to help him to change in accord with that which seems to be highest, viz., redemptive love.

It does seem to me that **Jerome Davis**, although vested with considerable more passion and vigor, is not much closer to the truth in **Peace, War and You** (*Henry Schuman, $3*): As the dust jacket, quoting from E. Stanley Jones, quite correctly says, "The world is sick, nigh unto death, of war." Still it does not seem to me that a glossing over of the demonic aspect of a dynamic communism is going to make peace any more sure. In fact, while it seems to me adoption by the democratic forces of any of the expedient techniques of the communists, as represented by the Soviet Government, would be utterly destructive of democratic hopes and peaceful resolutions, the alternative is not a cavalier disregard of its evils.

Jerome Davis can say with good reason that the purpose of his book is not to examine the shortcomings, failures or bad conduct of Russian policy. As he maintains in his introduction, his book is addressed to an American audience and he does believe that if our policy is made more Christian, more intelligent, more reasoned, we are likely to get a better response from the nations with whom we have relationships—and that is about every nation in the world.

The real trouble, however, is that one must gauge his political practices according to the conditions he faces. Do not think that this necessarily means a policy of letting one's opponents call all the plays and set the rules. I do believe that nations, as individuals, can follow a course of high morality. In fact, a nation which talks in that fashion has an obligation so to do. Nevertheless, it is idle to assume that a nation is ever going to act in a dimension that has no relationship to the practices of other peoples and empires. Therefore, while I strongly recommend and would like to support many of the proposals of Jerome Davis, it seems to me that others are more idle daydreaming than practical.

Of course Jerome Davis is acting within the framework of a convinced Quaker, and we must admit that the Quakers have done more in a practical sense for peace than the so-called realists ever have, or ever will. They have decided to make peace with war. Such persons as Jerome Davis have decided to make war upon war itself.

Oswald Spengler was one who had nothing but contempt for the softheaded kind of intellectuals who imagined they could run counter to the currents of history. It would be very much worth the time for the contemporary generation of college students to re-examine the historical philosophy of this German thinker who made such a stir a generation ago. **Oswald Spengler: A Critical Estimate, by H. Stuart Hughes** (*Charles Scribner's Sons—Twentieth Century Library—$2*).

For many thoughtful people today, a philosophy of history has become more exciting than history itself. Distressed by the chaos of the moment, the anxieties and conflicting winds, both of doctrine and practice, they want to see what significance it all has, or if it has no point at all, what rationale can be given to explain its meaninglessness. In a measure this desire for a rationale of history has promoted the excitement attending the works of such thinkers as Arnold Toynbee and Sorokin. Both of them owe a deep debt to Spengler, even though their studies are more scholarly and their work more satisfying. At the same time, the last decade has seen a strong resurgence of pessimistic doctrines of history, as in the *Decline*, such as we see in Mr. Burnham and the proponents of the managerial revolution. It also coincides with the revival of the Greek tragic drama, not only in the theater but in poetry and the novel. Essentially the feeling is that history is a cycle, a circle that takes its turn inevitably. This is utterly contrary to a Christian view of history which holds that Providence is a force quite different from Fate.

In fact, while many Christian theologians currently writing theology are pessimistic in their views concerning the beneficial effects of man's activity, and while they have a profound respect and understanding of the nature of tragedy as the Greeks detailed it, the author's basic orientation is toward the Lord of history who always has a hand in the affairs of men. Ever since the publication near the close of World War I of Karl Barth's *Commentary on the Romans* there has been an exciting revival of theological thought. The student participating in contemporary movements often finds himself embroiled in theological controversy. For the ordinary major in biology or economics this is sometimes a bewildering experience. The conversation passes him by and leaves him stranded in a mental desert. If he would be at least conversant with the theological lingo and its thought forms, he could certainly do much worse than to study carefully **What Present-Day Theologians Are Thinking by Daniel Day Williams** (*Harper & Brothers, $2*). It is important that all Christians get in on the conversation. (In fact, there are a lot of others willing to participate. It is one of the anomalies of the moment that the sophisticated dilletantes of literature are bandying theology about.)

There is no use decrying the limitations of this short volume. They are inherent in what the author has tried to do. What I propose, however, is to extol this little volume and recommend it to your reading. Dr. Williams has outlined the current discussions on the basis of the authority of the Bible, the principles of Christian ethics, the meaning of Jesus Christ, and the form and nature of the Church. He is quite aware of the intellectual trends of the time and the ideological issues to which theology is related. In fact, were I responsible for outlining the study of a student group, I would seriously consider using as a basis for an extended study this excellent volume written by the associate professor of Christian theology in the Chicago Theological Seminary.

—Roger Ortmayer

THE CURRENT SCENE

WHO WILL WIN THE DAY IN ASIA?

motive's editor, Roger Ortmayer, is in India attending a conference of the World's Student Christian Federation. He writes:

There is something of panic in the desperate attempts of the young people of East India to get themselves educated. It is as if there were no time left to fill the lapses of centuries. Of course, there may not be.

In Japan hardly more than one third of the students graduating from the colleges will be able to find jobs; but every family that can possibly scrape together the yen required is sending its sons into the colleges and universities. In Manila the diploma mills are grinding out the students, and even the really solid institutions are pouring out so many lawyers and other professional persons that few can find opportunities in the old standard vocations of prestige.

India's colleges and universities are as crowded as the land itself. Mixed up with the educational grasping and the lack of opportunities to be bankers or professional leaders in any foreseeable time after graduation, are the complex and frustrating fears and suspicions that have followed upon the war and the power struggle of the Soviet Union and the United States with what is left of free Asia as the seeming prize.

For instance, there is the keen student at Tokyo University, son of a college professor and a brilliant mother who led the fight for equality of women in her land, herself elected to the Diet. He does not hold the usual student ambition of filling some white-collar job in a solid financial institution. He seeks to be a writer. He feels that at this moment Japan cannot create, she can only imitate.

Whom shall she imitate? Why not take what America has to give in the arts? But this student demurs. Yes, he would like to go to the United States – so that he can earn enough money to go to France where he feels that art flourishes.

Indian students, just as those of Japan and the Philippine Islands, have been about the business of preparing themselves for the jobs that do not exist. This at the same time there is a crying need for technicians on every level. But there is still a distaste for work other than that of the white-collar type.

Mixed up with the haunting insecurity of being busy in preparing for something which offers no real chance, the Indian student finds himself equally confused ideologically. His land has recently won its freedom. But what does the word "free" mean? Freedom for the postal employee to swipe stamps off the letters the sender has neglected to have franked before his eyes? The communist cries "corruption" so steadily and so harshly and so loudly that the student comes to think that actually all is corrupt. The next point in the process is to ask a rhetorical question: "If the communists have succeeded in banishing corruption in China which was wors e off than we are, why shouldn't they do as well here?"

He wonders if freedom means letting the miserable conditions of the land continue. Something has to be done, he insists. Communism may be the only way. He is not logical about his analysis nor his solution, as in the two questions he asked following upon each other: "Why," in hurt bewilderment, "did it take America so long to send wheat to India?"

Another student had thought through the implications of the communists' claims, and is engaged in the hand-to-hand conflict with them that rages on many of the campuses of India. He believes in social welfare and is himself engaged in the administration of student relief. He, with his friends, has been forced to listen to the catcalls of the All India Student Federation members (the adjunct of communist-dominated International Student Union) and even the strident and shameful howl, "hydrogen bomb fiends," as he goes about his task of bringing nonpartisan relief to ailing students.

For such a student as this fellow communism is no armchair theory. He meets it in a deal where no quarter is given. His "good works" are met at every point by vilification, obstruction and intimidation. He has given up theorizing about what the communists may have done in China; he is quite aware of what they are about in India.

As yet such students as this last fellow and the dedicated party member are in a minority in most Indian colleges and universities, at least in the northern section of the land. Most of the students are neither rational nor sure of themselves when it comes to an examination of the implications of their political and moral obligations. They feel the need for a conviction about the dignity of work other than that in which hands are always kept clean, the necessity for raising the level of living so that misery and poverty are not the regular order of things, the requirement of obliterating the double standard of morality as it presently operates in the areas of conduct by men and women. They want to become government functionaries and they feel that the present corruption that infests it on many levels must go.

"Something has to be done," the student insists. The people that offer the best program will no doubt win the day.

The Truth of Beauty

ARTIST: Why do you keep asking, "What does this mean?" when you see an example of my work?

PROFESSOR: I suspect because I cannot examine anything without asking its meaning.

ARTIST: But must you ask the same question with regard to art?

PROFESSOR: Why not?

ARTIST: Because a work of art is a work in itself. It explains itself. It stands alone, in isolation.

PROFESSOR: Does it?

ARTIST: It has to, there is no place for it to stand but alone.

PROFESSOR: Is the artist different from all the other members of society? We could not let the businessman alone, we had to make him realize he lives as a responsible member of a group, and is not his own judge as to what he should or should not do. The same is true with the clergyman, the general and the college freshman.

ARTIST: But they are not artists and I am.

PROFESSOR: Truth for you is something different from truth for the rest of mankind?

ARTIST: Truth for me is the truth of beauty, not that of theology, military strategy, economic life or whatever area it is that a beginning collegian lives in.

PROFESSOR: The truth of beauty is something different from the beauty of truth?

ARTIST: There are many levels of truth, and the truth of beauty is different from all the rest.

PROFESSOR: Where there are no melodies, only sounds, no clear faces, only dummies upon dummies, blurs upon blurs, there is truth?

ARTIST: You may be hearing discords and seeing blanks because you listen and look for the wrong things. You are asking the artist for something he is not willing to give.

PROFESSOR: Why can't I ask him to be sensible?

ARTIST: Because it is not the truth of logic with which he deals.

PROFESSOR: But he does seek to interpret truth, doesn't he?

ARTIST: The truth of beauty.

PROFESSOR: But you admit the artist seeks to be an interpreter.

ARTIST: I am not sure I'll admit even that. Maybe I should say that the artist seeks to express what he feels to be beauty. You want him to represent something. But the artist says there is a language of beauty that does not represent anything at all.

PROFESSOR: Why talk a language that nobody understands?

ARTIST: The artist himself understands it. If you sit through the playing of a Bach concerto you do not ask, "What does it mean?"

PROFESSOR: Should I?

ARTIST: Of course not! Bach's music is something in itself and must be judged according to its own standards. They are not principles of rational understanding.

PROFESSOR: You would have me put my brains in a check room when I become an audience for the arts?

ARTIST: Not check them; overhaul.

PROFESSOR: Go through a kind of brain washing, such as the Chinese communists are reputed to use?

ARTIST: No. It is really quite simple—what I ask of you. All I seek is that you will not judge a piece of art according to the principles of sociology, of political science, nor even of theology.

PROFESSOR: There is no theology of art?

ARTIST: There is no theology of art, there can only be a theological criticism of works of art.

PROFESSOR: I tried theological criticism of some of the sociological reports this institution has sponsored. I almost got fired. They claimed I was sparking a new inquisition.

ARTIST: The artists are not so vocal. We will simply paint your picture in gangrenous tones.

PROFESSOR: Your idea of the truth of beauty?

ARTIST: We also interpret unbeauty.

PROFESSOR: It seems that I will have to stick to the camera.

ARTIST: It does record only the surface; you may be wise.

PROFESSOR: You are fast making me unhappy.

ARTIST: Saluté.

Editorial

The reproduction of "The Eagle Dance" is a work of art on the "forgotten race"—the American Indian. Artist Woody Grumbo is an Indian of the Pottawatomie tribe and has become a prominent artist and teacher. "The Eagle Dance" is one of 36 silk-screen prints, produced in full color by Mr. Grumbo to record Indian history, religion, rituals, customs, way of life, and philosophies.